

So Why Publish in Critical Arts?

Journals come and go. Some stay the course. Critical Arts is one such journal. It has been published since 1980. The journal was started by a young academic novice, providing publishing opportunities for scholar-activists who did not fit the mould. Our board has matured with the journal and young bloods have replaced those who have retired. Our editorial board reflects an age, gender, ethnic, international and geographic mix, much as is found in the pages of the journal.

As editor since 1980, and as an author, I am aware of the challenges that face youngsters in getting published. New and indeed, seasoned, authors, are sometimes bewildered at the way that they are sometimes treated by reviewers, editors and editorial assistants, on the assessment of articles, special issues and proposals. Young authors are faced with:

- Single-sentence dismissals of their work as being “too wordy, too long; obviously drawn from a PhD thesis. Thus, in one sentence, many years of intensive study are disregarded, without recommendations – or even the opportunity - for revision.
- Criticism rather than critique. This is sometimes disrespectful of the author’s work, affecting their sense of self-esteem and confidence.
- Failure on the part of editors and reviewers to offer clear recommendations for revision
- Failure to remain in contact with authors as to the status of their papers.
- A feeling of alienation when unsuccessful, thinking of themselves as interlopers, as cogs in someone else’s machine. It takes an act of will to try again.

So, how does Critical Arts conduct itself?

- We work with our authors if a paper is deemed publishable, but requires revision.
- Our editors and reviewers engage arguments, rather than applying an instrumentalist check list evaluation that forgets what the author is attempting to do. Our reviewers act as readers, they are not just evaluators.
- We like to build long-term relationships with our authors
- We understand that young authors need to build their careers, and we hope that their relationship with Critical Arts will be beneficial in this regard.
- Critical Arts takes risks. Editors will sometimes over-ride negative reviews if it is thought that the article in question will create debate and feed into ongoing discussion, thus opening up topics for discussion.

So, if you are an author, what can you further expect from Critical Arts?

- Acknowledgement of your submission and correspondence within 48 hours of receipt

- To be treated with respect whether you are a new author or an internationally known guru.
- Recognition that not every submission will be accepted; authors will have engaged in a learning experience via the evaluation process that may be arduous, challenging but rewarding.
- If your article is accepted, you will join an illustrious complement of authors amongst whom are included two Nobel Laureates (who wrote for us when they were much younger), luminaries in the field of cultural and media studies, and emergent authors who will one day replace these. Your reputation will grow by association.

What we expect from authors:

- To follow the Guide for Authors when submitting.
- To have perused some Critical Arts back copies to ensure that we are the appropriate journal for the particular submission, that you have researched the topic thoroughly, and that you have familiarised yourself with previous issues if such a topical thread exists.
- To engage in a rigorous learning process.
- We expect to be treated with respect and for authors to respect the time taken to secure reviews and our production schedule.
- Authors should remain in touch with our editorial office