

Notes for Contributors

Aims and Scope of *Journal of Contemporary Painting*

The *Journal of Contemporary Painting* (JCP) responds to the territory and practice of contemporary painting in its broadest sense, viewing painting as a context for discussion, exploring its sphere of history and influence, rather than as a medium specific debate. The *Journal of Contemporary Painting* combines a thematic approach with an open call, each issue opening up and problematizing pressing concerns in contemporary painting. As well as contributions to current debates on contemporary art, a particular feature of the *Journal of Contemporary Painting* is the publication of archival or newly translated texts alongside current responsive articles, based on the premise that contemporary painting cannot be understood without reflecting on its history. Dedication to understanding the nature and forms of painting research has also led to the inclusions of an original visual essay for every edition. Additionally, in our reviews section, we respond to current exhibitions, books and symposia, nationally and internationally. Our aim is to be responsive to current debates in painting and related art practices, drawing from a wide geographical field and across discipline boundaries to provide a discursive space in which a range of subject specialisms can be brought to bear on the culture of painting. We are particularly interested in writing emerging from practice-based research as well as from academics working in different disciplines.

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 illustrating images and recommend that articles be accompanied by 3–4 images (reviews a single image). The *Journal of Contemporary Painting*'s style is to reproduce images as large as possible on facing pages to the text (as opposed to images being presented in line with the text). 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. Please note that Intellect is unable to provide complimentary copies of the *Journal* to copyright holders.

Language

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

Length of Articles

Articles must not exceed 5000–6000 words including notes, references, contributor biography, keywords and abstract.

For reviews of exhibitions, events and books, the suggested length is 800–1000 words.

Metadata

Contributors must check that each of the following have 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 institutional postal address and a single e-mail address for the contributor for publication.
- Contributor biography – authors should include a short biography of around 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.
- Abstract of 200 words; this will go on to the Intellect website (not required for book reviews).
- Keywords – six to eight 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 *Journal of Contemporary Painting* are those of the authors, 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 at jcp@gsa.ac.uk.

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

Journal of Contemporary Painting 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 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), Jack 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.
- Exposition Internationale du Surrealisme* (1938), Galerie Beaux Arts, Paris, 23 January–15 March.
- 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, NY: 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 *Journal of Contemporary Painting* should be original and not under consideration by any other publication. Contributions should be submitted electronically through the journal webpage.

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.