Third Text Author Guidelines and Style Sheet

Third Text welcomes original contributions from writers from all cultural and practice backgrounds and from all parts of the world. However, we are an English language journal, so if your first language is not English we strongly recommend you have your article proofread by a native English speaker before submission, this will greatly increase the chances of it being selected for presentation to our Peer Review panel. We are also pleased to accept submissions of shorter articles, reviews and interviews for publication in Third Text Online.

Main Text

Articles should be between 5,000 and 7,000 words, *excluding* footnotes; this can be extended to a ceiling of 8,000 words in exceptional cases. Articles should be submitted as Word documents with a minimum of formatting – for instance, no headers, footers or page numbers. Text should be double spaced 12 point, Times New Roman. Please use a 0.5 cm indent for paragraphs, no line space between paragraphs.

- Please format your article using British spelling, as opposed to American spelling, taking Chambers Dictionary as a guide (in preference to the Oxford Dictionary), ie, 'realise', 'emphasise' and 'organise' (not 'realize', 'emphasize' and 'organize'), 'colour' and 'labour' (not 'color' and 'labor').
- Numbers one to a hundred in text (eg, five), 101 onwards in Arabic numerals, except in the case of large numbers which are best expressed as: three thousand, two million, five billion, etc) and percentages (eg, five per cent).
- Dates set out as day, month, year, no commas (eg, 27 May 2015). Date spans: (1988–1998) and (21 January – 3 March); note we use en-dashes, not hyphens. Nineteenth century, twenty-first century etc.
- Italics are used for titles of artworks, whole publications and films. Single quotes are used for exhibition titles, chapters or essays within a publication.
- You will be given access to the online proof of your article from Routledge before it goes to print. We do not expect any major changes to the text at this stage, which you should use to make a final check for minor errors.

Supplementary Material

We will also need:

- Your full name, postal address, telephone number and email (top right-hand side of article). Your address will be used to send you an author's copy on publication.
- A 150-word abstract of your article and ten keywords (commencing with your own name) for online searches. It is helpful to supply specific names and terms relevant to your specific article; very broad terms such as 'politics', 'art' etc are of less use.
- A brief biographical note, about fifty words in length, focusing on university affiliation, recent publications and posts held, which will be included in our Contributors' Notes. Abstract and bio note should be submitted as two separate documents.
- All material must be submitted to the Editor in Chief: Richard Dyer: rdyer@thirdtext.org

Quotes

- Quotes of fifty words or more are indented 0.5 cm, left and right, 11-point font size, 1.5 line spacing, two-line spaces above and below. Quotes of less than fifty words are set in single quotes within the text.
- If a quote is incomplete then the closing inverted comma should lie within the full-stop, ie: 'as he had said in the first place'. If it is a complete sentence then the closing inverted comma should lie outside the full-stop, ie: 'He repeated what he had said in the first place.'
- If there is italicised emphasis within a quote, please indicate 'emphasis in the original' or 'emphasis added' (not the ambiguous 'author's emphasis'). Direct quotes that conflict with house style, eg, 'realize' etc, are left in their original spelling.

Translations

Where quoted passages have been translated into English by the author of the article, this should be acknowledged either in an endnote or in the main text.

- Where publications have been translated, the translator should be acknowledged in the relevant endnote, using the following format:

1   Alain Badiou, *The Communist Hypothesis*, David Macey and Steve Corcoran, trans, Verso, London, 2010

- Foreign titles of publications, films and so on, should generally be followed by a translation into English in round brackets, as follows:

1   The 'Gendai sekai bijutsu-ten' ('Contemporary World Art Exhibition') in 1950, for example, included over one hundred recent paintings, watercolours and graphic works by artists from Japan, Europe and the United States.

- The format of the translation should follow that of the original title as regards italicisation/inverted commas etc.

Capitalisation

Titles in English are capitalised; those in other languages follow the rules observed in that language.
For instance, French takes the upper case for the first word and the first noun (which may be the same):

Les Rêveries de la femme sauvage (Reveries of the Wild Woman)

- Spanish takes a capital for the first word only:

Cien años de soledad (One Hundred Years of Solitude)

- Neither French nor Spanish show accents when they fall on upper case letters. So Ecole, not École, and Angel, not Ángel.
- Where there is a subtitle (after a full-stop or colon), capitalise all words, except and, of, or, between, etc.

Jan Assmann, *Cultural Memory and Early Civilization: Writing, Remembrance, and Political Imagination*, Cambridge University Press, Cambridge, 2011, p 25

- Western and Eastern are always capitalised unless the sense is purely geographical, so Western hegemony, but western hemisphere.

Footnotes

Footnotes should be numbered within the main text using Arabic numerals in the Word footnote facility. *Do not list references or filmographies separately, these should all be incorporated in the footnotes.*

- The format for footnotes/endnotes is: author (first name first, surname second, only use surname and first part of title for subsequent Ibid and op cit references), *title* (in italics), parts of published works (chapters or articles, in single inverted commas), publisher, city of publication (spelt out in full, no abbreviations), date of publication, page number (p 5, pp 22–23, en-dash not hyphen between page extant, no full stop after p or pp); items separated by commas, no full stop at the end of the citation unless it contains a real sentence ('See' and 'See also' does not make the reference into a real sentence. Editor/s names precede title of book:

1   Mark Gevisser, 'Under Covers, Out in the Open: Nicholas Hlobo and Umtshotsho', in Sophie Perryer, ed, *Nicholas Hlobo*, Michael Stevenson, Cape Town, 2009, p 11, pp 15–16

2   See, for example, Giorgio Agamben, *Homo Sacer: Sovereign Power and Bare Life*, Daniel Heller-Roazen, trans, Stanford University Press, Stanford, California, 1998.

1   Giorgio Agamben, *Homo Sacer: Sovereign Power and Bare Life*, Daniel Heller-Roazen, trans, Stanford University Press, Stanford, California, 1998

- Where a reference is repeated in the immediately following note, use 'Ibid':

1   Homi K Bhabha, *The Location of Culture*, Routledge, London and New York, 1994, p 140
2   Ibid, p 240

- Where a reference has been cited previously but not in the immediately preceding note, use the author's surname, title (or first portion of title) and 'op cit':

1   Homi K Bhabha, *The Location of Culture*, Routledge, London and New York, 1994, p 5
2   Bhabha, *The Location of Culture*, op cit, p 8

Periodicals

When giving numbers for periodicals, if there is only one number associated with the issue it directly follows the italicised title, no comma, but number not italicised, no need for publisher for journals, newspapers, periodicals etc. So:

[article title], *October* 146, [date]

If the periodical is divided into volumes and issues it is set out like this:

[article title], *Animation*, vol 7, no 3, [date]

- Third Text itself operates parallel numbering systems: the early issues just have a number, and we have continued this numbering all the way through to the current issue. Those published since our association with Routledge have an additional volume and issue number.

Example: *Third Text* 114, vol 26, no 1, January 2012

House Style: Further Points

Third Text aims to keep text looking as 'clean' as possible. To this end initials and abbreviations are not followed by full stops, so:

- W J T Mitchell, etc, ie, eg, p, pp, ibid, op cit
- Please ensure that punctuation following italicised titles is not itself italicised; punctuation should only be italicised if it is part of the title.
- In simple lists Third Text does not use the Oxford comma (comma preceding 'and'), but we allow for its use elsewhere for purposes of clarity, particularly in longer sentences with multiple clauses.
- Full stops should be followed by a single space.
- Film titles should be formatted: *L'Or* (Gold, 1995); and, if director not previously mentioned: *No Man's Land* (Danis Tanović, 2001)
- Uncommon and/or non-English words are italicised on first mention and not thereafter.
- We do not italicise very common phrases in Latin, such as 'per se' and 'modus operandi' (nor common terms from other languages – 'par excellence', for instance).
- Use single quotes throughout, "double quotes" are only used if there is a quote within a quote, eg: 'Bruno Latour has argued that it is imperative to think ecology without "nature".'

- Square brackets are only used for insertions within quotes – in all other instances (eg, original publication dates) round brackets should be used.
- Capitalise defined movements/nouns where they are associated with a particular historical moment (eg Cubism/Cubist, Abstract Expressionism/Expressionist, Surrealism/Surrealist) but not when they are used adjectivally (eg cubist in style, expressionist tendencies, surreal aspect). Broader terms such as 'socialist' are lower-case, unless referring to a particular movement, ie, Socialist Realism.
- Where prefixes create a double vowel, we break this with a hyphen: 'co-operate', 're-emerge': not 'cooperate', 'reemerge'.

Images

Third Text is primarily a visual arts journal and we therefore place great importance on the quality of the images we reproduce. Authors should always seek to obtain the highest quality professional images. You can submit up to ten images with your article (we may occasionally be able to reproduce more). Images should be submitted as separate jpegs, not imbedded in a Word document, and the resolution should be 400 dpi when the width is set to 200 mm.

- Please provide full captions with your images, including any courtesy lines, using the format: artist's name, *title of work*, date, media, dimensions, collection (or place of exhibition), photo credit, ie:

Lani Maestro, *Cradle*, 1996, cheesecloth, sisal strings, palm mats, 1618 x 964 cm, collection of the artist, photo: Ronald Dobson

Each caption should have a line under it pasted from the text to indicate its placement (we do not use the convention of [fig 1] in the text.)

- You must supply written permission to reproduce images from the copyright holder – this can take the form of an email or scanned letter. In most cases, we cannot publish without written permission, even if you have found the image to be available online. Exceptions include book and magazine covers and film posters. Please also supply the name and address of the copyright holder so that they can be sent a complimentary copy of the issue in which their image appears.
- Frame captures, also called film stills, are generally considered to fall in the realm of fair use for scholarly publishing. Essentially, a frame capture represents 1/24th of one second of a film, which hardly represents the whole heart of the work, and cannot be said to infringe upon the market for the film. Film stills should not be confused with Production or Publicity Stills, which are photographs taken on a film's set, and which may be subject to copyright protection.

Proofs

If your article has been accepted for publication you will receive a proof alert from Routledge with a link to the CATS website where you can download your proofs. Please only make corrections to the pdf using the Comments tool in Adobe, ie, 'Sticky Note' and 'Highlighter', not the editing tools. Further guidance on how to edit the adobe proof is given here: http://authorservices.taylorandfrancis.com/how-to-correct-proofs-with-adobe/