

NOTES FOR CONTRIBUTORS

AIMS AND SCOPE OF *THE SOUNDTRACK*

The Soundtrack is a multi-disciplinary journal which brings together research in the area of music and sound in relation to film and other moving image media. A complex cultural, technological, industrial and artistic phenomenon, sound-with-moving image is a rich area for analysis, investigation and speculation. We encourage writing that is accessible to audiences from a diversity of intellectual backgrounds and disciplines as well as providing a forum for practitioners. *The Soundtrack's* aim is to nurture this new and expanding area of academic investigation in dialogue with soundtrack producers of all kinds.

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. Reproduction will normally be in black-and-white. Images sent in as e-mail attachments should accordingly be in greyscale.

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'.

LENGTH OF ARTICLES

Articles must not exceed 8000 words including notes, references, contributor biography, keywords and abstract.

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 around 150 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>.
- Received and Accepted dates.
- Copyright consent form giving us your permission to publish your article should it be accepted by our peer review panel. An electronic template is available from the journal office, address above.
- Abstract of 150 words; this will go on to the Intellect website (not required for book reviews).
- Keywords – six words, 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

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 *The Soundtrack* 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

The Soundtrack is a refereed journal. Strict anonymity is accorded to both authors 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 separate a 'Films cited' heading. Instead, incorporate all films into the main body of references and list them alphabetically by director. The same rule applies to television programmes/music/new media: identify the director/composer and list alphabetically alongside books, journals and papers.

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

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.

SUBMISSION PROCEDURES

Articles submitted to *The Soundtrack* should be original and not under consideration by any other publication. Contributions should be submitted electronically as an e-mail attachment in Microsoft Word format.

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.

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.