

STUDIO RESEARCH: SUBMISSION AND STYLE GUIDELINES

INTRODUCTION

Studio Research is a peer-reviewed journal published by the Queensland College of Art, Griffith University. It has the following aims:

- to promote discourse and debate concerning art practice as research;
- to publish rigorously argued reflection by artists on their practice and methodology.

Submissions should explore interdisciplinary issues; question research methodologies in contemporary art; produce relationships between studio practice and writing; and connect studio, theory, history, and praxis.

While calls for papers are intermittently issued, the Board also considers unsolicited papers (note: abstracts alone are not considered). Submissions considered suitable by the Editorial Board will be sent to two referees (after removing any identifying information about the author). Sending the article for review does not equate to a contract to publish. As is standard with peer-reviewed journals, publication will depend upon the referees' assessment, the availability of space in *Studio Research*, and the author's willingness and ability to address the concerns (if any) raised by the editors and referees within specified deadlines. The Editorial Board reserves the right to make the final decision regarding the paper's publication.

On receipt of a submission, a formal acknowledgment will be sent to the author by the *Studio Research* Editor. Please note that as articles are sent to two referees for peer review, some time will elapse before the Editorial Board notifies you of acceptance or otherwise of your article. Additionally, if reviewers identify significant points for correction or improvement in the article, authors will be asked to attend to these before re-submitting their article. Due to the rigorous standards of a peer-reviewed journal, authors should note that seeing an article through to publication can often be a lengthy process. Strictly adhering to deadlines specified at each stage of this process will assist in speeding this process.

Submissions should be suitable for a scholarly refereed journal. Please refer to the Submission Guidelines and Style Guidelines below for detailed information pertaining to style and formatting. Articles may be rejected if they do not meet these guidelines.

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SUBMISSION GUIDELINES

- 1 Contributions should be emailed to the *Studio Research* editor e.franzidis@griffith.edu.au or posted to: Studio Research Editor, Queensland College of Art, South Bank campus, Griffith University, PO Box 3370, South Brisbane QLD 4101, Australia.
- 2 Standard essays should be 4000–6000 words; however, the Editorial Board may be approached to publish longer essays. *Studio Research* is also committed to publishing purely visual essays.
- 3 Submissions must be accompanied by an eighty-word abstract and five key words (if applicable), a fifty-word biography, as well as full details of author's institutional affiliation and academic/artistic credentials.
- 4 Any images or moving-image files need to be supplied at a 300dpi resolution. If sending large attachments electronically, please use a drop box or similar facility. Alternatively, post a data CD or DVD to the postal address above.

Please ensure that all (full) captions are provided. See the Style Guidelines below for instructions on how to caption works.

- 5 Essays must be original works and not previously published nor currently being considered elsewhere for publication. They must be the sole work of the author(s) and not involve third parties with a claim to copyright. If authors wish to reproduce other artist's images, full permission must be sought through the appropriate copyright/artist's estate bodies. Please correspond with the Editor, Evie Franzidis, about any images you may wish to include that are not your own.

As with other Queensland College of Art (QCA) publications, *Studio Research* follows the rules laid out in the *Chicago Manual of Style (CMOS)*, 16th edition, with some deviations (noted below). Authors should refer to the *CMOS* for comprehensive guidelines, but some brief guidelines follow.

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STYLE GUIDELINES

- 1 **Spelling:** All contributions should follow Australian-English spelling (e.g., -ise, not -ize; -our, not -or).
- 2 **Capitalisation:** Use headline-style or “maximal” capitalisation for headings, sub-headings, and titles of books, articles, and works of art (and all other creative works, such as films or musical albums). Note that *CMOS* prefers minimal capitalisation for most artistic or cultural movements, although those derived from proper nouns are usually capitalised (e.g., abstract expressionism, impressionism, but Dadaism, Epicureanism, New Criticism).
- 3 **Numbers:** Spell out one to one hundred and round multiples of those numbers (e.g., five hundred, one thousand). Never start a sentence with a numeral. Always use numerals for percentages; write “percent” not “per cent”. For captions, use numerals and do not leave a space between the numeral and the unit of measurement, and do not repeat the unit of measurement (e.g., 180 x 120 x 30cm). Times are spelled as such: 10:53am (deviation from *CMOS*, which would have a space after the numeral and write “a.m.”).
- 4 **Italics:** Italicise titles of works of art and all other creative works (except periodical articles and poems, which are placed in quotation marks instead), foreign-language words or phrases, and technical terms. This does not include foreign titles preceding proper names, place names, building names, and gallery names, or words anglicised by usage (e.g., versus, de facto). Do not italicise recurring exhibition titles (e.g., Venice Biennale, Biennale of Sydney). Italicise for emphasis, but use sparingly (if a section of a quote is emphasised, note whether it is your, or the author’s emphasis); do not use underline or bold for emphasis or headings, etc.
- 5 **Dates:** Spell out in full, in lower case, the names of centuries, e.g., “eighteenth century”. Where the term is used descriptively, a hyphen should be inserted, e.g., “in the eighteenth-century manner”. Dates should be presented in this form: 6 November 1970 (deviation from *CMOS*). In captions, approximate dates are written as “ca.” with no space between it and the numeral that follows (deviation from *CMOS*, which has a space).
- 6 **Punctuation:** Use only one space after full-stops, commas, semi-colons, and colons. Follow the serial comma rule (e.g., apples, oranges, and lemons). Use em dashes for asides and en dashes for inclusive dates (e.g., 1964–69). Use -’s for all possessives (e.g., Charles Dickens’s first manuscript, Mark Rothko’s painting).

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- 7 Abbreviations: Avoid abbreviations (such as e.g., and i.e.,) in the text (use only in parentheses and footnotes) and avoid contractions altogether (e.g., don't, can't). Only use full-stops in titles when the last letter of the spelled-out word differs to that in the abbreviation. For example "Professor" would be "Prof." as the abbreviation ends in "f" while the spelled-out word ends in "r". Other common examples include Dr, Mr, Ms, and Assoc. Prof. (deviation from CMOS, which places a full-stop after all titles). Spell out acronyms and initialisms upon first use (with their shortened version following in parentheses), unless they are well known (e.g., Intergovernmental Panel on Climate Change would be spelled out first, followed by (IPCC), but USA, UK would not be spelled out first).
- 8 Quotations: Use double quotation marks, except for quotes within quotes, which should be in single quotation marks. Punctuation is to follow quotation marks unless part of the quote itself (deviation from CMOS). Quotations under thirty words should be contained in the text and enclosed in quotation marks. Longer unbroken quotations should not be enclosed in quotation marks, but should be set out separately with a one-line space from preceding and following texts (deviation from CMOS, which prescribes this for quotes over one hundred words). All quotations titles, names, and dates should be double-checked for accuracy.
- 9 Full caption details should accompany each illustration and need to include the following: artist's name, title, date, medium, dimensions (in centimetres), and collection and photo credits where applicable, e.g., Helen Hopcroft *A Tasmanian Childhood* 2009, oil on canvas 120 x 120cm; Mark Rothko *Untitled* 1968, synthetic polymer paint on paper, 45.4 x 60.8cm. Gift of The Mark Rothko Foundation, Inc. © 2011 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. In the text, write "figure 1", "figure 2", etc. (not "fig. 1"), although you may abbreviate them in footnotes.

QUICK REFERENCE: SPECIFIC WORDS

Write art world, not artworld
e-mail, not email
Internet, not internet
percent not per cent
towards not toward
work of art, not artwork
artefact, not artifact
mediums not media

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REFERENCING

Studio Research follows the author-date referencing as provided in the *Chicago Manual of Style*. Its only deviation is in the presentation of dates (i.e., 17 November 2010, rather than November 17, 2010).

CHICAGO AUTHOR-DATE

In the following examples, the parenthetical, in-text citation is given, followed by the reference-list entry that would appear at the end of the article.

Book

One author

(Pollan 2006, 99–100)

Pollan, Michael. 2006. *The Omnivore's Dilemma: A Natural History of Four Meals*. New York: Penguin.

Two or more authors

(Ward and Burns 2007, 52)

Ward, Geoffrey C., and Ken Burns. 2007. *The War: An Intimate History, 1941–1945*. New York: Knopf.

For four or more authors, list only the first author followed by *et al.* (“and others”) in the text”; in the reference list, list all of the authors.

(Barnes et al. 2010)

Barnes, Dana, Felicity Humperdinck, John Black, and Sandy Mason. 1975. *Plastics: Essays on American Corporate Ascendance in the 1960s*. Chicago: University of Chicago Press.

Editor, translator, or compiler instead of author

(Lattimore 1951, 91–92)

Lattimore, Richmond, trans. 1951. *The Iliad of Homer*. Chicago: University of Chicago Press.

Editor, translator, or compiler in addition to author

(García Márquez 1988, 242–55)

García Márquez, Gabriel. 1988. *Love in the Time of Cholera*. Translated by Edith Grossman. London: Cape.

Chapter or other part of a book

(Kelly 2010, 77)

Kelly, John D. 2010. “Seeing Red: Mao Fetishism, Pax Americana, and the Moral Economy of War.” In *Anthropology and Global Counterinsurgency*, edited by John D. Kelly, Beatrice Jauregui, Sean T. Mitchell, and Jeremy Walton, 67–83. Chicago: University of Chicago Press.

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Chapter of an edited volume originally published elsewhere

(as in primary sources)

(Cicero 1986, 35)

Cicero, Quintus Tullius. 1986. "Handbook on Canvassing for the Consulship." In *Rome: Late Republic and Principate*, edited by Walter Emil Kaegi Jr. and Peter White. Vol. 2 of *University of Chicago Readings in Western Civilization*, edited by John Boyer and Julius Kirshner, 33–46. Chicago: University of Chicago Press. Originally published in Evelyn S. Shuckburgh, trans., *The Letters of Cicero*, vol. 1 (London: George Bell & Sons, 1908).

Preface, foreword, introduction, or similar part of a book

(Rieger 1982, xx–xxi)

Rieger, James. 1982. Introduction to *Frankenstein; or, The Modern Prometheus*, by Mary Wollstonecraft Shelley, xi–xxxvii. Chicago: University of Chicago Press.

Book published electronically

If a book is available in more than one format, cite the version you consulted. For books consulted online, list a URL; no access date is needed. If no fixed page numbers are available, you can include a section title or a chapter or other number.

(Austen 2007)

(Kurland and Lerner, chap. 10, doc. 19)

Austen, Jane. 2007. *Pride and Prejudice*. New York: Penguin Classics. Kindle edition.

Kurland, Philip B., and Ralph Lerner, eds. 1987. *The Founders' Constitution*. Chicago: University of Chicago Press. <http://press-pubs.uchicago.edu/founders/>.

Journal article

Article in a print journal

(Weinstein 2009, 440)

In the text, list the specific page numbers consulted, if any. In the reference list entry, list the page range for the whole article.

Weinstein, Joshua I. 2009. "The Market in Plato's *Republic*." *Classical Philology* 104:439–58.

Article in an online journal

Include a DOI (Digital Object Identifier) if the journal lists one. If no DOI is available, list a URL. Do not include an access date for articles sourced through academic databases (only open access ones that may expire).

(Kossinets and Watts 2009, 411)

Kossinets, Gueorgi, and Duncan J. Watts. 2009. "Origins of Homophily in an

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Evolving Social Network.” *American Journal of Sociology* 115:405–50. Accessed 28 February 2010. doi:10.1086/599247.

Article in a newspaper or popular magazine

If you consulted the article online, include a URL; include an access date. If no author is identified, begin the citation with the article title.

(Mendelsohn 2010, 68)

(Stolberg and Pear 2010)

Mendelsohn, Daniel. 2010. “But Enough about Me.” *New Yorker*, 25 January.

Stolberg, Sheryl Gay, and Robert Pear. 2010. “Wary Centrists Posing Challenge in Health Care Vote.” *New York Times*, 27 February. Accessed 28 February 2010. <http://www.nytimes.com/2010/02/28/us/politics/28health.html>.

Book review

(Kamp 2006)

Kamp, David. 2006. “Deconstructing Dinner.” Review of *The Omnivore’s Dilemma: A Natural History of Four Meals*, by Michael Pollan. *New York Times*, 23 April, Sunday Book Review. Accessed 23 January 2007. <http://www.nytimes.com/2006/04/23/books/review/23kamp.html>.

Thesis or dissertation

(Choi 2008)

Choi, Mihwa. 2008. “Contesting *Imaginaires* in Death Rituals during the Northern Song Dynasty.” PhD diss., University of Chicago.

Paper presented at a meeting or conference

(Adelman 2009)

Adelman, Rachel. 2009. “‘Such Stuff as Dreams Are Made On’: God’s Footstool in the Aramaic Targumim and Midrashic Tradition.” Paper presented at the annual meeting for the Society of Biblical Literature, New Orleans, Louisiana, 21–24 November.

Website

Because such content is subject to change, include an access date or, if available, a date that the site was last modified. In the absence of a date of publication, use the access date or last-modified date as the basis of the citation.

(Google 2009)

(McDonald’s 2008)

Google. 2009. “Google Privacy Policy.” Last modified 11 March. <http://www.google.com/intl/en/privacypolicy.html>.

McDonald’s Corporation. 2008. “McDonald’s Happy Meal Toy Safety Facts.” Accessed 19 July. <http://www.mcdonalds.com/corp/about/factsheets.html>.

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Blog entry or comment

Blog entries or comments may be cited in running text (“In a comment posted to *The Becker-Posner Blog* on 23 February 2010, . . .”), and they are commonly omitted from a reference list. If a reference list entry is needed, cite the blog post there but mention comments in the text only. (If an access date is required, add it before the URL; see examples elsewhere in this guide.)

(Posner 2010)

Posner, Richard. 2010. “Double Exports in Five Years?” *The Becker-Posner Blog*, 21 February. <http://uchicagolaw.typepad.com/beckerposner/2010/02/double-exports-in-five-years-posner.html>.

E-mail or text message

E-mail and text messages may be cited in running text (“In a text message to the author on 1 March 2010, John Doe revealed . . .”), and they are rarely listed in a reference list. In parenthetical citations, the term *personal communication* (or *pers. comm.*) can be used.

(John Doe, e-mail message to author, 28 February 2010)

or

(John Doe, pers. comm.)