

# NOTES FOR CONTRIBUTORS

## AIMS AND SCOPE OF EAST ASIAN JOURNAL OF POPULAR CULTURE (EAJPC)

The *East Asian Journal of Popular Culture* is the leading academic peer-reviewed journal for scholars, teachers and students from around the world interested in the popular culture of East Asia. In recent decades, East Asian popular culture has attracted increasing attention within academia and beyond. The *East Asian Journal of Popular Culture* is one manifestation of this, serving as an important forum for academic debate over popular cultural phenomena throughout the region and their social and political ramifications. The journal's scope embraces all aspects of popular culture in East Asia as well as the cultural interplay between East Asia and the wider world. Encompassing work on genres from film to music, art to translation and fashion to tourism; the journal offers a forum where multidisciplinary work can come together in new and exciting ways. We welcome original scholarship related to all aspects of East Asian popular culture from creation to dissemination and beyond. We also offer a space for shorter reviews or reports of cultural events and activities, and for reviews of scholarship in any language related to East Asian popular culture.

## DIVERSITY AND INCLUSION

Intellect is committed to creating a diverse and inclusive space for the benefit of its authors, editors, staff and the wider academic community. For more information and resources, including our Inclusive Language Guide, Author Fund, Language Ambassadors and name-change policy, please consult our website: <https://www.intellectbooks.com/diversity>.

## ILLUSTRATIONS

We welcome images illustrating an article. All images need a resolution of at least 300 dpi. All images should be supplied independently of the article, not embedded into the text itself. The files should be clearly labelled and an indication given as to where they should be placed in the text. Print reproduction will usually be in black and white, whereas images can be in full colour in the online version.

The image should always be accompanied by a suitable caption (the omission of a caption is only acceptable if you feel that the impact of the image would be reduced by the provision of written context). The following is the agreed style for captions:

Figure 1: Artist, *Title of Artwork*, Year. Medium. Dimensions. Location. Copyright holder information.

Please note the colon after the number and the terminating full point, even if the caption is not a full sentence. Copyright clearance should be indicated by the contributor and is always the responsibility of the contributor.

## LANGUAGE

The journal follows standard British English. Use 'ize' endings instead of 'ise'.

## LENGTH OF ARTICLES

Articles must not exceed 8500 words including notes, references, contributor biography, keywords and abstract. If an article has been translated from a non-English language source, authors are responsible to ensure that the appropriate permissions are obtained in writing from the original author and publisher. Interviews and Research Notes should be within a range of 4500 words. *EAJPC's* working definition of a 'Research Note' is adapted from the definition used by Elsevier Journals. Book reviews should be between 800 and 1200 words. *EAJPC* welcomes literary book reviews.

## METADATA

The following data are required for all submissions. Contributors must check that each item has been supplied correctly:

- Article title, or
- (for book reviews) *Title of Publication*, Author or Editor Name/s (ed./eds) (Year), Edition number if not first, City: Publisher, number of pages, ISBN 123-1-12345-123-1, h/bk or p/bk, price.
- Contributor name.
- Contributor addresses – the submitted material should include details of the full institutional postal address and a single e-mail address for the contributor for publication.
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- Abstract of 150–200 words; this will go on to the Intellect website (not required for book reviews).
- Keywords – six to eight words, or two-word phrases. There is a serious reduction in an article's ability to be searched for if the keywords are missing (not required for book reviews).
- References – Intellect requires the use of Harvard references embedded in the main text in the following format (Harper 1999: 27).
- Bibliography – titled 'References'.
- Funder name and grant number (if applicable).

## NOTES

In general, we discourage the use of extensive notes – if something is worth saying, it is worth saying in the text itself. A note will divert the reader's attention away from your argument. If a note is necessary, please use Word's note-making facility, and ensure that these are endnotes, not footnotes. Place note calls outside the punctuation, after the comma, full stop, colon etc. The note call must be in superscripted Arabic (¹, ², ³). *EAJPC* accepts a maximum of 10 notes per article with maximum word length of 40 words.

## OPINION

The views expressed in *EAJPC* are those of the contributors, and do not necessarily coincide with those of the Editors or the Editorial or Advisory Boards.

## PERMISSIONS/COPYRIGHT/LIABILITY

Copyright clearance for non-original material included in the manuscript (e.g., images) should be indicated by the contributor and is always the responsibility of the contributor. The contributor publishing agreement, which also details which version of a contributor's own article remains their copyright, should be completed and sent to the editors to accompany every submission.

## PRESENTATION/HOUSE STYLE

All articles should be written in Word. The font should be Times New Roman, 12 point. The title of your article should be in bold at the beginning of the file, but not enclosed in quote marks. Bold is also used for headings and subheadings (which should also be in Times New Roman, 12 point) in the article. Italics may be used (sparingly) to indicate key concepts.

Any matters concerning the format and presentation of articles not covered by the above notes should be addressed to the editor.

The text should have at least 2.5 cm margins for annotation by the editorial team. You may send the text justified or unjustified. Please break up your text with subtitles, which should be set in ordinary text and bold, not 'all caps'.

## QUOTATIONS

Intellect's style for quotations embedded into a paragraph is single quote marks, with double quote marks for a second quotation contained within the first. All long quotations (i.e. over 40 words long) should be 'displayed' – i.e. set into a separate indented paragraph with an additional one-line space above and below, and without quote marks at the beginning or end. Please note that for quotations within the text, the punctuation should follow the bracketed reference. For a displayed quotation the bracketed reference appears after the full stop.

All omissions in a quotation are indicated thus: [...] Note that there are no spaces between the suspension points.

When italics are used for emphasis within quotations, please ensure that you indicate whether the emphasis is from the original text or whether you are adding it to make a point.

## USE OF ITALICS

Given the nature of the topics being discussed, extensive use of italics should be avoided. Words or phrases in languages other than English should not be italicized, neither proper names and words which have been assimilated into English or words familiar to those in the field of Chinese, Japanese, Korean and Taiwan Studies.

Accordingly, *EAJPC* does not use italics for (1) words familiar to those in the field of Chinese, Japanese, Korean and Taiwan Studies (e.g. manga, Shinto etc.), unless (2) they are part of a quote or citation.

## EXAMPLES ARE:

1. The Japanese Magazine Publishers Association (2012), which tracks magazine sales statistics, organizes comic magazines into two categories by their gendered readership: dansei-komikku (men's comics) and josei-komikku (women's comics).
2. When in a quote however ensure they original is preserved: 'Under the rule of the Tokugawa Shogunate, a status system had developed in which ordinary people had few rights against the ruling territorial lords (*daimyo*) and warriors (*samurai*)' (Oda 2009: 86)

*EAJPC* does follow the conventional use and italicizes titles of books, plays or when special emphasis is needed.

## USE OF CHINESE / JAPANESE CHARACTER FORMS AND ROMANIZATION

When a particular term is of central importance to the main argument of the article, *EAJPC* can accept the use of character forms (traditional and/or simplified Chinese, Japanese simplified) with the first mention (e.g. zhongxing [中性], qianwei [literally, qian / 前 (advance), wei / 卫 (garde)]). With any following usage, provide romanization of the term that is not italicized nor put between single quotation marks.

Romanization of Chinese should follow the Pinyin system (without tone marks, unless the tone is necessary for explanatory purposes), Japanese the Hepburn system, and Korean the Revised Romanisation of Korean System.

When contrasting different readings of a term, use the following abbreviations: Ch. Chinese / Jp. Japanese / Kr. Korean / H. Hokkien/ Ct. Cantonese. The term cited should follow immediately after the abbreviation without any intervening punctuation.

Non-Roman phonetic scripts (such as Kana, Arabic, Hangul, Sanskrit) are not used (except when they are an integral part of text strings which include characters, or are otherwise necessary for explanatory purposes). Romanization of Chinese should follow the Pinyin system (without tone marks, unless the tone is necessary for explanatory purposes), Japanese the Hepburn system, and Korean the Revised Romanisation of Korean System. Where the convention is to use other spellings for certain names in English, this should be followed (e.g. Ma Ying-jeou (Ma Yingjiu)). Direct quotes and bibliographical citations should follow the romanization system of the original.

Diacritics should be provided for any language or transcription system that requires them (e.g. Vietnamese, Southern Min (Taiwan Hokkien) or other transcriptions), except in cases where academic publications in the relevant subject area do not normally use them (e.g. proper names and other terms well known in English and hanyu pinyin). For Taiwan Hokkien, please use the MOE certified Romanization, POJ or TLPA. If at all possible, use standard Unicode characters in Word for characters with diacritics, to ensure that they are transmitted correctly electronically. Consult with the editors if in doubt, and be prepared to supply either a PDF file, or a scan of a paper printout, with the diacritics clearly displayed.

#### REFEREES

*EAJPC* is a refereed journal. Strict anonymity is accorded to both contributors and referees.

#### REFERENCES

All references in the text should be according to the Harvard system, e.g. (Bordwell 1989: 9). The default term used for this list is 'References'. Please do **not** group films together under a separate 'Films cited' heading. Instead, incorporate all films into the main body of references and list them alphabetically by director. The same rule applies to music: identify the composer and list alphabetically alongside books, journals and papers. Television programmes are listed under the name of the programme and/or the episode title.

Please note in particular:

- 'Anon.' for items for which you do not have an author (because all items must be referenced with an author within the text)
- A blank line is entered between references
- Year date of publication in brackets
- Commas, not full stops, between parts of each reference
- Absence of 'in' after the title of a chapter if the reference relates to an article in a journal or newspaper.
- Name of translator of a book within brackets after title and preceded by 'trans.', not 'transl.' or 'translated by'.
- Absence of 'no.' for the journal number, a colon between journal volume and number.
- 'pp.' before page extents.
- The phonetic transliteration of the title should only have capitalization for proper names and place names and at the start of a title or subtitle. *EAJPC* adopts this rule for (1) book title, (2) book chapter, (3) journal article (4) film title as well as (5) journal name in its transliteration.
- For works in Japanese and Chinese languages, include (hanzi) or (kanji) for the author/director name only; see Fei and Honda.

The following samples indicate conventions for the most common types of reference:

- Anon. ([1906] 1979), *Who's Who in the Far East, 1906–7*, San Francisco, CA: Chinese Materials Center.
- 'Blood of My Blood' (2016), J. Bender (dir.), *Game of Thrones*, Season 6 Episode 6 (29 May, USA: HBO).
- BTS (2017), *Love Yourself: Her*, CD, South Korea: BigHit Entertainment.
- Chan, Annette (2017), 'Elevating their game: Higher Brothers talk online success, China's hip hop scene, and hunting for Goyard bags', *Coconuts*, 9 August, <https://coconuts.co/hongkong/features/elevating-game-higher-brothers-talk-online-success-chinas-hip-hop-scene-hunting-goyard-bags/>. Accessed 26 June 2020.
- Fei, Mingyi (费明仪) (2015), 'Fuqin shengming zhong de liangwei nüxing (Two Women in My Father's Life)', in A. Huang (黄爱玲) (ed.), *Shiren daoyan Fei Mu (The Poet-Director Fei Mu)*, Shanghai: Fudan daxue chubanshe, pp. 100–10.
- Higbee, Will and Lim, Song-Hwee (2010), 'Concepts of transnational cinema: Towards a critical transnationalism in film studies', *Transnational Cinemas*, 1:1, pp. 7–21.
- Honda, Ishirō (本多猪四郎) ([1954] 2007), *Gojira (Godzilla)*, Japan: Tōhō and Classic Media.
- Hopfener, Birgit (2013), 'Installationskunst in China: Transkulturelle Reflexionsräume einer Genealogie des Performativen' ('Installation art in China: Transcultural spaces reflecting a genealogy of the performative'), transcript, Bielefeld.
- Iwabuchi, Koichi (2002), *Recentering Globalization: Popular Culture and Japanese Transnationalism*, Durham, NC: Duke University Press.
- Kam, Yip Lo Lucetta (2003), 'Negotiating gender: Masculine women in Hong Kong', M.Phil. thesis, Hong Kong: Chinese University of Hong Kong.
- Kim, Jee-woon (2003), *Janghwa, Hongryeon (A Tale of Two Sisters)*, South Korea: B.O.M. Film Productions Co., Masulpiri Films.
- Kō, Bunyū (黄文雄) (2008), *Riben liu gei Taiwan de jingshen wenhua yichan (The Spiritual Cultural Heritage Japan Left for Taiwan)* (trans. P.-H. Hong [洪平河]), Taipei: Qianwei.
- Liao, Ching-Ting (廖经庭) (2007), 'Cong tutaik dao taik: taik wenhua de xushi fengxi' ('From local taik to taik: The narrative analysis of taik culture'), *Yanjiu yu dongtai (Research and Movement)*, 15, pp. 35–72.
- McLelland, Mark (2010), 'The "beautiful boy" in Japanese girls' manga', in T. Johnson-Woods (ed.), *Manga: An Anthology of Global and Cultural Perspectives*, New York: Continuum Books, pp. 77–92.
- Rekhari, Suneeti (2007), 'Film, representation and the exclusion of Aboriginal identity: Examples from Australian cinema', *TASA/SAANZ Conference*, University of Auckland, Auckland, 3–8 December.
- Seaton, Philip, Yamamura, Takayoshi, Sugawa-Shimada, Akiko and Jang, Kyungjae (eds) (2017), *Contents*

*Tourism in Japan: Pilgrimages to 'Sacred Sites' of Popular Culture*, New York: Cambria Press.

UNDESA (United Nations Department of Economic and Social Affairs) (2005), *Report on Reinventing Government*, New York: United Nations

Woolley, Eileen and Muncey, Tessa (forthcoming), 'Demons or diamonds: A study to ascertain the range of attitudes present in health professionals to children with conduct disorder', *Journal of Adolescent Psychiatric Nursing*.

Yasumoto, Seiko (2009), 'Japan and Korea as a source of media and cultural capital', in D.-S. Park (ed.), *The Sixth Biennial Conference Korean Studies Association of Australasia*, University of Sydney, 9–10 July, pp. 311–21.

#### PERSONAL COMMUNICATIONS

Unless an informal conversation, interviews can be cited in text and included in the references. In the references, the name of interviewer/interviewee, type of communication, location, day and month should be included [if available].

Björgvinsson, Evan (2009), telephone interview with A. Høg Hansen, 23 January.

Branson, Richard (2014), in-person interview with J. Doe, Birmingham City University, 4 July.

#### WEBSITE REFERENCES

Website references are similar to other references.

There is no need to decipher any place of publication or a specific publisher, but the reference must have an author, and the author must be referenced Harvard-style within the text. Unlike paper references, however, web pages can change, so there needs to be a date of access as well as the full web reference. Website or blog titles should be in roman font. In the list of references at the end of your article, the item should read something like this:

Kermode, Mark (2017), 'Audience appreciation', Kermode Uncut, 17 November, <http://www.bbc.co.uk/blogs/markkermode/entries/61bec71c-916d-4a13-a782-79c3afb3c2b9>. Accessed 20 November 2017.

#### SUBMISSION PROCEDURES

Articles submitted to *EAJPC* should be original and not under consideration by any other publication. Contributions should be submitted electronically through the journal webpage. Books for review should be sent to the reviews editor, c/o the Editorial Office.

#### TRANSLATIONS

If readers are unlikely to understand the title of a non-English-language work in your text (and references), the title in the original language may be accompanied by an English translation by the contributor, especially if its sense is not implied by the surrounding text. This applies to all types of work (journal article, book, film etc.).

Unofficial translations (e.g. those by the contributor) should be placed in quotation marks with parentheses, in roman type with an initial capital on the first word of title and subtitle (see Hopfener and Liao in References). After the first mention in text, the original title should be used alone.

The official titles of published translations are set in italics inside parentheses (see Fei and Kim in References). After the first mention in text, the English title should be used alone.

**The guidance on this page is by no means comprehensive: it must be read in conjunction with the Intellect Style Guide. The Intellect Style Guide is obtainable from <https://www.intellectbooks.com/journal-editors-and-contributors>, or on request from the editor of this journal.**