



MAI: FEMINISM & VISUAL CULTURE SUBMISSIONS

MAI welcomes a variety of submissions from strict, scholarly register to a more experimental or avant-garde approach to analysis. A selection of best feminist writing and creative work will be published bi-annually via this website. We operate an innovative open peer review system that enables dialogue between editor/art critic and writer/artist. Submissions will only be published if recommended by peer reviewers and accepted by co-editors-in-chief and subject area editors.

SUBMISSION FORMATS

We welcome submissions in the following formats:

- academic research articles (6000-8000 words)
- interviews (1000-3000 words)
- creative writing (poems, short stories, creative responses, max 3000 words)
- video essays (5-10 min + a brief supporting statement 800-1000 words)
- photographs, visual/audiovisual or interactive art

Other types of submissions may be considered at the discretion of MAI editors-in-chief. Any questions regarding the format or type of your

prospective submission should be sent to contact@maifeminism.com. Please read MAI Manifesto & The Journal before sending us your writing or projects. MAI only publishes work that fits into its feminist & visual culture remit.

TEXT SUBMISSIONS

Preparing & sending us your written submission

MAI accepts written submissions up to 8000 words (excluding footnotes and bibliography). These can range from a scholarly to experimental style.

References & bibliographies

MAI uses the author date referencing system because it is clean, easy and efficient, as well as suitable for online publications. This means that all references should appear as in-text citations: for example, (Woolf 1929: 56).

All sources should be listed in your final bibliography as follows:

Woolf, Virginia. (1929) *A Room of One's Own* (London: Hogarth Press)

Where necessary, we use footnotes to add explanations. Please keep these to minimum.

It is our understanding that all images that are screen captures are covered under fair use. Please don't get all of us at MAI into trouble by pinching stuff without checking it is legal.

It goes without saying that your piece should be thoroughly checked for spelling and grammatical errors. This will take the onus off the editors to make last minute alterations to your piece and we will be able to concentrate on the content. You can use American or British spelling but this must be consistent. Please note that it is up to the editors of each issue to opt for British or American spelling.

Author-date reference book:

First author's surname must come first. Subsequent authors, and editors of volumes: forename/initial(s) then surname. Further entries under the same name or author group should repeat the name(s).

Where the author is citing a modern version of an older text, please give the original date of publication in square brackets, e.g.: Burke, Edmund [1790] (1910), *Reflections on the French Revolution*, ...

When the same author has several publications in the same year, please use a, b, etc. to distinguish them.

Examples of full references to books:

Bamgbose, Ayo (1991), *Language and the Nation: The Language Question in Sub-Saharan Africa*, Edinburgh: Edinburgh University Press.
Woolf, V. (1997–9), *Complete Works*, ed. J. Hurst and D. Jones, 3 vols, Oxford: Oxford University Press.

Examples of full references to journal articles:

Aldcroft, S. (1992), 'As the sun rose', *Times Higher Education Supplement*, 1 November 1992, pp. 17–23.

Marcus, T. (1998), 'Short story', *Journal of Storytelling*, 5: 2, 23–7. [or whatever format you choose for giving volume, issue and page numbers]

Examples of full references to book articles:

Smith, C. Ann (1991), 'Preserving food to preserve life', in A. Wilson (ed.), *Waste Not Want Not*, Edinburgh: Edinburgh University Press, pp. 5–33.

Woolf, V. (1999), 'To the beach', in V. Woolf, *Complete Works*, ed. J. Hurst and D. Jones, Oxford: Oxford University Press, vol. 1, pp. 9–14.

Author-date:

Here, there are no numbered notes, only a single list of references in a bibliography at the end of the book (in multi-author works, each chapter may have its own list of references).

In the body of the text, the reference should take the form:

(Smith 1960: 59; Jones 1965: 60) – note: no comma between author and date. [That is, in Smith, 1960 edition, page 59; and in Jones, 1965 edition, page 60.]

References to non-print media:

Films and CDs should be referenced as follows: [title in *italic*], [media], [director/ composer as appropriate]. [Place]: [producer], [date] e.g.
Macbeth, film, directed by Orson Welles. USA: Republic Pictures, 1948.

How to send us your written submission

Please prepare your text as one Word document file. When you're ready please upload it via MAI website's submission form here:

maifeminism.com/submissions

OTHER SUBMISSIONS

Video essays

Competing modes of critical expression that contest the written as the singular site of knowledge production and dissemination have been gaining increased academic recognition. This turn appears particularly invigorating for makers who use media as a means of constructing arguments and communicating perspectives that can't be sustained through written discourse or analysis.

To embrace the growing presence and efficacy of video essays as vehicles for propagating feminist arguments, MAI is open to hosting video essays. We define the video essay in broad terms to include any video-based media that offer a critical argument, analysis or commentary on a subject of feminist concern.

Video essays are short, usually made for online viewing. They often include footage that is either self-generated or drawn from different sources running to some form of commentary. Documentary, experimental and subjective video techniques that align with feminist concerns are strongly encouraged.

Preparing & sending us video essays, photographs & interactive art submissions

Video essays, photographic & interactive art submissions should address feminist concerns and methods in the contemporary global visual culture, conceptualised most broadly or focused on particular visual media examples.

We particularly encourage submissions that use an intersectional lens along with original critical approaches. Creative & high quality audiovisual delivery of sophisticated arguments sits at the centre of our publication criteria.

How to format your submission

We encourage you to include written description and critical reflection with your visual & audiovisual work. The length of the accompanying text should not exceed 1000 words. You are to elaborate on the theoretical and philosophical influences as well as the methodology for devising your work. Write in clear style, avoiding long sentences. Always keep your reader in mind. If appropriate, include reference notes and bibliography. See our guidelines on how to edit your reference notes and bibliography.

- Video work should be submitted in mp4 or m4v (MPEG-4) format (maximum of 300mb). We can accept larger files if justified.
- Still images should be submitted as jpg files.
- Minimum quality 720p (1280x720px).
- File names: Words separated by '-'
- For video essays and interactive art please include a short description (max 50 words) and a poster image in jpg format.

How to send us your submission

Send your submissions to submissions@maifeminism.com. Include the word 'Submission' followed by the title of your project in the subject line.

In the body of your email, restate the title of your project and add your short description (50 words) along with a link to Google Drive,

Dropbox or WeTransfer through which we can download a copy.

An attachment to your email should contain a word file with your supporting statement. Your video poster should be attached as well as a high-resolution jpg file.

All video essay submissions will be peer-reviewed. Please note that we have an open peer review policy which is not anonymous.

Please ensure that you have permissions (copyright) to use all visual and audiovisual materials that come from other sources. Where appropriate, copyright info should be included at the bottom of your supporting statement.

COPYRIGHTS

Do you always need to clear copyright

In some instances – Fair Dealing (or Fair Use in the USA) – it is agreed that a copyright fee can be waived. Fair Dealing guidelines are not legally binding but are based on a ‘fair trade’ agreement, under which it is generally agreed that no fee will be set for text reproduced for the purposes of criticism, review, non-commercial research, or the reporting of current events, as long as the material is accompanied by an appropriate acknowledgement.

To determine if your use of previously-published material counts as Fair Dealing please consider the following:

- Are you truly reviewing or critiquing (i.e. engaging with) the extract, rather than merely quoting it?
- Is the reproduction of this material genuinely necessary in order to

make your point?

- Would the inclusion of this material make the difference in terms of your publication being a viable alternative purchase for a potential reader?
- Are you reproducing a significant proportion of the original text? Is the part you are reproducing a particularly important element of the original text?

You should always clear permission for the following:

- Substantial sections of text for the purpose of criticism, review, or reporting current events (NB: there is no legal definition of what counts as ‘substantial’)
- Any extract of text that is not for the purpose of criticism, review, or reporting current events (e.g. a short epigraph) or that forms the main argument of the work being quoted
- Extracts from unpublished work
- Any extract from a newspaper/journal/magazine
- Pictures, figures, maps, tables
- Trademarks (brand images, advertisements, logos)
- Any extract from poetry/song lyrics (it is unlikely that ‘fair dealing’ will apply in any of these instances)

Screen grabs:

There is no legal precedent for the use of film stills in academic publications. However the Society for Cinema Studies advises (in recommendations that cannot be considered legally binding, but which seem sensible) that frame enlargements (or screen grabs) will most likely fall into the category of fair dealing if published in a scholarly book. As a general rule, if you are in any doubt it is advisable to contact the copyright holder.