



Music and Arts in Action

GUIDE FOR AUTHORS – Revised Version February 2018

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Is *Music and Arts in Action* the Right Place for Your Article?

Music and Arts in Action (MAiA) publishes work that describes, discusses and disseminates information about the many roles of music and the arts in social life. This includes the fine and performing arts, literary works and texts, popular and traditional artistic forms, new media, cultural institutions, amateur practices, and other aesthetic objects or activities. Please consider submitting your empirical work to *MAiA* if it focuses on individual and group encounters with the arts in a practical social context and discusses the lessons that can be drawn from these encounters for individuals, groups, and societies as wholes. *MAiA* is also interested in more abstract or theoretical work that is fundamentally concerned with artistic engagement as an active component of human experience (however, it must represent an original contribution as *MAiA* does not publish literature reviews).

Some non-exhaustive examples of the types of papers *MAiA* welcomes:

- Policy or practitioner-based studies describing the applied arts or artistic interventions, perhaps with an emphasis on questions of social change or conflict resolution.
- Ethnographic explorations of the arts in traditional or modern contexts.
- Sociological research examining artistic engagement, the arts in everyday life, media uses of the arts, taste preferences, and mediation in artistic contexts.
- Philosophical or theoretical work (drawing on empirical data, including reviews of related literature) outlining the role of the arts in social life, culture and the public sphere.
- Historical analysis of artistic controversy, the arts and nationalism, the role of the arts in social movements and arts and identity-formation.
- Psychological discussions of musical cognition, artistic appreciation and individual engagement with the arts.
- Medical findings regarding music and the arts in health or wellness situations.
- Economic investigations of cultural practices, institutions and patterns of consumption for artistic commodities.

**The editors are always delighted to informally discuss any potential contribution. Please contact us at: <http://musicandartsinaction.net/index.php/maia/about/contact>

Writing for *Music and Arts in Action*

MAiA accepts scholarly submissions between 5,000 and 7,000 words in length (excluding bibliography, figures and supplementary material). Manuscripts should be well-organised and easy to

read, and be formatted in 12 pt. Times New Roman font, with 1.5 line spacing and footnotes. They should comply with the *MAiA* style guide that can be found at the end of this document.

While *MAiA* is an English language publication, in some instances the *MAiA* Editorial Board can provide assistance to authors in translating their work from other languages. Where possible, we advise authors to first work with native English-speaking colleagues to ensure the language quality of their manuscripts.

MAiA also encourages prospective authors to take advantage of the multimedia potential of online publication by including images, audio and video to accompany the written submission, where appropriate (either embedded in the text, or submitted alongside the manuscript).

When preparing your work for submission to *MAiA*, please observe these editorial guidelines:

- The language is clear and specific. All claims and conclusions are supported directly and rigorously by citation and empirical evidence, not personal opinion.
- Prior research, theory and other background information is first presented at the beginning of the paper, and then woven into the discussion throughout as relevant.
- All quotes are referenced and discussed in the text. Long quotes without discussion are avoided.
- Concepts and discussions that are not part of the core argument are avoided.
- All references cited in the text are included in the References section, and vice versa. All references are complete in both locations.
- Terms and cultural references are detailed enough for unfamiliar readers (e.g., change "the celebrations of 1977" to "the UK-wide celebrations of the Queen's 25th anniversary"). Similarly, terms, phrases and names that are culturally specific are defined in the text or footnotes.
- The *MAiA* Editorial Team suggests the following basic outline for authors: Introduction, Literature Review, Background, Methods, Presentation of Findings, Discussion, Conclusions. This outline is merely a suggestion, and sections may be renamed, reordered or eliminated as relevant.

Potential authors are asked to look at published *MAiA* articles for guidance. Articles that do not adhere to these guidelines will not be reviewed.

Hints and Tips for Arts Practitioners

MAiA welcomes reflective or documentary work from practising artists, composers, musicians, directors, performers, and other creators. If you wish to submit material about a project or event in which you have been involved, we would ask you to bear in mind that such papers should avoid evaluative statements regarding the success of the project/event to achieve a desired outcome, and rather explore the complex way in which artistic engagement unfolded in the context at hand. This could include a description of the inception and course of the project/event, and an extensive reflection on the process, outcome and experience of any participants involved. Such work is a valuable part of dialogues we hope to stimulate in *MAiA*, promoting future research and exchange with other authors.

Articles of this nature should be 4,000 to 5,000 words. A detailed bibliography is not necessary.

Submitting a New Article

NOTE: Please ensure that your manuscript for submission contains no identifying marks. (Consult the "remove document properties" tool of your word processing software for guidance.) For purposes of anonymity during the peer-review process, you will enter all author information separately.

1. Begin by logging in to the website. (If you are already logged in, click on "User Home").
2. *[User Home screen]* Click on your role as "Author".
 - (If you are only registered to use *MAiA* as a "Reader", please contact the editors to update your registration: <http://musicandartsinaction.net/index.php/maia/about/contact>).

3. *[Active Submissions screen]* Begin the submission process by selecting the “Click Here” link at the bottom of the page.
4. *[Submission Checklist screen]* Confirm and check each item in the checklist. You may add optional comments to the editor. Click “Save and Continue”. Enter the Metadata (fields with an asterisk are required). Use the “Add Author” button for multiple authors. Select “Save and Continue”.
5. Upload your file, and any optional supplementary files such as data sets, multimedia, etc. Click “Save and Continue” once the file(s) are uploaded.
6. Click “Finish Submission” to conclude. You will receive an email acknowledgement and will be able to track your submission’s progress through the editorial process.

Responding to Reviews/Making Revisions

1. You will be notified by the editor when a decision has been made as to the status of your submission. To view this, log in to your account and click on the title of your submission, which will take you to a summary of your submission details. Click on the “Review” link in the upper-middle of the page, where you may view the Editor’s Decision, and any notes from the Reviewers.
2. If revisions are required, you can read or submit comments using the “Notify Editor” envelope icon at the bottom of the page, and use the “Upload Author Version” tool beneath to submit any revised versions of your submission. You may also use the “Notify Editor” tool to discuss revisions or amendments to your article with the editor, uploading multiple files over the course of revision if necessary.
3. When making revisions, you should turn on 'Track Changes' in your text editor so that Editors and Reviewers will be able to know exactly what revisions have been made, and you should ensure that your manuscript adheres to all conventions in the *MAiA Style Guide* shown below (e.g., bibliographic notation, punctuation, spelling and grammar).
4. When submitting a revised manuscript, please briefly describe how you have addressed the points raised by the reviewer and/or editor.

This is your last opportunity to make any major changes to your article.

The Copyediting and Proofreading Process

1. After your manuscript has been formatted, the Editor will send it into Copyediting. A MAiA Copyeditor will first review your manuscript closely and suggest changes using the tracked changes and commenting functions in word processing software. The Copyeditor will then email you to review these suggestions.
2. When you receive the Copyeditor's email, follow the instructions and review the suggestions. Please use the 'accept/reject' change function in your word processing software to clean the text completely. Please delete all comments after you have addressed them, but feel free to edit or add marginal comments to the editor as necessary.
3. When you have finished, log in to your Author account and select the “Queued For Editing” link. Please use the file upload tool in “Copyediting > Step 2” to upload your formatted text, and click on the “Complete” envelope icon to alert the Editor and Copyeditor.

This is your last opportunity to make any minor changes to your article.

Once article layout is complete and the PDF documents have been created, you will be asked to proofread them a final time before publication.

1. Editors will send you an email with the final Galley Proof in PDF format. Alternatively, after logging in as an Author, and clicking on your submission, you will be able to view and check your Galley Proof and any supplementary files under Layout.
2. Please read and check the Galley Proof PDF carefully. Look also for minor errors, including header/footer, spelling, formatting, spacing and references. Annotate any change you wish to make by using

highlights and balloon comments functions available in any PDF reader software (please do not edit the PDF using a PDF editor).

3. Please also ensure at this time that all accompanying Metadata is correct. To do this, click on “Review Metadata” under the “Proofreading” headline at the bottom of the page. Please copy and paste into the “Metadata” the final version of the Abstract, Keywords, and any other information requiring updating.

4. Send back your annotated PDF to the Editor. (If you have not received the Galley Proof by email or according to instructions by the Editor, please log in to your MAiA website account and use the “Proofreading Corrections” icon at the bottom of the “Review Metadata” page (to the left of the Proofreading Instructions) to report all necessary corrections to the editor.

This is your last opportunity to make any changes to your article.

Music and Arts in Action Style Guide

This document provides the required formatting and bibliographic information for publication in *Music and Arts in Action (MAiA)*. These conventions must only be followed for manuscripts accepted for publication in *MAiA*. Please follow these instructions very carefully to ensure a timely and effective copyediting process.

1. Text, Typeface and Layout

1.1 Spacing

Inter-word spaces should be single with only one space following punctuation and NO space before punctuation unless it is a dash. Use a single space between sentences.

1.2 Spelling and Grammar

Please follow either UK or U.S. English spelling and grammar, but be consistent. Some particular stylistic preferences follow: UK, U.S., Ph.D., MA

1.3 Capitalisation

Capitalise only proper nouns. E.g., ‘the country’ BUT ‘the United Kingdom’. Capitalize ‘Western’ and the ‘West’ (or ‘Eastern’ or the ‘East’) when used to refer to a genre of art or the Western/Eastern world. Similarly names of groups (e.g., musical ensembles such as Rolling Stones) should be capitalised. Other titles (e.g., research project names, films, books, etc.) should be capitalised and italicised (e.g., *The Sound of Music*).

1.4 Gender-biased Language

Language should be gender neutral when referring to an individual whose gender has not been specified. Alternative constructions such as “they” and “their” or “s/he” and “his or her”.

1.5 Long Quotations

Place quotations totalling more than 40 words in separate paragraphs from the text around them surrounded by one-line spaces and indented 2cm to the right. The reference for the quotation (which should include author, year and page number – see section 7) should be placed in parentheses immediately after the quote and its closing punctuation. Double quotation marks should be used for quotes within the long quotation, but not around the long quotation itself.

1.6 Numbers

Spell out all numbers less than 20.

1.7 Endnotes/Footnotes

In general footnotes will be easier to read in an electronic document than endnotes, so use footnotes on each page. Footnote markers should be superscript numbers (1, 2, 3,...) and located in the text *directly following* punctuation, ideally at the end of a sentence. E.g., More information is provided below.¹

1.8 Hyperlinks

Authors may insert hyperlinks into their text. Hyperlinks should only be used to refer to Web pages (i.e., not online documents – which should be listed in the References), particularly Web pages with expected permanence. Hyperlinks should not be overused.

2. Punctuation

2.1 Quotation marks

Use double quotation marks only for direct quotations from other sources (e.g., published work, interview text). Use single quotation marks inside double quotation marks to indicate a quotation within a quotation, e.g., “I quote John as saying ‘the music was incredible’”. Place the closing punctuation outside the quotation marks unless the quotation itself ends with a close. Single quotation marks (or italics) can also be used to add emphasis to a key word or phrase by the author outside of direct quotations.

2.2 Ellipsis

Use three (3) dots with no surrounding spaces inside square brackets, e.g., [...], to indicate omission of words from a quotation.

2.3 Dashes and Hyphens

Use hyphens to join compound words: for example, fig-tree, fish-hook. They should be placed

immediately between the two words, without spaces. Dashes are longer and are used to indicate pauses in reading of the text. For this purpose, an n-dash should be used, surrounded by a space on each side (e.g., X – Y).

2.4 Punctuation in Citations

See section 7 for citation punctuation.

2.5 Introduction of Technical Terms

Non-standard technical terms, or unusual usages of words particular to your work should be italicised on their first occurrence only.

2.6 Emphasis

Italics or single quotation marks may be used to emphasise passages in the text. Avoid extended emphasis.

2.7 Literary terms and abbreviations

Literary terms and abbreviations, such as e.g., i.e., *ibid.*, *op cit.* should not be italicised, full stops should be placed appropriately for abbreviations, and be followed by a comma, as shown above.

2.8 Use of Underlining

Do NOT use underlining.

2.9 Slashes

Forward slashes may be used to link to interchangeable concepts. There should not be spaces on either side of the slash. E.g., his/her

3. Abstract and Keywords

The manuscript should include, in the beginning, an abstract with circa 150-200 words followed by up to five keywords (separated by ;)

4. Figures/illustrations, Tables, and Multimedia files

4.1 Figures and Illustrations

Number figures consecutively, starting from 1.

Please insert figures where you wish them to be in the text.

Below the figure add “Figure [no.]: [description]”.

Additionally, each figure and illustration should be submitted as a camera-ready document in a separate file as well. Please respect the original ratio of photographs.

4.2 Tables

Number tables consecutively, starting from 1.

Please insert the tables exactly where you wish them to be in the text.

Below the table add “Table [no.]: [description]”.

Additionally, submit tables in a separate Word file as well. Please place a frame around each table, with a line below the heading. Please do not include vertical lines other than the frame.

These facilities are available in Word from the Table menu.

4.3 Multimedia files

Number multimedia files consecutively, starting from 1.

Please make a snapshot of each video (e.g. using VLC) and insert it where you wish them to be in the text.

Below each snapshot add “Video-excerpt [no.]: [description]”.

Additionally, each video should be submitted as a separate file as well.

5. Author Biography

Articles should include a three-five sentence biography of the author directly following the References.

6. Acknowledgements

Any acknowledgements should follow the Author Biography in a section headed “Acknowledgements”.

7. References

Bibliographic style and citations, should generally follow the rules of the Harvard format. More specific guidance follows below.

7.1 Citations

There are two forms of citation: in-text and appended. In-text citations are of the form *John Doe (1989) holds that...*, and should always form part of the sense of the text. Appended citations appear at the end of a sentence, before the closing punctuation but after any closing quotation marks. For example “*Beethoven had purple hair*” (Lawrence, 1971). Use round () parentheses NOT square [] brackets. Use a comma to separate author name and publication year.

Other guidelines for citation include:

- If a text has two authors, use the format: (Doe and Remi, 1990). If it has three authors, use: (Doe, Remi, and Smith, 1993). If there are four or more authors, use the format: (Doe et al., 1990).
- If two or more authors in the References share the same family name, include initials like this: Remifa, C. D. (1990) for in-text, (Remifa, A. B., 1990) for appended.
- If you are using more than one publication by a given author(s) use consecutive letters to distinguish: Smith (1990a, 1990b). These letters should follow the appearance order of the sources in the paper.
- If you wish to cite pages (as required for quotes), place a comma after the date then “p.” for one page, or “pp.” for multiple pages: (Doremifa, 1980b, pp. 31-32, 34).
- If you wish to include multiple citations of multiple authors in the confines of one parentheses, separate them by semicolons: (Sola, 1831; Tido, 1842). If you are including multiple citations of a single author simply add dates separated by commas: (Mifasol, 1997, 1998a, 1998b, 2001). In the case of adding page numbers you will need to repeat the author’s name: (Clarendon, 1997, pp. 32-33; Clarendon, 2002, p. 2).
- If you wish to introduce parenthetical citations with ‘confer’, use cf.: (cf. Clarendon, 1997).

7.2 Secondary Citations

Secondary citations, that is, citations quoted or referred to in another author’s work should be included in the References. In the text, secondary citations can be presented as: (Doe, 1989, cited in Mifasol, 1990, p. 32).

7.3 Citations of interview data

Citations of interview data collected by the author should be referenced as: (add interviewee's name/pseudonym, interview).

7.4 References

Place the bibliography on a new page at the end of the article. Head the bibliography with “References”. References should be formatted according to the Harvard style, as shown in the examples below:

- Doe, J. (2000). *Book Title in Capitals and in Italics*. Edition [only incl. the number of edition if it is not the 1st edition]. Location: Publisher.
- Doe, J. and Doe, L. (2000). *Book Title in Capitals*. Location: Publisher. [Please use “and” instead of “&” between author names]
- Doe, J. and Doe, L. (2000). Book chapter not capitalised. In S. Harvey and J. Tido, eds., *Book Title in Capitals*, 1st edition [when citing a chapter in an edited book, always display the edition, even when it is the first edition]. Location: Publisher, pp. 10-20. [Please use “and” instead of “&” before the name of the last author]
- Doe, J., Doe, L. and Smith, H. (2000). Article title not capitalised. *Journal Title in Capitals*, 3(2), pp. 10-20.
- Doe, J. and Doe, L., eds. (2000). *Book Title in Capitals*. Location: Publisher.
- Smith, J. (year). Title of online document not in capitals. [Additional information about document if available.] Available at: insert URL [Accessed 4 May 2011].
- Doe, J. (2000). *Thesis Title Capitalized and in Italics*. Doctoral Dissertation. University of Location, Country.

8. Supplementary Data, File Formats

As MAiA is an online multimedia journal, we invite submissions that include text, sound and video

elements located in the text (e.g., as Figures or Illustrations) or submitted as supplementary files. Once in receipt of submitted elements/files they will be converted to the smallest possible format for display on our website as follows: PDF for text, MP3 for sound and Flash (FLV) for video. All of these formats have free players/viewers available to facilitate free access for listening to and viewing the content. These players/viewers are available at the following sources:

PDF: <http://www.adobe.com/products/acrobat/readstep2.html>

OGG: <http://www.jcraft.com/jorbis/>

Flash: <http://www.adobe.com/flashplayer>

8.1 Text File Formats:

Word documents (*.doc)

OpenOffice (*.odt)

8.2 Sound File Formats:

MP3 (*.mp3)

Plain CD recordings/Wave format (*.wav)

OGG (*.ogg) (Open format smaller than MP3)

8.3 Video File Formats:

MPEG (*.mpg, *.mpeg)

DivX/AVI/XVid (*.avi)

Flash (*.flv)

VOB (DVD video object)

9. Copyright and Permissions

All unpublished multimedia material **MUST** be licensed under a Creative Commons license (see <http://creativecommons.org/license/>). Authors wishing to use or quote licensed/published material must obtain the required permissions. It is the **AUTHOR'S RESPONSIBILITY** to obtain consent to quote or reuse copyrighted. If the copyright permits "fair use" of the material, it is the **AUTHOR'S RESPONSIBILITY** to ensure that publication in *MAiA* falls within this "fair use" (NB: Authors must ensure that they have consent for this material to be posted permanently on the *MAiA* website and in the University of Exeter Digital Repository.)

In addition, if a manuscript includes any audio or visual material where people can be clearly recognised (e.g., in a performance photograph), the author is responsible for securing formal permissions from these individuals for their image/audio to be placed online. In the case of children under the legal age of consent, specific permission must be granted by the school or parents for this use.