

Special Issues

The journal generally publishes one special themed issue per year. The content is selected by guest editors who are responsible for commissioning the material and providing authors with detailed editorial feedback. Guest editors each receive a fee of £1,000 on publication. Where appropriate, to support commissioning, *British Art Studies* may be able to provide funding and facilities to host a workshop that generates content for the planned issue.

To propose a special issue, please submit a brief of roughly 1,000 words to discuss with the editors.

Please keep the following in mind:

We currently welcome proposals only for special issues that will publish in 2027 or beyond. Proposals will be reviewed next in late 2025.

Proposals should deal with a major topic in the field, and aspire to become the definitive resource on that subject.

The proposal should explain why the material would benefit from digital publication and how it would incorporate digital features.

If you envision a supporting workshop, please include thoughts on its ideal structure and participants, and estimated costs.

Special issue contents may derive in part from a conference, but they are not intended to translate event proceedings into a publication. Newly commissioned material must be included.

We are interested in proposals that suggest collaboration or co-publication with other journals or institutions.

Peer Review

Submissions will be acknowledged by a member of the editorial team, and the editors will send those that meet the basic criteria to be peer reviewed. Owing to the volume of submissions received, please note that editors cannot provide feedback related to this initial internal assessment.

Peer review is normally conducted by two anonymous readers. Projects that employ methods such as statistical or technical analysis will be reviewed by readers capable of critically assessing their conclusions. To ensure transparency, the manner in which each article or feature has been reviewed is displayed openly on its respective webpage. The journal employs four different kinds of review, depending on the project.

Double blind: The names of the author and reviewers are kept secret from each other.

Single blind: The author does not know who the reviewers are.

Open: The reviewer and author are known to each other.

Editorial review: The material has been reviewed only by *British Art Studies* editors and guest editors.

We aim to send prospective contributors feedback from peer review within three months of assessing the submission or proposal. When the editors wish to develop material further, it is either accepted pending revisions or, more likely, the authors are asked to revise and resubmit.

Accessibility

The journal adheres to the [accessibility principles established by Quire's founders](#), developing the publishing framework to be usable by the broadest possible audience, including individuals with disabilities. The redesign ensures that content remains perceivable, operable, and understandable for users navigating with assistive technologies, as well as for those with limited bandwidth or browser functionality.

Collaborative Process

The editors often work closely with authors, alongside web designers, developers, film-makers, and artists, to shape the final publication. This results in an iterative and collaborative framework that incorporates not only the usual stages of peer review, rewriting, editing, copyediting, proofreading, and layout, but also adds further opportunities for team-based discussion and revision.

Most authors receive two or three rounds of edits from the *British Art Studies* team, which generally progress from broad developmental edits to line-edits. Due to the varied nature of our content, and close attention given each author, the total life cycle of an article or feature can take anywhere from nine months to eighteen months.

Funding

There are no fees or charges associated with making a submission to the journal. For accepted essays and features, *British Art Studies* funds and sources all reasonable use of images and media. This can include the development of new film and audio content, as well as digital features like maps, data visualisations,

and virtual reconstructions. The quantity of illustrations permitted in an article, and any new media developed to accompany the research, are chosen by the editorial team.

Illustrations

There is no predetermined maximum or minimum number of illustrations in a *British Art Studies* article or feature. But you should select only illustrations that are strongly connected to your argument. If your submission is sent to peer review, your readers will be asked to comment on the suitability of your proposed illustrations. Please keep in mind that they can be in a variety of formats, such as image files, video or audio clips, maps, or charts.

Translation

The journal publishes research in English only but welcome conversations about the translation of articles from other languages, and the use of sources or materials in other languages. Please contact the editors if you have an idea to discuss.

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Style Guide

Manuscripts should be formatted according to *The Chicago Manual of Style*, 17th edition. On points where the *CMS* permits flexibility, please maintain internal consistency. Further style notes, including some exceptions to the *CMS*, are detailed in the document below.

[Style Guidelines for British Art Studies](#)

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The editors will respond promptly, normally within 15 business days. Providing URLs in your communication will help us locate content quickly. We may remove the resource from our site while we assess the validity of the request.

Upon completion of the assessment, we will take appropriate action and communicate that action to you.

Open Access

Formats

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Additionally, the journal is indexed in WARC (Web ARChive) file format by the Internet Archive and through Preservica’s digital preservation software. This format captures the full HTML rendering of the website, including enriched digital content.

Identification

Every article and feature in *British Art Studies* contains unique Digital Object Identifiers (DOIs) which can be cited in academic publication. In a similar manner to page numbers, DOIs provide current information about where an object can be found on the Internet. While the location of the object may change over time, its DOI will not change. We recommend that when DOIs are available, you include them for both print and electronic sources.

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