

Submission Guidelines

These are the Submission Guidelines for authors preparing work for submission to the Irish Journal of Arts Management & Cultural Policy. Details of the General Editorial Policy for the Journal and the different policies for each section can be found in the document titled Editorial Policy.

We welcome submissions from academic researchers, policymakers and practitioners within the scope and remit of the Journal. We particularly welcome submissions from Masters/M.Litt and early PhD researchers for both our main journal and our New Voices section.

Those interested in submitting to the journal should consult these general Submission Guidelines, the general Editorial Policy and the specific policy guidance and submission guidelines for each journal section. Please consult BOTH documents: the editorial policy covers the scope of the journal and review process; this document explains practical information on format and other requirements. The Editorial Policy and Submission Guidelines are reviewed regularly.

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# Journal Sections

There are five sections to the Journal:

* **Academic Articles:** peer-reviewed academic papers based on original research
* **Book Reviews:** research and practice book reviews
* **Policy Reviews:** analysis of topical policies, conferences and reports from Northern Ireland and the Republic of Ireland; international, EU and UK policy reviews with highlighted implications for Northern Ireland and the Republic of Ireland
* **Perspectives on Practice**: observations from practitioners; evaluative case studies and practitioner interviews
* **New Voices:** a section devoted to **short summary articles** drawing from original research work at Master and MLitt level as well as some early PhD work.

All submissions to all sections of the Journal must comply with both the Editorial Policy and Submission Guidelines.

# General Submission Guidelines

The Irish Journal of Arts Management & Cultural Policy is hosted on an Open Journal System through Trinity Library, Dublin. All submissions are reviewed through this platform. The IJAMCP Editorial Board is responsible for checking submissions are compliant with the editorial policy and submission guidelines.

Contact details for the Editorial Board and their responsibilities are available on the Journal website. Contributors with any queries about submission should contact the relevant Editorial Board member. The Editor may be contacted for general queries.

## Using the OJS Platform

* All contributors must set up a Profile on the platform in order to submit their paper, review editorial comments and provide revisions.
* A corresponding author with a regularly accessed email address is required for all submissions but only one author is required to set up a profile for each submission. It is the corresponding author’s responsibility to provide a contact email that is regularly checked and to ensure that all co-authors are appropriately named and acknowledged in the final published work.
* Personal information such as email addresses stored on the platform will only be used to communicate with authors about the Journal and its publications.
* Contributors are encouraged to prepare all relevant material before they start the submission process. Some should be on the document uploaded, some is entered in fields in the online submission form.
* The online submission form is easy to use with prompts to select any special issues and Journal sections. All papers are uploaded as single documents with additional metadata (co-authors, abstract) and supporting files such as tables added separately.
* Each Journal on this platform assigns an overall Editor and a Technical Manager. Should you have any queries about using the platform, please check first for guidance on using the Platform then contact the Technical Manager.

## Submission Checklist

As part of the submission process, authors are required to check off their submission's compliance with all of the following conditions.

1. The submission has not been previously published, nor is it before another journal for consideration (or an explanation has been provided in Comments to the Editor).
2. The submission has been prepared with all due diligence to research and publication standards, including original authorship, the gathering of accurate and truthful evidence and appropriate ethical practices.
3. The document submitted complies with the relevant word count, style guide, inclusive language guidance, referencing and formatting requirements. Where possible URL links are supplied for all sources and references.
4. Adequate permissions are secured by the author (including ethics approvals, permissions for use of any documents, consent for reproduction of images).
5. The submitting author accepts the licensing of their work under Creative Commons Attribution 4.0 International License.
6. Submitting authors are deemed to accept these terms and compliances on behalf of all named co-authors.

Submissions that do not comply with these conditions will not be accepted.

## Submission requirements

* All authors should prepare the following for submission before starting the online process:
  + Abstract (a 300 word maximum summary of the submission)
  + Keywords (minimum 3, maximum 5)
  + Body Text (word count consistent with the type of submission)
  + Endnotes (if any)
  + Reference List
* Academic articles must also include a list of 4 potential peer reviewers (names and contact details), with whom the author does not have a personal relationship. The list should reflect peer reviewers who have knowledge in the topic on which you are seeking to publish.
* Some sections (Policy reviews and Perspectives on Practice) require a biographical statement but this should not be included in the initial submission.
* All components as above should be stored on a single anonymous document with no biographical information. The document should also include placemarkers for figures with an appropriate caption (as published) followed by the relevant file name as per this example:

Figure 1: Breakdown of funding by local authority (Arts Council/An Chomhairle Ealaíon, 2019) << AUTHOR NAME-Fig-number’>>

* Figures (including diagrams, images and tablesshould be uploaded in separate files, jpg, png, or TIFF format, with a resolution of at least 300dpi and be labelled following this example ‘AUTHOR NAME-Fig-number’. All tables should be supplied in grayscale. Figures may be in grayscale or colour as appropriate. A colour key should be supplied in the figure for any colour-coded diagrams. The Editorial Board reserves the right to restrict the number of figures per submission.
* All submissions to all sections should be formatted appropriately as per the Style Guide below and adopting the appropriate referencing style (see below).
* All contributing authors must also complete the online form, confirming compliance with the Submission Guidelines and confirmation of all necessary permissions and approvals.
* The submission file must be in OpenOffice, Microsoft Word, or RTF document file format. Please do not upload any other format.

## Word Count

The word count varies for different sections:

* Academic Articles:
  + Research articles should be between 5,000 and 10,000 words.
  + Short research essays, case studies and position or working papers of between 4,000 and 6,000 words are also accepted.
* **Book reviews** will generally be between 1,000 and 2,500 words in length.
* **Policy reviews** will generally be between 1,000 and 2,500 words in length.
* **Perspectives on Practice** contributions will generally be between 1,000 and 3,000 words in length.
* **New Voices** contributions will generally be no more than 3,000 words in length.
* Where figures or tables are included, a word count allowance of 250 words per ½ page should be calculated.
* All word counts are exclusive of Abstract, Keywords and Reference Lists.

## Style Guide

The following applies to all submissions:

* Readership of the Journal includes academics and arts/cultural professionals; all submissions including academic articles should be written in an accessible manner (avoiding jargon).
* Authors may use first person (singular or plural) or third person.
* Submissions should be provided in typeface Arial, 12 point, 1.5 line spacing.
* Subheadings should be used sparingly and be typed on a separate line in Bold, not run in with the text. Typeface should be Arial 12 point. Subheadings should not be numbered.
* Only first word and proper names should have an initial capital letter. Do not use capitalisation for terms such as ‘the arts’. Job titles should be lowercase - for example, curator of the National Gallery of Ireland.
* All pages, including captions, notes, etc., should be numbered consecutively in the lower right-hand corner.
* UK English spelling and punctuation conventions should be followed in all text, including title, abstract and endnotes.
* Endnotes should be used sparingly and avoided if possible. Documents should not use footnotes.
* Please give full names (not surnames) of individuals on first mention.
* Policy and government bodies should be given their full, formal title on first mention (e.g. the Arts Council/An Chomhairle Ealaíon, not Arts Council). Acronyms may be used for long titles after first mention, though excessive use of acronyms should be avoided
* Omit 'The' in journal and newspaper titles (e.g. Irish Times, not The Irish Times)
* In the body text, titles of policy documents should be italicized and followed by the relevant date, e.g. *Cultural Diversity and the Arts: Policy and Strategy* (2010). Full details should follow in the bibliography. Please provide URL details for online policy documents and date of access.
* No full stop in acronyms such as BBC, MP, UK, USA, RA, Washington DC, PhD.
* Spell out numerals up to a hundred, then use figures: ‘in her twenties’ not ‘in her 20s’. Thousands with comma – so €4,000 not €4000. Euros in millions is expressed as €2m.
* Numbers up to ten are usually written as words, while larger numbers are written as numerals
* For percentages, the usage is as follows
  + When a percentage is written as a word, it should be followed by “percent”, E.g. nine percent
  + When a percentage is written as a numeral, it should be followed by the “%” sign (91%)
* Spell out centuries (i.e. twentieth century, not 20th century). Dates should be expressed as in ’15 November 2001′; ‘mid-1950s’; ‘late 1950s’. Years should be expresses as follows using an en dash 2010⁠–⁠2011 (note no spaces between years)
* Non-English words and phrases in common English usage should not be italicised (for example, cliché or oeuvre). Non-common words and phrases such as *mise-en-scène* should be in italics. Avoid using italics for emphasis, as the structure of the sentence should be sufficient to convey this. Use italics for titles of books, newspapers, painting, play and exhibition titles. Do not use underline as a text style for any reason.
* Use an Em dash for an aside—(again no spaces). Note there is no capital letter after the Em dash e.g., “Film preservation policy in Ireland—the politics of omission”
* In text film citation as follows: For in text use the film title and year, e.g., *An Cailín Ciúin,* 2022 [*The Quiet Girl*] including translation where appropriate and see below for more on referencing TV and film

## Inclusive Language

IJAMCP is committed to maintaining inclusive approaches for all contributors and across its publications. As a result, it asks all contributors to consider their writing and to avoid text which may be considered racist, sexist, gendered, ageist, ableist or otherwise discriminatory. The following is guidance, but the Editorial Board recognise terms and usage are evolving. We ask all authors to be attentive to changes in respect of inclusive practice.

* Consider whether, or if, pointing out an aspect of identity of an individual or group (such as gender, age, race) is relevant to the point being made.
* Derogatory or discriminatory language may be unavoidable if it directly quotes a research participant in a way that is necessary to convey meaning or insight. Equally, authors may wish to claim previously derogatory terms, e.g., ‘Queer’ and ‘Crip’ as part of their own identities. In all cases, authors are asked to consider how and why such language is incorporated.
* Avoid generalised terms that homogenise diverse groups, e.g. ‘the elderly’, ‘the disabled’ and consider the appropriateness of using a People First (‘person with a disability’) or Identity First (‘disabled person’) description in writing.
* Try to avoid pronouns rather than overusing ‘he’ and ‘she’. Consider using the plural ‘they’ if it seems appropriate. If rewording is not possible, please use ‘he or she’ not ‘he/she’ or ‘s/he’. Where pronouns must be used to refer to an author or known individual, please check if that individual has identified preferred pronouns.
* Avoid generalised statements and text which can be perceived as sexist or gendered. Avoid using the word ‘Man’ to refer to the human species or the default, e.g., ‘mankind’ or ‘chairman’; do not make statements such as ‘all men are…’; avoid stereotypes or clichés, e.g. ‘the right man for the job’.
* Be attentive to terms when referring to individual and group identities of race, ethnicity and origin, such as ‘Asians’, ‘East Asians’. Do not conflate race and ethnicity. Ensure and check appropriate terms when referring to native and indigenous groups to avoid colonialised or discriminatory usage.
* Where skin colour must be referred to, please capitalise the colour, e.g., ‘Black’, ‘White’.
* Be attentive to ableist language (language that equates disability with a deficit or fault and thus discriminates), such as referring to something as ‘crippled by’ or a party being ‘blind to’.
* The following sources are useful to understand language sensitivity but please be aware this is an evolving topic and usage changes:

<https://ualr.edu/writingcenter/avoid-sexist-language/> <https://www.lawsociety.org.uk/topics/ethnic-minority-lawyers/a-guide-to-race-and-ethnicity-terminology-and-language>

<https://ncdj.org/style-guide/>

# Reference List, Quotations and Citations

The Journal uses a modified Harvard style for all quotations, references and sources.

* Submissions should utilise a modified version Harvard Manual of Style notation (in-text parenthetical citation, followed by bibliography–see examples below).
* Brief quotations should be set in single inverted commas. Quotations of longer than two lines should have no quotation marks and be indented. Spellings within quotations should be as per original. Double quotation marks should be reserved for quotation within quotation. Words added by authors in quotations should go in square brackets. Quotation marks should follow full stop if quotation is full sentence (or contains full sentence) or finite clause,but should precede full stop if phrase. All direct quotations and most other references should contain exact page numbers in the corresponding endnote.
* Foreign language citations should be given in translation in the main text, with the original appearing in full in an accompanying endnote.
* Wherever possible precise page numbers for references should be provided.
* Any additional endnotes should be located at the end of the document before the Reference List. They should be concise and used for brief explanatory purposes.
* All sources and references cited in the text must have an accompanying reference in the Reference List supplied. Authors should not list any sources or references not cited in the text. Reference Lists should be supplied in alphabetical order by surname of the first or only author with publications by the same author listed chronologically from the earliest to the most recent. Full author names (not initials) should appear in the bibliography. Use a, b, etc. to distinguish between publications by a single author during the same year.

## Examples of In-text Citation (modified Harvard Style)

**Single author:**

As it has been argued (Benson, 1994, p. 45) …

**Two authors:**

Bourke and Breathnach-Lynch (1999, p. 25) suggest that …

It has been suggested (Bourke and Breathnach-Lynch, 1999, p. 25) …

**More than two authors:**

Byrne et al. (1993, p. 4) suggest…

It has been suggested (Byrne et al., 2006, p. 4) …

**Author with multiple publications in the same year:**

McDonald (2012a) suggests…

It has been suggested (McDonald, 2012b) …

**Government document:**

Figures from the Arts Council/An Chomhairle Ealaíon (2010) show that….

Figures from other sources (Arts Council/An Chomhairle Ealaíon, 2010) show….

**Video source quote:**

For an explicit quote from a film, video etc, the minute should be quoted as follows:

(speaker, year, min. 1:15)

Example (MacDonald, 2017, min. 1.15)

**Images/Figures:**

Images should be referred to as ‘Figures’ in brackets in the text, e.g. (Figure 1), (Figure 2), with corresponding captions provided.

Captions indicating appropriate sources should be used for all images and figures.

Example of caption for figure:

Figure 1: Breakdown of funding by local authority (Arts Council/An Chomhairle Ealaíon, 2019, p. 25).

Example of caption for artwork/image:

Artist, *Work title in italics*, date. City/town of location: Gallery name. Picture credit. Photo: RMN / the author.

## Reference List Examples (modified Harvard Style)

**Official publication:**

Government of Ireland/Rialtas na hÉireann (2022). *Online Safety and Media Regulation Act 2022*. Dublin. Available at <https://www.irishstatutebook.ie/eli/2022/act/41/enacted> [Accessed 31 March 2024].

**Books:**

Hill, Judith (2000). *Irish Public Sculpture: A History.*Dublin: Four Courts Press.

Bourke, Marie and Breathnach-Lynch, Síghle (1999). *Discover Irish Art at the National Gallery of Ireland.*Dublin: National Gallery of Ireland.

**Edited books:**

O’Connor, Barbara and Cronin, Michael (eds.) (1993). *Tourism in Ireland: a critical analysis.*Cork: Cork University Press.

**Chapter in edited book:**

Byrne, Anne, Edmondson, Ricca and Fahy, Kathleen (1993). Rural tourism and cultural identity in the West of Ireland. In*:* O’Connor, Barbara & Cronin, Michael (eds.) 1993. *Tourism in Ireland: a critical analysis.*Cork: Cork University Press. 111-125.

**Journal articles:**

Benson, Ciarán (1994). A Psychological Perspective on Art and Irish National Identity. *Irish Journal of Psychology,* 15**,** 317-29.

**Newspaper articles:**

McDonald, Frank (2012a). Making sense of public spaces. *Irish Times*, 21 April. [Accessed June 2024].

McDonald, Frank. (2012b). Public spaces, private domains? *Irish Times*, 1 May. [Accessed June 2024].

**Policy documents:**

Arts Council/An Chomhairle Ealaíon (2010). *Cultural Diversity and the Arts: Policy and Strategy*. Dublin: Arts Council/An Chomhairle Ealaíon. Available at <http://www.artscouncil.ie/Publications/Cultural_Diversity_pamphlet.pdf> [Accessed June 2012].

*[Please provide author name where given; otherwise substitute with the name of the issuing body. If document available online, please provide web address and date of access].*

**Interview/personal communication:**

McLaughlin, Stuart (2011). CEO, Business to Arts: Interview with author, 11 January.

**Internet sources:**

Kelly, Derek (2010). *Google Mentoring–The Gate Theatre*[Online]. Arts Audiences, 31 August. Available at <http://artsaudiences.ie/2010/08/google-mentoring-%E2%80%93-the-gate-theatre-report/> [Accessed May 2010].

**Video source:**

Source should be cited as online source

MacDonald, Paul (2017). *Remarks on WWII Navajo Code talkers* [Recorded speech, video]. White House, Washington, DC. 27 November. Available at https://www.americanrhetoric.com/speeches/petermacdonaldnavajocodetalkerswhitehousespeech.htm [Accessed 29 December 2020].

**Film and Television:**

Some examples are provided, but see below link for additional guidance.

The Help (2011) Directed by Tate Taylor. [Feature film]. Burbank, CA: Walt Disney Studios Motion Pictures.

Changeling (2008) Directed by Clint Eastwood. Available at: Netflix (Accessed: 22 September 2020).

See: https://www.easybib.com/guides/citation-guides/harvard-referencing/how-to-reference-film-movie-harvard/

**Images:**

All sources for images and figures should be appropriately acknowledged both in-text and in the reference list.

Format of captions–Example:

Artist, *Work title in italics*, date. City/town of location: Gallery name. Picture credit. Photo: RMN / the author.

Where figures are taken from a literary source such as a research article, this should be cited in the in-text caption and the publication listed as appropriate in the reference list.

# Ethics, Permissions and Copyrights

## Research Ethics & Permissions

All submitted academic research articles must be compliant with the research ethics guidelines of the home institution (this includes those submitted to the New Voices section). Academic authors should include a statement stating this compliance as part of the methodology of any research articles. The Editorial Board may request evidence of ethics compliance or proof of permissions as part of the review process. Only authors who can produce such evidence when requested will be accepted for publication.

Independent researchers who cannot access institutional ethics committees should explore how their work can demonstrate ethical good practice. Some guidance is offered to independent scholars here: <https://the-sra.org.uk/SRA/SRA/Ethics/Research-Ethics-Guidance.aspx?hkey=5e809828-fb49-42be-a17e-c95d6cc72da1>

Professionals, policymakers and practitioners should ensure they have secured all permissions necessary for the work submitted from organisations and/or individuals. For Perspectives on Practice contributions this includes seeking and agreeing what organisational and individual permissions are required in advance of submitting work to the Journal.

The Journal will not accept any responsibility for any breach of confidentiality or perceived organisational disrepute. Published work that is retrospectively demonstrated to breach research ethics and/or lack organisational permissions will be removed from the Journal website.

## Original Authorship and use of AI/LLM

All work submitted to the Journal must be the original work of the submitting and named authors. Authors must be able to endorse the originality, integrity and validity of the work submitted and must be able to enter into the publishing agreement required. For this reason, IJAMCP does not recognise AI (Artificial Intelligence) or LLM (Large Language Models) tools such as Chat GPT or Bard as authors.

Use of such tools in the writing of any submission to the Journal must be done responsibly and transparently and in such a way that the submission as a whole remains the original work of a named author or authors.

## Use of Copyrighted Figures and Tables

It is the author's responsibility to obtain copyright permission for any proprietary text, illustration, table, or other material, including data, audio, video, film stills, and screenshots, and any supplementary material you propose to submit. This applies to direct reproduction as well as “derivative reproduction” (where you have created a new figure or table which derives substantially from a copyrighted source).

The reproduction of short extracts of text, excluding poetry and song lyrics, for the purposes of criticism may be possible without formal permission on the basis that the quotation is reproduced accurately, and full attribution is given.

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# Author Copyright & Open Access

The Journal uses the open access system of publishing, and we are committed to the free dissemination of published scholarship. Copyright of articles resides with the authors, but a condition of publication is that the work is licensed under a [Creative Commons Attribution 4.0 International License](http://creativecommons.org/licenses/by/4.0/).

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Further information on Creative Commons and its principles of shared knowledge are available here: <https://creativecommons.org/>

Authors may wish to post versions of or links to their articles in open access repositories, or on individual or departmental websites, noting the Journal as the original place of publication.

# Additional Guidance for Journal sections

Most authors will only need to refer to the general Submission Guidelines and Editorial Policy. Mindful that contributors to some Journal sections will have less experience of submitting work for publication, we offer here some supplementary notes for those submitting to the Perspectives on Practice and New Voices sections.

## Additional Guidance: Perspectives on Practice

The majority of contributors to this section of the Journal are professionals, practitioners and policymakers. Authors are not expected to write with the academic conventions used for research articles but should be mindful of writing with clarity and avoiding jargon. We would also suggest some points to consider:

* Authors should avoid assumed knowledge – what is widely known among experienced professionals in a discipline may be unknown to other professionals or those reading from outside the island of Ireland.
* Try to use the full names of companies, plans, agencies. This is in our general style guide but we ask authors for this section to be particularly attentive (e.g., ‘the Abbey Theatre’ rather than ‘the Abbey’).
* Explain roles or status of organisations to help readers understand your view (e.g., ‘Arts Council of Ireland, the principal funding body for the arts in the country’).
* Focus the contribution on what knowledge you want to communicate that others can learn from.
* Try to ensure there is criticality in any reflections. Criticality is not the same as criticism. Failures, new thoughts and unfulfilled aspects of work are just as important to insights as success. The Journal will automatically reject any submission that only promotes a particular project or work and does not reflect or offer critical engagement.
* Where possible, the author should highlight the key points of insight, perspective or learning within the introduction and amplify them in the conclusion. Contributions are not usually written with a ‘big reveal’.
* Contributors should expect to do some editing or changes after they send their work – most contributions require this to ensure the key points are clear for the readership. Close attention to these guidelines reduces the work involved.

The format of this section is highly flexible, and authors should consult with the Section Editor on any aspect. In all cases, the author should ensure they have the permission to write from any employer, event organiser or commissioning body. The Journal will not seek permissions retrospectively and the review/editing process can only happen after any contributing organisation has signed off on text or permission.

* We encourage all contributors to provide an opening section that situates or contextualises their contribution:
* Adapted keynotes/speeches should have an introductory paragraph explaining the date, location, audience and context/occasion of the speech;
* Evaluations should provide an introductory context statement outlining what the project or programme was, when it happened, when and how the evaluation was conducted and by whom, who funded it if appropriate.
* Edited interviews should have an explanation of the interviewee (their background, role and some explanation of their organisation) and a summary of both the key themes as well as the date and context of the interview. Interviewers are also asked to provide a short biographical statement (50 – 100 words) about themselves.
* General Perspectives in Practice essays should try to highlight the author’s own role and background and the context in which they are offering their insights, their relationship to the topic.
* Speeches should be edited to read as full and complete sentences not delivered as bullet or talking points and prepared with the full involvement of the speech writer/original presenter and the event organiser.
* Edited interviews are not verbatim transcripts. The interviewer acts as both the author and editor. They are responsible for editing out deviations, repetitions, and shaping or re-ordering questions and responses to ensure clear themes can be drawn. A final draft of the work to be submitted along with the raw transcript should be sent to the interviewee for sign-off by them and their organisation. This should happen before it is submitted to the Journal.
* In all cases, what is submitted should be considered by the author and any others involved as a final draft for consideration and any other parties who need to be consulted in preparation of that draft should sign it off before submission to the Journal. Only where the review process requires significant alteration should this need to go back to any institution or interviewee for review.

## Additional Guidance: New Voices

As many Master’s level dissertations and early doctoral work are substantially longer than the word count of the submissions to New Voices, contributing authors should consider how best the work they submitted achieves the following:

* a concise description of the research project including any details of methodology and limitations,
* a clear statement of the implications of the research for policy or practice.

This may mean authors do not convey all aspects of the project or every finding but take a facet or dimension that is particularly useful to a wider audience.

Authors are encouraged to seek input from their examiners and/or supervisors as they prepare their submission. While the circumstances of each research project vary, authors are also encouraged to seek input from participants and/or partners, particularly if their work is based on applied, practice-based or case study research.

Authors are recommended to structure their work to include the following elements (All elements not to exceed 3,000 words):

* Introduction (not exceeding 500 words)

A brief, summary description of the research project, its aims, findings and conclusions

* Main section (between 1,500-2,000 words)

(a) brief description of the objectives and research methodology

(b) a substantial account of the research findings

* Conclusion (between 500-1,000 words)

Summary presentation of research findings and/or recommendations; highlighting key conclusions and/or recommendations for changes in policy or practice in the subject area.

Where appropriate the conclusion might also indicate the potential for further research.