

NOTES FOR CONTRIBUTORS

AIMS & SCOPE

The *International Journal of Disney Studies* is the interdisciplinary home of the emerging field of Disney Studies. Through Disney Studies, scholars analyse the international media conglomerate that is a cornerstone in our understanding of global culture and wider societal issues and processes. The journal publishes empirical and theoretical peer-reviewed articles that focus on the Walt Disney Company, its intellectual properties and products thereof, and their relationship with culture and society. As an international and interdisciplinary journal, we welcome original articles that are diverse in theoretical lenses and approaches, perspectives, methods, fields and industries.

Disclaimer: The *International Journal of Disney Studies* is in no way affiliated with the Walt Disney Company or any of its intellectual property rights. It is a research journal that academically analyses the Walt Disney Company's properties and their impact and relationship with wider society.

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. We especially value scholarship that demonstrates critical thinking and contextual sensitivity and that sheds light on structural, institutional, historical, interpersonal, and/or sociopolitical dimensions of popular culture. Though Disney often presents fantasy storyworlds with fictive names and geographies, we would like to prioritize scholarship that demonstrates sophistication in how these dimensions of Disney (and related) works are analysed with care and respect to living communities/populations/societies which are evolving and complex. We encourage writers to frame their arguments in ways that show awareness of the complicated dynamic between popular culture, fantasy and other entertainment genres, real groups, and past/ongoing social issues, whether it be through well-thought-through positionality statements or nuanced analyses of texts that take care to avoid broad generalizations or collapsing of a diverse cultural category into a simplistic group of traits. 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. However, we are particularly careful with the legalities of the images used in the *International Journal of Disney Studies*. Any images used must be used to illustrate a point, not simply for decoration. Furthermore, all images must fall into one of the two following categories:

- Official images licensed by Disney. We will not accept any screen grabs, and all images pertaining to Disney texts must receive official permission from Disney. You can find the forms needed for this process at this website: <https://www.disneystudiolicensing.com/>. This process can take quite some time, so plan your submission accordingly.
- Personal images, including (but not limited to) photos taken by the submitting author at Disney's Parks or other events (does not include any images taken by Disney photographers, which Disney maintains copyright of) and photos taken by the submitting author of fan participation with Disney products. If including faces in pictures, you need to either acquire permission from all people shown in the picture or blur faces.

Any images you do decide to include 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. Reproduction will normally be in black-and-white. Images submitted through the Pubkit system should accordingly be in greyscale.

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.

Alternative Text

As part of Intellect's commitment to fairness and accessibility, we ask our contributors to provide descriptive text alternatives for all images, graphs, figures, etc. in your work. Useful guidelines can be found at the Diagram Center website and the Describing Visual Resources website. All Intellect journal content published from August 2023 onwards includes alternative text for all visual and audio material.

LANGUAGE

The journal follows standard British English. Use 'ize' endings instead of 'ise'. The journal also ensures that all publications use inclusive and bias-free language. This means, in part, not using derogatory language and also using the current preferred person-first or identity-first language for whatever people or groups men-

tioned in any piece. If you are unsure if your piece uses inclusive and bias-free language, see this helpful guide published by the American Psychological Association: <https://www.apa.org/about/apa/equity-diversity-inclusion/language-guidelines> and the Intellect House Style Guide.

Language Editing with Enago

Intellect has partnered with language-editing service Enago to offer a trusted service for potential contributors who would like copy-editing and/or translation assistance prior to submitting their work for consideration. Enago offers two tiers of copy-editing: standard and substantive. All of their editors are native English speakers and every manuscript is matched to an editor with highly specialized subject-area expertise. As a contributor to an Intellect journal, you are eligible for a 20% discount on Enago's services: <https://www.enago.com/pub/intellectbooks/>.

DISNEY-STUDIES-SPECIFIC STYLE GUIDE

Due to the number of common Disney-specific phrases and terminology, the journal will adhere to specific style with regard to the following issues:

- When first addressing the company, authors should spell it out as The Walt Disney Company, with capitalization on each word.
- Disneyland is the Park; Disneyland (or Walt Disney's Disneyland) is the title of the 1954–1958 iteration of The Wonderful World of Disney.
- Disneyland Paris should be referred to as such unless specifically discussing the early days of Euro Disney (e.g., the opening day or the early controversies).
- Authors should take care to distinguish between cosplay (dressing up in costume as some version of a character) and Disneybounding (dressing in such a way to evoke a character, including colour schemes or costume elements).
- Authors should capitalize Park or Parks whenever referring to any of Disney's theme Parks.
- When discussing Star Wars, do not italicize the term when talking about the brand or franchise (Star Wars), and italicize when referring to the movies or series (*Star Wars*); for the 1977 film, refer to it as *Episode IV* or *A New Hope*.
- Neither Marvel nor Marvel Cinematic Universe need to be italicized. Marvel Studios and Marvel Comics should be distinguished.
- Be clear on the production studios, especially with animation: Pixar Animation Studios, Walt Disney Animation, 20th Century Animation, etc.
- When discussing Disney Channel content, be clear which channel the content comes from: Disney Channel, Disney Junior, or Disney XD (originally named Toon Disney).
- The studio is Disneynature, not Disney Nature.
- Names:
 - Walt is an acceptable way to address the man (versus the company), but only after initially spelling out his full name (Walt Disney).

- Roy Disney: as there are two Roy Disneys who are important to the company, specify which Roy Disney (either Roy O. Disney or Roy E. Disney) you mean, even if your article only addresses one.

LENGTH OF ARTICLES

We invite three types of scholarly work with various lengths:

- **Original scholarly articles:** approximately 6000–8000 words long (including notes, references, contributor biography, keywords and abstract).
- **Book reviews:** approximately 1000 words long.
- **Commentaries:** approximately 2000–3000 words long, reviewing various aspects of Disney, such as new films, additions to the theme parks, corporate strategies, archival findings, Disney events and more.

METADATA

Contributors must check that each of the following have 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 and e-mail addresses of the contributor for publication.
- Contributor biography – authors should include a short biography of around 50–100 words, specifying the institution with which they are affiliated.
- Contributor ORCID identifier. This must be supplied in the following format: <https://orcid.org/0000-0002-1825-0097>. If you do not yet have an ORCID identifier, please register here: <https://orcid.org/register>.
- Contributor publishing agreement giving us your permission to publish your article should it be accepted by our peer review panel. An electronic template is available from the Intellect website.
- 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).
- Received and accepted dates. Received is the date the article was first submitted to the journal. Accepted is the date it was approved after peer-review.
- References – Intellect requires the use of Harvard references embedded in the main text in the following format (Harper 1999: 27).
- Bibliography – titled 'References', containing only works that have been cited in-text. Any entries you wish to include that have not been cited directly should be limited and should appear in a second 'Further Reading' list. Format this list using the same conventions as for references.
- Funder name and grant number (if applicable).

NOTES

Notes may be used for comments and additional information only. In general, 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 you think a note is necessary, make it as brief and to the point as possible. Use Word's note-making facility, and ensure that your notes are endnotes, not footnotes. Place note calls outside the punctuation, so after the comma or the full stop. The note call must be in superscripted Arabic (¹, ², ³).

OPINION

The views expressed in the *International Journal of Disney Studies* are those of the authors 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.

ETHICAL GUIDELINES

If your work involves live subjects (human or animal), you must seek written consent from the party or caregiver. All research involving animal subjects must have been reviewed and approved by an ethics committee prior to commencing the study and performed in accordance with relevant institutional and national guidelines and regulations. A statement identifying the institutional and/or licensing committee approving the experiments must be included in the Ethics Statement of the article, following the guidelines set out on our website: <https://www.intellectbooks.com/ethical-guidelines#human-animal-subjects>. You should also include any information here about workshops or interviews with vulnerable groups undertaken during research, photographed groups engaging in work relating to the research, etc. You must have written consent from all persons featured in images reproduced in your contribution.

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.

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.

REFEREES

The *International Journal of Disney Studies* is a refereed journal. Strict anonymity is accorded to both authors and referees.

REFERENCES

All citations in the text should be according to the Harvard system, e.g. (Bordwell 1989: 9). The default term used for this list is 'References'. The 'References' list should only contain works that have been directly cited in-text. Anything else should be included in a second 'Further Reading' list. Please do not group films together under a separate 'Films Cited' heading. Instead, incorporate all films alongside books, journals and papers, alphabetically by director. The same rule applies to music: identify the composer and list alphabetically. 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 the 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 following samples indicate conventions for the most common types of reference:

Anon. (2022), 'Encanto characters watch Encanto!', Archive of Our Own, 12 August, <https://archive.ofourown.org/works/37945786/chapters/94767256>. Accessed 28 June 2023.

Baudrillard, Jean ([1981] 1994), *Simulacra and Simulation* (trans. S. Faria Glaser), Ann Arbor, MI: University of Michigan Press.

- Bell, Elizabeth, Haas, Lynda and Sells, Laura (eds) (1995), *From Mouse to Mermaid: The Politics of Film, Gender, and Culture*, Bloomington, IN: Indiana University Press.
- Bush, Jared and Howard, Byron (2021), *Encanto*, USA: Walt Disney Animation Studios.
- 'Chapter 22: Guns for Hire' (2023), B. Dallas Howard (dir.), *The Mandalorian*, Season 3 Episode 6 (5 April, USA: Disney+).
- Chico, Márcia Tavares and Rodrigues, Roberta Rego (2022), 'A linguagem verbal e visual em uma passagem de *Ms. Marvel*, Volume 1: *No Normal* e em suas rraduções para o Português Brasileiro e Europeu' ('Verbal and visual language in a passage from *Ms. Marvel*, Volume 1: *No Normal* and its translations into Brazilian and European Portuguese'), *Domínios de Linguagem*, 16:1, pp. 124–53.
- Cordwell, Caila Leigh (2016), 'The shattered slipper project: The impact of the Disney princess franchise on girls ages 6-12', honours thesis, Lakeland, FL: Southeastern University.
- Dickson, E. J. (2022), 'How "Disney adults" became the most hated group on the internet', *Rolling Stone*, 21 June, <https://www.rollingstone.com/culture/culture-features/disney-adults-tiktok-hated-internet-1370226/>. Accessed 20 June 2023.
- Edgerton, Gary and Jackson, Kathy Merlock (1996), 'Redesigning Pocahontas: Disney, the "white man's Indian", and the marketing of dreams', *Journal of Popular Film and Television*, 24:2, pp. 90–98, <https://doi.org/10.1080/01956051.1996.9943718>.
- Miyazaki, Hayao (1989), *Majo no Takkyūbin (Kiki's Delivery Service)*, Japan: Studio Ghibli.
- Muir, Robyn and Rowe, Rebecca (2023), 'Adapting Aurora: The sleeping beauty across time', *Popular Culture Association/American Culture Association National Conference*, San Antonio, Texas, 5–8 April.
- Rowe, Rebecca (forthcoming), 'Watching like a kid: Connections between kidults and children's media', *Jeunesse: Young People, Texts, Cultures*.
- Skorija, Steve (2004), 'Magic Starts with a Wish', *Wishes: A Magical Gathering of Disney Dreams*, CD, USA: Buena Vista Records.
- Turner, Sarah E. (2013), 'Blackness, bayous, and gumbo: Encoding and decoding race in a colorblind world', in J. Cheu (ed.), *Diversity in Disney Films: Critical Essays on Race, Ethnicity, Gender, Sexuality and Disability*, Jefferson, NC: McFarland, pp. 83–98.
- United Nations General Assembly (1989), *Convention on the Rights of the Child*, Geneva: United Nations.
- Wasko, Janet ([2001] 2020), *Understanding Disney: The Manufacture of Disney*, 2nd ed., Cambridge: Polity Press.

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:

- Bemis, Bethanee (2023), 'The long history behind "Disneyland After Dark: Pride Night"', *DisNet Blog*, 12 June, <https://disnetwork.wixsite.com/disnet/post/the-long-history-behind-disneyland-after-dark-pride-nite>. Accessed 20 June 2023.

DETAILED SAMPLE DEMOGRAPHIC DESCRIPTIONS

If your submission includes research conducted with human subjects, you must include detailed information on the demographics of your sample. While you may not be able to include all demographic information, some identity markers to consider include: age, disability status, sex, gender identity, racial and ethnic identity, sexual orientation, socioeconomic status, clinical diagnoses and comorbidities, and the intersectionality of these attributes. This information is intended to make it clear who your research measures to ensure that universal assumptions are not being made based on relatively limited data, both in your own submission but also from any new scholarship your research inspires.

SUBMISSION PROCEDURES

Articles submitted to the *International Journal of Disney Studies* should be original and not under consideration by any other publication. Contributions should be submitted electronically through the journal webpage.

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 author, 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 author) should be placed in quotation marks with parentheses, in roman type with an initial capital on the first word of title and subtitle (see Chico and Rodrigues 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 Miyazaki 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#style-guide>, or on request from the editor of this journal.