

# NOTES FOR CONTRIBUTORS

## Scope

The *Journal of Media Practice* addresses the field of practical media teaching and research, including creative and professional production, in further and higher education. Considerable expertise now exists in the design and delivery of educational programmes centred on a practical engagement with media forms. However, there have been few effective ways in which teachers, researchers and practitioners with a commitment to developing practical approaches within academic disciplines have been able to circulate ideas and accounts of their work.

In this context, the journal aims to build a profile of established and innovative practical approaches to teaching and research, providing an inter-disciplinary forum where practice in one field will stimulate thinking in another. It will encourage analysis of practical work located on the shifting boundaries between existing and emerging media forms, and explore paths that connect education with creative and industry-oriented practice.

## Articles for peer review

One important role of the journal is to provide the opportunity for peer-review publication of articles submitted in a research context. Articles will normally be between 3000–6000 words including notes and references – but not including the author biography, keywords or abstract.

Anonymity is accorded to both authors and referees. Referees, normally chosen for their expertise within the subject area, are asked to comment on specialist content, on comprehensibility and on relevant contexts. A summary of the referees' comments will be provided, whether or not the article is accepted for publication.

## Contexts and debates

The journal is equally committed to providing a forum for debate of current issues and a platform for speculative thinking – such work appears in the 'Contexts and Debates' section. Submissions for this section should be between 1500–3000 words.

## Reviews and reports

Reviews of relevant books, media projects, conferences and festivals are also welcome, and should be 500–750 words, although longer reviews may be accepted by agreement. Reviewers are encouraged to write from a personal viewpoint.

## Technical Guidelines

### 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: Caption here. 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

Contributors must check that each of the following has been supplied correctly on a separate page when an article is first submitted and on the supplied form if a submission is accepted:

- Article Title.
- Author Name.
- Author addresses – the submitted material should include details of the full postal and e-mail addresses of the contributor for correspondence purposes.

- Author Biography – authors should include a short biography of around 50 words, specifying the institution with which they are affiliated.
- Abstract of 150 words; this will go on to the Intellect website.
- Keywords – up to 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.

## 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).

## Opinion

The views expressed in JMP are those of the authors, and do not necessarily coincide with those of the editors or the editorial board.

## Permissions/copyright/liability

Copyright clearance should be indicated by the contributor and is always the responsibility of the contributor. Unless a specific agreement has been made, accepted articles become the copyright of the journal. The copyright clearance form 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

JMP 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 reference if a 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

Anon (1931). Les films de la semaine, *Tribune de Genève*, 28 January.

Brown, J. (2005). 'Evaluating surveys of transparent governance', in UNDESA (United Nations Department of Economic and Social Affairs), *6th Global Forum on Reinventing Government: Towards Participatory and Transparent Governance*, Seoul, Republic of Korea, 24–27 May, United Nations: New York.

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

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

Grande, M. (1998). 'Les Images non-dérivées', in O. Fahle, (ed.), *Le Cinéma selon Gilles Deleuze*, Paris: Presse de la Sorbonne Nouvelle, pp. 284–302.

Gibson, R., Nixon, P. and Ward, S. (eds) (2003). *Political Parties and the Internet: Net Gain?*, London: Routledge.

Gottfried, M. (1999). 'Sleeve notes to "Gypsy"', [Original Broadway Cast Album] [CD], Columbia Broadway Masterworks, SMK 60848.

Hottel, R. (1999). 'Including Ourselves: The Role of Female Spectators in Agnès Varda's *Le bonheur et L'une chante, l'autre pas*', *Cinema Journal*, 38: 2, pp. 52–72.

Johnson, C. (1998). 'The Secret Diary of Catherine Johnson', programme notes to *Mamma Mia!* [Original West End Production], dir. Phyllida Lloyd.

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.

Rodgers, Richard and Hammerstein II, Oscar (n.d.), *Carousel: A Musical Play* (vocal score ed. Dr Albert Sirmay), Williamson Music.

Roussel, R. (1914) 1996. *Lucas Solus*, Paris: Gallimard.

Ströter-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). *6th Global Forum on Reinventing Government: Towards Participatory and Transparent Governance*, Seoul, Republic of Korea, 24–27 May, United Nations: New York.

Woolley, E. and Muncey, T. (in press). '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*. (Accepted for publication December 2002).

## Personal communications

Personal communications are what the informant said directly to the author, e.g. 'I am loved the drums (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 (Jamieson 12 August 2004 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. 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', <http://www.media.ku.dk>, Accessed 15 February 2005.

## Submission Procedures

Articles submitted to JMP 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 to [jmp@rhu.ac.uk](mailto:jmp@rhu.ac.uk). Books for review should be sent to the Reviews Editor Zahera Harb.

**The guidance on this page is by no means comprehensive: it must be read in conjunction with Intellect Style Guide. The Intellect Style Guide is obtainable from <http://www.intellectbooks.com/journals>, or on request from the Editor of this journal.**