



Instructions for Authors

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About the Journal

Memory, Mind & Media (MMM) is an agenda-setting interdisciplinary Gold Open Access journal that explores the impact of media and technology on human, social and cultural remembering and forgetting.

A great deal of established and emergent work in the broad field of memory tends to reflect and reinforce a division between interest in and study of the individual and cognition – roughly ‘memory in the head’ – and interest in and study of social and cultural domains – roughly ‘memory in the wild’. Yet media works not just within, but *across* these domains, extending and strengthening individual, group and societal memory.

This agenda-setting journal fosters high quality, interdisciplinary conversations combining cognitive, social and cultural approaches to the study of memory and forgetting in the digital era.

The pervasiveness, complexity and immediacy of digital media, communication networks and archives are transforming what memory is and what memory does, changing the relationship between memory in the head and memory in the wild.

This journal will offer a new home for a wide variety of scholars working on these questions, within and across disciplines from: history, philosophy, media studies, cultural studies, law, literature, anthropology, political science, sociology, neuroscience, psychology, cognitive and computational science and elsewhere.

A central challenge for our fields is the lack of shared understanding of basic concepts and assumptions that our different disciplines routinely use and make about memory (and media). We aim to find and adopt common, transformative language, questions and approaches to memory. To this end, *Memory, Mind & Media* will prioritise and champion jargon-free discussions and dialogue within disciplines but especially across disciplines. The journal also will invite innovative types of articles and contributions alongside traditional research papers to encourage broad engagement and debate.

Formally launching in 2022 with an advance release of content in 2021, the journal will publish an exciting inaugural manifesto collection. These first articles will consist of short, agenda-setting pieces from world-leading and emergent scholars that map the terrain, opportunities and challenges for the journal.

Read more about our agenda and plans for content [here](#).

Areas of interest

The content of *Memory, Mind & Media's* inaugural collection will assist interested authors in judging the fit of their work within the scope of the journal. However, as further guidance, our overriding ambition is to illuminate the role of technologies and media of the day in reshaping individual, social and cultural remembering and forgetting, and in remaking their interrelations.

The journal will not only capture the field/s of memory, mind and media as they grow and intersect but set their agenda, as suggested by the following (not exhaustive) potential areas of interest:

- Forgetting: blockage (of mind and culture), finitude, overload, glut, distraction, stigma, closure, remorse, digital decay, degradation, disconnection, erasure, bit-rot, obsolescence, censorship, legislation, rights ('right to be forgotten and erasure').
- AI, algorithms: weaponisation of archives, recommendation algorithms, future shaping, ownership and uses of personal data (creating an 'unremembered' self).
- Sensor revolution in objects, clothing and materials; implant revolution in people.
- Art: including aesthetic, critical, ethical, experimental and multimedia interventions in memory and history.
- Relationship of media/memory to the future – utopian and dystopian predictions; past-present-future trajectories.
- Mapping shifting paradigms of human, social and computational approaches to media and memory: overlaps, gaps, contestations, agendas, debates.
- Memory distortions, false memory, belief, trust, post-truth/post-trust media, fakes, deep fakes.
- Memory experts and expert discourses.

- Clinical disorders and public representations, sharing and knowledge.
- Reliance vs. dependency: active remembering, visibility and self/acknowledgment of agents/actors of memory.
- Generations of memory: practices and effects of media associated with particular stages of individual, group and society development (e.g. especially media and technologies seen as formative – ‘memory bump’ years etc.).
- Public mediations of memory: public intellectuals, sceptics, gurus; news, journalism.
- Extremism and extreme pasts, the radicalisation of memory, conspiracy theories.
- Autobiographical memory and digital practices, networks, archives.
- Nostalgia, melancholia, reminiscence.
- Media archaeology: the historical and material genealogy of the digital in previous media platforms and power/knowledge apparatuses.
- Ethics and morality.
- Privacy and secrecy: surveillance, personal data and identity, digital traces.
- Bifurcation of and relationship between media/memory cultures, as formalised, institutionalised, regimented (including online); yet also emergent, confrontational, and fragmented.
- War and conflict: memorialisation, witnessing, trauma, unforgetting, legitimisation, ‘learning lessons’, memory booms. The theme of war is tightly intertwined with how the past (especially through media) is remembered, forgotten, commemorated, memorialised, exalted, denied, repressed, twisted and weaponised (and one which has shaped the canon of the wider study of memory).
- Archives: in digital and networked archives, the amateur and the professional, the illicit and the sanctioned, the personal and the official, and the past and the present, all seem to inhabit the same connected and chaotic space; platforms as archives, records, ownership, access and control: weaponisation, testimony, evidence, confession, justice, organisational memory, policy, official and amateur histories, law, forensics.
- Video gaming, short term and long term memory.
- Museums, exhibitions, curatorial strategies, digital publics.
- Media ecologies and infrastructures: shifting intersecting social, cultural and technological change to everyday (and often local/national) media environments.
- Imaginaries/formations of memory: mind, body, group, individual, social, cultural, publics, multitude.
- Images: actual and presumed influence of visual content across types and scales of remembering, icons, flashbulb memories, images as beyond human vision.
- Digital afterlife: management, digital assets, ownership, law.

Article Form and Types

Memory, Mind & Media will give priority to submissions that are interdisciplinary or cross-disciplinary, experimental and agenda-setting; work that pushes the boundaries of existing knowledge and methods about memory. We encourage authors to signal clearly how their submissions achieve these ambitions. We also will insist on jargon free, plain English pieces

to ensure an accessible forum for cutting edge scholarship on the role of technologies and media in shaping and reshaping individual, social and cultural remembering and forgetting.

Specifically, as part of the submission and review process, authors will be asked to provide an easy-to-read text abstract summarising the purpose and insights of their paper for a broad audience (see ‘Jargon free text abstracts’ below).

Memory, Mind & Media article types and content formats will be broad ranging and flexible to encourage exploration of our subject matter and to ensure that a multitude of voices are heard rather than a single disciplinary perspective. Alongside traditional, short and long research articles, article types can include, for instance, discussion pieces from different disciplinary perspectives (e.g., on a high-profile case study); sets of comments on a precis of a recently published memory, mind and/or media book (rather than formal book reviews); an interview or conversation on a contested concept or method between representatives of different disciplines; or the presentation and analysis of images and artwork relevant to our themes.

Current article types and their characteristics are described below but will evolve over time. Authors may contact the Editors to discuss word counts for submissions if needed. Prospective authors may contact the Editors at any time to propose a submission type not yet listed:

Article type	Description	Word count	Review process
Research articles	<p>Standard research articles report on: (1) a significant body of original, unpublished theoretical, conceptual and/or methodological analysis and innovation; or (2) a significant sequence of original, unpublished experimental, field, ethnographic or other studies.</p> <p>Standard research articles can be written consistent with the general conventions of theoretical versus experimental articles in relevant home disciplines but mindful of jargon free readability for a cross-disciplinary audience.</p> <p>For instance, experimental articles should follow the format: (a) Abstract, (b) Introduction, (c) Materials and Methods, (d) Results, (e) Discussion, (f) References and end matter.</p>	Up to 8,000 words excluding references	Double blind peer review including cross-disciplinary reviewer

	<p>Other articles should follow the format: (a) Abstract, (b) Introduction, (c) Subsections relevant for the subject, (d) Discussion or conclusion, (e) References and end matter.</p> <p>Long research articles must contain significantly greater theoretical, conceptual, methodological and/or empirical content than short research articles and not just be longer.</p>		
Short research articles	<p>Short research articles report on: (1) original, unpublished theoretical, conceptual and/or methodological analysis and innovation; or (2) original, unpublished experimental, field, ethnographic or other studies.</p> <p>As above, short research articles can be written consistent with the general conventions of theoretical versus experimental articles in relevant home disciplines but mindful of jargon free readability for a cross-disciplinary audience.</p>	Up to 4,000 words excluding references	Expedited, double blind peer review including cross-disciplinary reviewer
Field reviews	<p>Field reviews offer comprehensive overviews of developments, controversies, gaps in knowledge and potential directions of topics within or across disciplines. They are not simply summaries of the literature but offer fresh perspectives likely to advance our field/s in important ways.</p> <p>Field reviews should follow the format: (a) Abstract, (b) Introduction, (c) Subsections relevant for the subject, (d) Discussion or conclusion, (e) References and end matter.</p>	Up to 8,000 words excluding references	Double blind peer review including cross-disciplinary reviewer
Case studies	Case studies report and discuss valuable, high-profile examples of memory, mind and media phenomena such as the implications of a particular public event.	Up to 4,000 words excluding references (for each	Expedited, double blind peer review including cross-

	<p>For case studies we prefer submissions from multiple sets of authors discussing the same case, book, issue or idea from multiple disciplinary perspectives.</p> <p>Case studies should follow the format: (a) Abstract, (b) Introduction, (c) Case description, (d) Subsections relevant for the subject, (e) Discussion or conclusion, (f) References and end matter.</p>	set of authors)	disciplinary reviewer
Commentaries	<p>Commentaries offer and debate views on recently published memory, mind and/or media books or other scholarship.</p> <p>For commentaries we prefer submissions from multiple sets of authors discussing the same case, book, issue or idea from multiple disciplinary perspectives.</p> <p>Commentaries should follow the format: (a) Abstract, (b) Introduction, (c) Subsections relevant for the subject, (d) Discussion or conclusion, (e) References and end matter.</p>	Up to 4,000 words excluding references (for each set of authors)	Expedited, single blind peer review including cross-disciplinary reviewer
Dialogues	<p>Dialogues share less formal, more interactive contributions from notable memory, mind and media scholars and practitioners. Dialogues may include: (1) interviews of influential people from our fields (conducted by the Editors or others); or (2) transcripts of and commentary on conversations between notable scholars and practitioners from different disciplines sharing viewpoints or debating memory, mind and media concepts.</p> <p>Dialogues should follow the format: (a) Abstract, (b) Introduction, (c)</p>	Up to 4,000 words excluding references	Expedited, single blind peer review including cross-disciplinary reviewer

	Subsections relevant for the subject, (d) Discussion or conclusion, (e) References and end matter.		
Editorials	Editorials are invited only from guest editors of Themed Collections (see below) to convey in a highly readable format the aims and significance of the collection of articles. They should be more than a mere table of contents, highlight the interdisciplinary, agenda-setting contributions of a collection, and must not include unpublished or original data. A modest number of references may be included.	Up to 2,000 words excluding references	Review by editorial team
Images, Artworks, Video Essays	We are open to considering submissions of content that focus on images, artwork and media relevant to our themes or submissions that themselves use a visual rather than written format. As a starting point please approach the Editors-in-Chief with your ideas.	Information to follow.	Information to follow.

Review Process

All submissions will go through an initial screening from the journal editorial team. Submissions that are selected to proceed to peer review are allocated to a number of expert reviewers including a dedicated cross-disciplinary reviewer (usually from a discipline distinct from the author/s home discipline/s) to provide feedback on the clarity of communication and broad significance of the scholarship. To maximise the impact and accessibility of contributions, we urge authors to write with a broader than usual audience in mind, minimise their use of disciplinary jargon, and clearly define any jargon that is unavoidable.

For most content types the journal uses double blind peer review, meaning that both author and reviewer identities are concealed from each other throughout the review process unless a reviewer formally signs a review. Editorials, Commentaries and Dialogues will use a single blind peer review process with only the reviewer identity being blinded.

As standard the journal seeks three expert reviewers including a cross-disciplinary reviewer. Expedited peer review involves either fewer reviewers and/or a shorter turnaround time for review.

Themed Collections

Memory, Mind & Media will publish two types of themed collection: traditional Themed collections in the model of a special issue; and Focus collections that bring together a provocative original article with commentaries. The journal is open to proposals for collections from guest editors at any time. Before submitting a full proposal for a collection, please send a short outline of your idea and rough timescale to memorycambridge@gmail.com.

Should you be invited to submit a full proposal for a themed collection, your proposal should include:

- The title of the collection.
- The rationale.
- An overview of the collection.
- The titles, authors and ideally an abstract for all proposed pieces.
- Your expectations for word count (our guide is a maximum of 66,000 words for the full collection).
- When you expect all content to be ready to publish.
- A confirmation that you understand the Guest Editor will be expected to manage double blind peer review of each contribution (following the process outlined above and via the journal's ScholarOne system) and to edit each contribution. And your understanding that the Editors-in-Chief reserve the right to choose not to publish all or some of the contributions if they are not satisfied they meet the journal's quality standards.

All proposals should be mindful of the journal's ambition to publish innovative types of articles and contributions.

Open Access

All *Memory, Mind & Media* content is published online-only using a continuous publication model. All content is published on a Gold Open Access (OA) basis: it is made freely accessible immediately on publication under a [Creative Commons license](#) that allows users to re-distribute and re-use the material. The standard license that *Memory, Mind & Media* uses is [CC-BY 4.0](#), but authors are able to select other Creative Commons licenses in the [publishing agreement](#) that is signed on acceptance.

Funding Open Access

We ask all authors with available funding to pay an article processing charge (APC). Access to funding may be through grant funding, an institutional OA fund, due to being based at a commercial organisation or through other means. For 2022 the standard APC fee is £2,045. Shorter pieces (all article types of 4,000 words or less) attract a reduced fee of £1,023. The most up-to-date fees can be found on the Cambridge University Press [website](#).

As a matter of standard policy:

- Authors in low and middle-income countries as defined by [Research4Life](#) automatically receive either a complete waiver (Group A countries) or a discount (Group B) to the APC. See [this page](#) for more details.
- Papers with a ‘corresponding author’ affiliated with institutions that fall under the Read-and-Publish agreements that Cambridge has formed with national consortia and institutions (e.g. JISC in the UK; Bibsam in Sweden; VSNU in the Netherlands; Max Planck and BSB in Germany; the University of California Digital Library) will be eligible for a discount or waiver to the APC, depending upon the agreement. [Read here](#) for more details of the Read-and-Publish deals in place and find out if you have eligibility using our new tool [here](#).

In addition to these arrangements, *Memory, Mind & Media* is able to offer waivers to any author who is unable to access funding for an APC. Authors will be asked to provide details about their funding and to confirm whether or not a waiver to the APC is required in the journal ScholarOne system and after acceptance when they complete their Author Publishing Agreement. For accepted authors with no funding, when asked to ‘Confirm the type of entity that will fund OA publication’ in our Ironclad Author Agreement System, you should select ‘Other’ and note the ‘APC Payee Type’ as ‘Waived by the journal’ in the free text box.

Please note that the decision to accept or reject a paper for publication is never made with reference to the funding situation of the authors, or their ability to pay an APC. Editorial decisions rest solely with the Editors-in-Chief. Payments and waivers are handled by Cambridge University Press.

Submission of Manuscripts

All submissions should be made through the *Memory, Mind & Media* ScholarOne system [here](#).

Authors should indicate their Article type (see a description of each type in ‘Article type’ above) in the online submission system in addition to whether the contribution is part of a themed collection.

Any queries about submission should be sent to the journal’s Managing Editor Rachel Hendrick via memorycambridge@gmail.com.

Manuscript preparation: Overall submission guidelines

Authors should submit two documents via ScholarOne:

1. A title page file containing:
 - A title which is short, direct and accessible for non-specialists and which accurately reflects the content.

- The author(s) names and affiliation including institution and country.
- Email address for the corresponding author (who should be indicated with an asterisk).
- Competing interest statement. For more information see 'Disclosure statements' below.
- Word count including references.
- We require all corresponding authors and encourage all co-authors to include an ORCID iD.
- An Author Bio in the following format or similar, up to a maximum of 50 words:
First Name Last Name (University of X) is a professor/researcher/student of X at the University/Institution of X. His/her research interests include x, y, z.

2. The main article file including no identifying information:

- Word document, in English, text of 12pt or larger, double line spaced and with margins of at least 2.5 cm.*
- Authors are required to submit a jargon free abstract within this file and also have the option of sending a graphical or video abstract as a separate file should their piece be accepted for publication (for more detail see 'Abstract preparation' below).
- Please include 6 to 8 keywords to be published with your paper. As well as including the topic of your paper (for example memory and war), you should include amongst these key words the most relevant subject disciplines or subdisciplines (for example history, cognitive psychology).
- Tables, figures and graphics should not be embedded in the manuscript but please indicate the position in the text (see more information below).
- A number of required disclosure statements should be included at the end of your paper including acknowledgements, data availability and funding (see 'Disclosure statements' below).
- Papers should adhere to the 'Style' guidelines included below.

Authors will have the opportunity to nominate potential reviewer names in the ScholarOne system and should also indicate whether they intend to submit an additional graphical or video abstract after acceptance.

Abstract preparation

Text abstracts

In the interest of engaging the many disciplines that this journal seeks to engage with, all authors are required to submit an easily understandable, jargon-free abstract. The abstract must summarise the purpose of the paper, be no more than 250 words in length and be written at a level that is understandable by a broad audience. To ensure your abstract meets this standard we ask authors to put their abstract (and ideally also the first paragraph of their paper) through a readability calculator such as [SMOG](#) or [FOG](#). These calculators estimate the years of education required to comprehend a text based on the complexity of words and sentence structure. The Editors ask for authors to aim for a readability score of 16 to 18 and will repeat this test as part of the review process. Reducing sentence length

and avoiding specialised terms in the abstract can help bring the score within the required range.

Graphical and video abstracts

Memory, Mind & Media is excited to offer the possibility of publishing a graphical or video abstract alongside the text abstract with an aim of making your work accessible to a broader audience and increasing discoverability. Videos tend to appear high up in search engine results pages and both videos and graphics can be shared easily on social networks. This is not compulsory and authors should indicate on submission whether they would like to include one of these additional formats alongside a text abstract. Authors should choose just one or none of these formats rather than both and accepted authors will upload these files at the final stage along with their final papers for production. These innovative abstract formats will appear alongside your published content and can be linked to from social media accounts to aid promotion and drive downloads. Should you choose to include one of these innovative abstract formats you will be required to follow these detailed specifications to avoid delays in the production process:

Specifications for graphical abstracts

Examples of graphical abstracts on other journals can be found [here](#) and [here](#). A graphical abstract is a single image that summarises the main findings of a paper, allowing readers to gain quickly an overview and understanding of your work. Well-designed and prepared graphical abstracts are an important way to publicise your research, attracting readers, and helping to disseminate your work to a wider audience. Ideally, the graphical abstract should be created independently of the figures already in the paper but it could include a (simplified version of) an existing figure. A thumbnail of the graphical abstract is displayed on the table of contents page online and at article level.

Graphical abstracts should be clear and easy for the viewer to read, and should illustrate one main point only. Permission to reuse images should be sought by the authors before submitting a graphical abstract.

In our experience a good graphical abstract is:

- Single panel.
- Landscape orientation.
- A simple, clean design with minimal text (if text must be used, it should be legible in a small thumbnail (2.4cmx2cm)).
- Aspect ratio 1.2:1 (e.g. 6cm x 5cm).
- GIF or high resolution JPEG format (300 dpi) - unless very large, vector graphics are preferred to ensure image sharpness regardless of sizing.

For further information about how to prepare your figures, including sizing and resolution requirements, please see our [artwork guide](#). The image will be scaled to fit the appropriate space on Cambridge Core, so please ensure that any font used is clear to read, and that any text is included as part of the image file. There should be no caption and there is no need to

include the title 'Graphical abstract' in your image. Your final graphical abstract file should be emailed to memorycambridge@gmail.com as soon as possible after acceptance.

Specifications for video abstracts

You may choose to provide a video abstract should you feel it will help to illuminate the main themes of your paper. You may find reading this [guide](#) for another Cambridge publication helpful when preparing your video abstract.

A video abstract is a short video that allows you to directly introduce your paper to your audience to increase their interest. You can be as creative as you like with the video but in our experience the best video abstracts are around 3 minutes long and feature the author briefly addressing why the article was written, its main message and implications for the future.

You can create your video abstract with any camera that can record a video with sound, ideally with an aspect ratio of 16:9 and 1920x1080 resolution. Most smart phones can record videos of this quality or use a computer webcam with a built-in microphone. Free editing software supplied with most PCs will allow you to make any required edits. We can accept digital files in mp4 format.

Tips:

- Start by stating your name, institution and the title of your paper.
- Record in a silent room and make sure there is no background noise.
- Pay attention to the background behind you. Have a neutral background, avoid backlighting but use flash. Avoid objects/material that can distract the viewer or that contain identifiable information such as personal photos or confidential documents.
- Ensure your face is not too close or too far from the camera - a head and shoulders shot works best.
- If using a laptop or phone camera, elevate the device so the camera is eye-level.
- Film in landscape frame - this provides a better viewing experience.
- Avoid back-lighting. Make sure the camera is not pointed at any windows or light sources without additional sources to light your face.
- Speak clearly.
- Don't overcomplicate your messages. Keep recordings concise and with definitive endings.
- Don't be afraid to do multiple takes, if you think it is necessary.
- Please don't add wording/titles/subtitles or logos to the video.

Anyone recognisable in the video must give their permission to be recorded. Authors will therefore be asked to complete a consent form. Authors should ensure that all images are royalty free and are not subject to any copyright or usage restrictions.

Authors should upload their completed video abstract to Dropbox and email the link to memorycambridge@gmail.com along with a written transcript file so we can ensure your abstract is as accessible as possible.

Tables, figures and graphics

The journal is very interested in exploring the interaction of art and memory studies and is excited to be working with a journal Artist-in-Residence [Emma Robertson](#). We support authors including images and photos where appropriate to enhance their text-based arguments as well as being open to submissions entirely in image, artwork or video format (see 'Article types' above).

Please ensure that all tables, figures and graphics are provided in an editable format and are of a suitable quality and resolution to be published online. Do not embed these files in the manuscript – they must be supplied in separate files, one file per figure. Please indicate the position of figures, tables and graphics in the text along with any caption as follows:

Table 1: Table caption INSERT TABLE 1 ABOUT HERE

Figures, tables and graphic reproduced from already published work must be accompanied by the permission of the original publisher (or copyright holder, if not the publisher). Full information on how to prepare and supply tables, figures and graphics can be found [here](#) and should be followed with care.

Multimedia and supplementary materials files

Any multimedia and supplementary materials should also be provided as separate files.

Disclosure statements

Authors will be asked in the ScholarOne system to confirm that the substance of the content presented has not been published previously and is not currently being considered for publication elsewhere.

In the interest of transparency, authors must also include the following disclosure statements at the end of their paper (with the exception of the Competing Interest statement which should be included in the title page).

Acknowledgments

This should recognise help and advice from associates and colleagues who contributed to the article but do not meet the [recognised criteria for authorship](#), as well as other kinds of non-financial support from individuals and organisations.

Data Availability Statement

Research articles must contain sufficient information to allow others to understand, verify, and replicate findings. The article must contain a Data Availability Statement explaining how data and other resources were created, from where they are available, along with information about any restrictions on the accessibility of data and other resources.

Examples:

Data availability: The data that support the findings of this study are openly available in [repository name] at [http://doi.org/\[doi\]](http://doi.org/[doi]), reference number [reference number].

Data availability: The data that support the findings will be available in [repository name] at [URL / DOI link] following a [6 month] embargo from the date of publication to allow for commercialisation of research findings.

Data availability: The data that support the findings of this study are available from [third party]. Restrictions apply to the availability of these data, which were used under licence for this study. Data are available [from the authors / at URL] with the permission of [third party].

See the *Memory, Mind & Media* research transparency policy for more details.

Funding statement

This must detail the sources of financial support for all authors in relation to the article, including grant numbers, or declare that no specific funding exists. The statement should also make it clear whether the funder had a role in study design, data collection and analysis, decision to publish, or preparation of the manuscript.

For example:

“This work was supported by the National Science Foundation (NSF) under research grant XXXX. The funder had no role in study design, data collection and analysis, decision to publish, or preparation of the manuscript.”

Where no specific funding has been provided for research, please provide the following statement: “This work received no specific grant from any funding agency, commercial or not-for-profit sectors.”

Competing interests

Authors should include a Competing Interest statement within their title page. This declaration will be subject to editorial review and may be published in the article:

- Competing Interests are situations that could be perceived to exert an undue influence on an author’s presentation of their work. They may include, but are not limited to, financial, professional, contractual or personal relationships or situations.
- Competing Interests do not necessarily mean that an author’s work has been compromised. Authors should declare any real or perceived Competing Interests in order to be transparent about the context of their work.
- If the manuscript has multiple authors, the author submitting the manuscript must include Competing Interest declarations relevant to all contributing authors.

- Example wording for a Competing Interest declaration is as follows: “Competing Interests: Author A is employed at company B. Author C owns shares in company D, is on the Board of company E and is a member of organisation F. Author G has received grants from company H.” If no Competing Interests exist, the declaration should state “Competing Interest: Author A and Author B declare none”.

Style

Authors are requested to put their content into journal style, closely following these general style conventions and the journal’s particular reference style.

Please note: authors may submit their paper initially in any suitably polished, fully referenced and clearly organised format; if the article is accepted for publication, bringing it into line with the journal’s style will remain the author responsibility and will need to be completed before the paper can enter production.

General style conventions

- First level headers are in bold, sentence case and left justified.
- Second level headers are in bold italic, sentence case and left justified.
- Do not number paragraphs or sections. Avoid very short (particularly one sentence) paragraphs.
- Use the British variants of English-language spelling, for example ‘ise’, not ‘ize’ (except in quoted material, which should follow the original in every respect).
- Keep quotes as original, including size, spelling etc. Quote marks should be single, with double for quotes within quotes. Material of three or more lines’ length will be distinguished by indentation. Indented quotes should not have quotation marks. Interpolations should be indicated by the use of square brackets. To indicate omitted words, three full points . . . separated equally from one another and from any preceding or succeeding words or quotations marks are sufficient.
- Do not use bold text in the text at all. For emphasis, use italic.
- In the main text, the numbers one to ten should be written as words, but for higher numbers the numerals (e.g. 11, 23, 364) should be used.
- All acronyms must be expanded on first use, even EU, USA, UK or UN, for those which are commonplace in one country are not in others.
- Full stops should not be used after initials, law reports or in abbreviations, eg para, ss, Sch, ie, etc.
- Write per cent (not %) except in illustrative brackets.

References

[Memory, Mind & Media follows CambridgeA reference style](#) and uses endnotes rather than footnotes. In-text citation of sources should be included alongside a full end list of references, arranged alphabetically by author surname.

Citations

Please follow these general rules:

- Cite references in the text by author last name, followed by publication date, with no punctuation between the author name and the publication date.
- For works with three or more authors, cite the first author's name followed by "et al."
- Order references alphabetically within strings by author, and chronologically when citing works by the same author.
- Use semicolons to separate works by different authors and commas to separate works by the same author.
- Distinguish between works published by the same author in the same year by adding a lower case letter to the publication year (a, b, c, etc.) in the order in which the references appear in the text. For works published in the same year with the same lead author, but different groups of co-authors, list either the complete list of authors, or enough co-authors to identify the groups (but do not add letters, since these are not identically authored references).
- For works that have not yet been published, if a publication date is known or anticipated, use that date. Work that has been accepted and is in the process of publication can be cited as "in press" (ideally, editors should have checked that this is the case and the work has been accepted and will be published). Work that has not yet been accepted should be treated as unpublished material.

Examples

Single author:
(Cook 2013)

Two authors:
(Bicchieri and Xiao forthcoming)

Three or more authors:
(Bhatti et al 2018)

Reference list

Please follow these general rules:

- Arrange references alphabetically by author surname, with all the authors listed. List author names, in bold, in "last name first name" format, with the first names given in initials. However, see example of "published or broadcast interview" for an exception to this rule, in a case where the language does not use surnames.
- List two or more works by the same author or authors chronologically.

- To distinguish two or more works by the same author or authors in the same year, use a, b, c, etc. following the date, and list references in the order in which they are mentioned in the text.
- Do not use the three-em dash for repeated authors, as this throws off indexing engines.
- For titles of journal articles and book chapters, use sentence style capitalisation (minimum capitalisation). Do not enclose the titles in quotation marks.
- For book and journal titles, use headline style capitalisation (maximum capitalisation) and italics. Always list journal titles in full rather than in abbreviated form.
- Do not elide page numbers when giving page ranges (thus, it should be 213-229 rather than 213-29).
- For journal articles, doi information should be included where available. Both the URL format (<http://dx.doi.org/10.1017....>) and the abbreviated format (doi:10.1017...) are acceptable.

Examples

Book, multiple authors (no serial comma before last author's name):

Brouwer C and Heibloem M (1986) *Irrigation Water Management: Irrigation Water Needs*. Rome: Food and Agriculture Organization of the United Nations (FAO).

Kenny DA, Kashy DA and Cook WL (2006) *Dyadic Data Analysis*. New York: Guilford Press.

Edited book:

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