

Notes for Contributors

Aims and Scope

Drawing: Research, Theory, Practice places particular emphasis on original papers on drawing research, practices, methods, drawing processes and theories that adopt inventive interpretations of drawing.

We accept the following contributions:

Contributions

Articles (5000 words and 6 images max)

- Articles that explore the role of drawing in a particular field of practice, within current theories and methodologies; approaches to teaching; theoretical papers that deal with historicity and aesthetics or new technologies, material, social or educational issues. Submissions should contribute to knowledge and include original research. New work that proposes new ideas and methodologies should be clearly and thoroughly presented.

Research Projects, Project Reports, Position papers (2000–3000 words, 4 images max)

- Research-based projects based on drawing practice should include original research or work in progress that proposes new concepts, ideas or methods that are clearly presented, argued and evidenced.
- Reports of investigative practice may be collaborative projects, technological developments, new processes etc. by practitioners. Project reports should present research question(s), methods, outcomes and findings and project evaluation.
- Position papers may put forward and debate a new perspective on a particular issue related to drawing theory or practice.

Critical Essays (3000 words, 4 images max)

- Papers that present reflections on drawing both as a discipline and as a practice.

Profiles (1000–2000 words, 1–2 images max)

- Papers presenting the work of practitioners (artist, architect, designer, maker, researcher, teacher, etc.) whose creative work contributes new ideas or research in the field. The reflections on featured works or artist profiles could also present work in progress.

Featured Drawings (1–2 images max and 1000 words accompanying text)

- We invite the submission of images of outstanding quality, representative of contemporary developments in drawing research and practice.

Exposés (1500–2000 words, 1–2 images max)

- Offering a self-revealing analysis of personal workprocesses related to drawing – from practitioners in any discipline (architect, designer, maker, researcher, teacher, etc.). The reflections on featured works could present work in progress and should contribute new ideas on drawing practice.

Reviews

- Exhibition reviews (1000–1500 words) presenting scholarly reviews of exhibitions that are of particular significance in the field of drawing practice.
- Publication reviews (1000–1500 words) presenting reviews of publications in print and new media related to drawing.
- Conference/Event reviews (1000 words) presenting reviews of any relevant conferences/symposia/events etc. in the field.

Calendar of events, exhibitions and conferences

We invite notifications of key and relevant forthcoming exhibitions, conferences, events related to drawing. Submissions must not exceed the maximum word

count for the type of contribution selected, excluding notes, references, author biography, keywords and abstract.

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 (normally no more than 10 words)
- Author’s Name
- Abstract of 200–300 words (this will appear on Intellect’s website)
- Keywords (six to eight, listed one per line, in lower case)
- Bibliography – entitled ‘References’
- Author’s biography of 50–100 words, specifying the institution to which they are affiliated
- Author’s institutional postal address (personal postal addresses will not be included in the final article, but is needed for correspondence purposes)
- List of illustrations – a list of all captions in the order of appearance in the text. Each caption should state: Name of author. (date). Title of piece. (c) Copyright Holder. (Photographer, if different to copyright holder).
- Copyright consent form (separate form) giving us your permission to publish your article should it be accepted by our peer-review panel.
- Funder name and grant number (if applicable).

Notes

In general, we discourage the use of extensive notes – 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 a note is necessary, please use Word’s note-making facility, and ensure that these are endnotes, not footnotes. Place note calls outside the punctuation, *after* the comma, full stop, colon etc. The note call must be in superscripted Arabic (¹, ², ³).

Opinion

The views expressed in *Drawing: Research, Theory, Practice* 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 for non-original material included in the manuscript (e.g., images) should be indicated by the contributor and is always the responsibility of the

contributor. The contributor publishing agreement, which also details which version of a contributor's own article remains their copyright, 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 subheadings (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 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.

Referees

Drawing: Research, Theory, Practice is a refereed journal. Strict anonymity is accorded to both contributors and referees.

References

All references in the text should be according to the Harvard system, e.g. (Bordwell 1989: 9). The default term used for this list is 'References'. Please do **not** group films together under a separate 'Films cited' heading. Instead, incorporate all films into the main body of references and list them alphabetically by director. The same rule applies to music: identify the composer and list alphabetically alongside books, journals and papers. Television programmes are listed under the name of the programme and/or the episode title.

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

- Bowie, David (2016), 'Blackstar', *Blackstar*, sleeve notes, USA: Columbia Records.
- Brown, Jane (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 (1988), *Chocolat*, France: 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, Rachel, Nixon, Paul and Ward, Stephen (eds) (2003), *Political Parties and the Internet: Net Gain?*, London: Routledge.
- Gliesmann, Niklas (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, John (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, Raymond ([1914] 1996), *Locus Solus*, Paris: Gallimard.
- Ströter-Bender, Jutta (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, Eileen and Muncey, Tessa (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, Yimou (2004), *Shi mian mai fu (House of Flying Daggers)*, China: Beijing New Picture Film Co.

Personal communications

Personal communications are what the informant said directly to the author, e.g. 'Sarah liked drawing

(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 (Horn's 15 September 2000 interview), and in the references list.

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.

Submission Procedures

Authors who have been previously published in *Drawing: Research, Theory, Practice* may submit to the journal again after a minimum of two or three issues, as we prioritize new authors and invite new voices to expand the scope of the journal.

Articles submitted to *Drawing: Research, Theory, Practice* should be original and not under consideration by any other publication. If earlier versions of a submitted manuscript have been published elsewhere previously, such as in a workshop or symposium, the authors must inform the editors at the time of submission of this and they must demonstrate that the manuscript has undergone substantial revision. If more than one author contributes to the submission, please attach to every submission a signed letter confirming that all authors have agreed to the submission.

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 contributor, 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 contributor) 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.

The guidance on this page is by no means comprehensive: it must be read in conjunction with the Intellect Style Guide. The Intellect Style Guide is obtainable from <https://www.intellectbooks.com/journal-editors-and-contributors>, or on request from the editor of this journal.