When preparing your article, authors always need to keep in mind that it will be published online and that there are differences in reading behaviour between online and print publications.

Whilst preparing a manuscript for submission, remember that the page won’t look the same as printed works, and the digital platform provides stimulating new opportunities for displaying and utilising media.

**Reading Formats**

The journal may be read online on the website or downloaded as a typeset PDF file.

The website will have a number of page templates that will react to the size of the reader’s viewing device. This will mean that the relationship between text and figures will be fluid, as width of text and placement of figures will be different from one device to the next. It is therefore important that figures are clearly and explicitly referenced within the author’s text. Avoid referring to work of art or image only by its figure number, i.e. ‘Fig.3’s unusual composition’. Use the title of the work of art/image/object or the artist’s name, i.e. ‘The striking composition of Duncan Grant’s Bathing mural...’.

**Permanence**

While online platforms are likely to change, evolve, and in certain cases may become obsolete over time, every effort is being made to produce a durable system for *British Art Studies* that will ensure its longevity.

The journal has been assigned an International Standard Serial Number (ISSN) of 2058-5462 and is registered with CrossRef to provide unique digital object identifiers (DOI) to aid discoverability and citation management. DOIs identify content and provide a persistent link to their location on the internet, regardless of any changes in URL. The journal will provide DOIs for the issue, individual articles, each piece of media, and every paragraph within the article. This will allow readers to make accurate citations at a granular level.

The Research Excellence Framework (REF) requires digital articles to be submitted with a DOI. Articles published in *British Art Studies* are peer reviewed and meet REF criteria.

CrossRef will also allow the journal content to be structured in a standardised way for...
indexing. This standardisation will enable Google, Google Scholar and other academic journal directories such as the Directory of Open Access Journals to retrieve and catalogue articles in an accurate and efficient way.

**Features to consider whilst preparing your manuscript**

Articles will be read by scrolling down a single digital ‘page’, rather than turning print pages. Authors should be aware of this and attempt to create logical section breaks denoted by section headings or media that will guide readers through the argument of the text.

The potential for exchange between reader and author may be more complex and instantaneous than in conventional print formats. For example, we can enable (administrator vetted) commenting so that readers may make observations and suggestions, or ask further questions. You may wish to take advantage of this feature by soliciting responses and responding to readers with your own comments.

The relationship between the viewer and the objects of study will be incredibly clear and proximate – that is unmediated by print processes such as arbitrary situating of images, or unreliable colour reproduction. We have the freedom to embed media at any point on the page, so think carefully and creatively about where best to place it to maximise its impact for the reader. The editors are keen to encourage innovation for art historical publishing, so be encouraged to suggest ideas about how images and texts might be displayed. There are technical limits to what can be done, but every effort will be made to respond to suggestions.

Endnotes appear when the reader hovers the cursor over an indicative superscript number, meaning that readers can process this additional information without having to lose the thread of their reading. For this reason, we encourage contributors to think very carefully about endmatter, ensuring it is relevant and concise, but also used creatively to engender links between relevant material.

**Role of images and media**

We have developed the technical fabric of the journal to maximise the impact of the digital platform.

The editorial team invite you to explore your visual ideas to the fullest capacity, and will work with you to develop innovative digital content that yields ‘new perspectives on the objects of study.’

For example, we invite you to make use of:

- Modelling
- Overlaid imagery (such as natural-light and conservation photography)
- Zoom
- Film
- Audio
- Three-dimensional rendering
- Flippable books
- Comparative image bars

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**Yale**
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Staff at the Centre will source images for publication based on lists provided by the author and approved by the Editorial Board.

The Centre respects UK copyright law, as determined by the Copyright, Designs and Patents Act 1988 and later amendments under the law. As such, the Centre will work with authors to make full use of any copyright exemptions permitted. A brief summary of those exemptions which may apply to the journal are as follows:

- Fair dealing copying for non-commercial research and private study
- Fair dealing copying for criticism, review, quotation and news reporting
- Incidental inclusion of a work within another
- Reproducing an insubstantial part of a work
- Reproducing a work by an unknown creator when it is reasonable to assume copyright has expired
- Copying for preservation purposes
- Caricature, parody, pastiche
- Orphan works

**Commissioning media**

We have a dedicated digital team, and the resources to commission the development of new models. Please outline your ideas within your submission, providing as much explanation as feasiably possible.

**Clarity and readability**

*British Art Studies* aims to publish work of the highest possible academic standards. The editorial team consider clear, concise writing, unobscured by jargon as a precondition of meeting these requirements.

**Submitting text and media**

The editorial team are in the process of constructing the best possible model for submissions. At this time, please email any queries and submissions in Word document format to Dr Hana Leaper at journal@paul-mellon-centre.ac.uk.

Please refer to the 'Figures' section of the style sheet for information on how to refer to non-textual components within your manuscript.

**Copyright and costs**

The Paul Mellon Centre is prepared to cover all reasonable costs for illustrative materials essential to the argument of the text. The editorial team will discuss with authors what can and cannot be included with authors. The final decision of the number of images will be made at the discretion of the editors.

The Centre may be read online on the website or downloaded as a typeset PDF file. The journal aims to publish work of the highest possible academic standards. The editorial team consider clear, concise writing, unobscured by jargon as a precondition of meeting these requirements.

Authors are required to ensure that their work is original and not previously published online or in print. They are also expected to ensure that they have the necessary permissions to reproduce any images or media that are not their own. The Centre respects UK copyright law, as determined by the Copyright, Designs and Patents Act 1988 and later amendments under the law. As such, the Centre will work with authors to make full use of any copyright exemptions permitted. A brief summary of those exemptions which may apply to the journal are as follows:

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