

European Comic Art

SUBMISSION INFORMATION FOR CONTRIBUTORS

ECA accepts original research articles, book reviews and review articles. **Original research articles** should present new knowledge and findings in the field and should be around **8,000 words** (including notes), although longer and shorter articles may be considered. **Review articles** should review a minimum of three titles and be **2,000 to 4,000 words**.

Authors should submit articles as Microsoft Word or Rich Text Format (rtf) files by email to the Editors: Professor Laurence Grove at laurence.grove@glasgow.ac.uk; Dr Ann Miller at ann.miller@leicester.ac.uk, and Dr Anne Magnussen at magnussen@sdu.dk.

Please do not hesitate to contact the editors should formatting clarifications be needed.

COVER PAGE

The cover page should provide the title of the article, complete contact information for each author (mailing address, phone number and email), biographical data of approximately 100 words for each author including an [ORCID](#), a total word count, the number of tables and/or figures included and any acknowledgements. Affiliations and email addresses will be posted online for indexing/abstracting purposes.

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The document must be set at the US letter standard size (8.5" x 11" or 216mm x 279mm). The entire document (including notes and references) should be double-spaced with 1-inch (2.5 cm) margins on all sides and no extra spaces between paragraphs. A 12-point standard font such as Times New Roman is required for all text, including headings, notes and references. Any unusual characters or diacritics should be flagged by placing the entire word in **red type**.

ABSTRACT/KEYWORDS

The article must include an abstract of **125 words** and **5 to 8 keywords**. The abstract should not duplicate the text verbatim but rather include the research question or puzzle, identify the data and give some indication of the findings. Keywords should be drawn from the content and not duplicate the article title, listed in alphabetical order and separated by commas; only proper nouns should be capitalised.

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For optimal reproduction, **figures** or **photos** should be submitted as high-resolution JPGs or TIFFs (300 ppi), or as EPS files with all fonts embedded. All images should be at least 4 x 4 inches at the resolution indicated. **Tables** should be made and submitted in Microsoft Word or rtf. All figures and tables should be in separate files and numbered consecutively; only placement indicators and captions (with source/copyright information) should be included in the articles themselves. For more details, please see our [Artwork](#) submission webpage.

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Manuscripts accepted for publication that do not conform to the style guide may be rejected or returned to the author for amendment. The editors also reserve the right to alter usage to conform to the style guide issued by the publisher. Authors cannot supply new materials or request major alterations following the copyediting stage, so please ensure

that all text is final upon acceptance. Contributors of research articles will receive one free copy of the relevant issue and may purchase additional copies at a reduced price or purchase offprints.

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STYLE GUIDE

The *ECA* style guide is based on the *New Oxford Style Manual* and *New Hart's Rules*, with some deviations for house preferences. Please note that the journal uses **UK punctuation and spelling** (including a preference for –ise over –ize endings), following *The Oxford English Dictionary*.

PUNCTUATION

- **Ellipsis:** Mark the omission of text within a quotation by an ellipsis (...), preceded and followed by a space. Do not place an ellipsis at the start or end of a quotation. If the omitted text follows a completed sentence, a period (point) should follow the completed sentence. Do not place the ellipsis in square brackets unless an omission is being indicated within a quotation that also contains an original ellipsis.
- **Hyphenation:** Compound words formed with prefixes are generally closed, but refer to the *New Oxford Style Manual* and *The Oxford English Dictionary*. Exceptions should be made to eliminate any possible confusing in meaning or pronunciation.

TRANSLATIONS

- Please provide **translations** into English of all quotations and primary-source titles. These may be given directly in the text in square brackets (set in roman with no quotation marks) or as a footnote, the latter generally being preferable if any form of linguistic explanation is required.
- Primary source titles need only be translated when they are first mentioned. Translations may be omitted in cases where the meaning is obvious (e.g. *Mythologies*; *Le Journal de Mickey*).

CITATION SYSTEM

ECA follows the **footnote system**. Footnotes must include full bibliographic information on first citation, including a full page range for the work and the exact page for a quotation in parentheses. Subsequent citations should provide last name(s) and a short-title form. Every quotation must be cited. The first mention of an author in the main body text should include the first and last name.

CITATION EXAMPLES

Book with one author

First note citation

1. Bart Beaty, *Unpopular Culture: Transforming the European Comic Book in the 1990s* (Toronto: University of Toronto Press, 2007), 14.

Later citations

4. Beaty, *Unpopular Culture*, 54.
5. *Ibid.*, 67.

Book with one editor

First note citation

1. Wayland D. Hand, ed., *American Folk Legend: A Symposium* (Berkeley: University of California Press, 1971), 26.

Later citations

4. Hand, *American Folk Legend*, 42.

Book with two authors/editors

First note citation

8. Jan Baetens and Pascal Lefèvre, *Pour une lecture moderne de la bande dessinée* (Brussels: CBBB, 1993), 61.

Later citations

11. Baetens and Lefèvre, *Pour une lecture moderne*, 62.

Source with more than two authors/editors

First note citation

8. Anne Magnussen, Erin La Cour and Rikke Platz, eds, *Comics and Power: Representing and Questioning Culture, Subjects and Communities* (Cambridge: Cambridge Scholars Publishing, 2015), 87.

Later citations

11. Magnussen et al., *Comics and Power*, 102.

Comic series

First note citation

12. Olivier Berlion, *La Commedia des ratés*, 2 vols (Paris: Dargaud, 2011).

Later citations

14. Berlion, *Commedia*, 1:35.

Chapter or other part of a book

First note citation

12. Michael D. Picone, 'Teaching Franco-Belgian *Bande Dessinée*', in *Teaching the Graphic Novel*, ed. Stephen E. Tabachnick (New York: Modern Language Association of America, 2009), 299–323 (313).

Later citations

18. Picone, 'Teaching Franco-Belgian', 311 (emphasis in original).

Journal article (always include the doi)

First note citation

19. Chris Gavalier, 'Refining the Comics Form', *European Comic Art* 10, no. 2 (2017): 1–23 (22), <https://doi.org/10.3167/eca.2017.100202>.

Later citations

21. Gavalier, 'Refining the Comics Form', 16.

Translations

First note citation

25. Jürgen Habermas, *The Structural Transformation of the Public Sphere: A Category of Bourgeois Enquiry*, trans. Thomas Burger and Frederick Lawrence (Cambridge: Polity, 1989), 27.

27. Guy Peellart and Pascal Thomas, *Pravda la survireuse* [Pravda the oversteerer] (Paris: Eric Losfeld, 1968).

Later citations

28. Habermas, *Structural Transformation of the Public Sphere*, 26.

29. Peellart and Thomas, *Pravda la survireuse*, 33.

Reprints and editions

First note citation

25. André Bazin, *Buñuel, Dreyer, Welles*, trans. Teresa Renales (1991; repr., Madrid: Fundamentos, 2008), 47.

Later citations

28. Bazin, *Buñuel, Dreyer, Welles*, 52.

Article in a newspaper or magazine

First note citation

29. Michel Faber, 'Heart of Darkness by Joseph Conrad, adapted by Catherine Anyango and David Zane Mairowitz', *Guardian* (25 September 2010).

Later citations

35. Faber, 'Heart of Darkness'.

Paper presented at a meeting or conference

First note citation

40. Marta Szebehely, 'Carework in Scandinavia: Organisational Trends and Everyday Realities', paper presented at the 5th Annual ESPAnet Conference (Vienne, 20–22 September).

Later citations

51. Thom, *Visualising Politeness and Patriotism*, 30.

Websites and blogs

Access dates are only required when no date of publication or revision can be determined from the source.

First note citation

32. WHO (World Health Organization), 'Committee on Technical Barriers to Trade – Notification – Mexico – Tequila', <http://docsonline.eto.org/TBT/Notif.00/168> (accessed 9 April 2000).
36. Anna Silman, 'A Brief History of All the Drama Surrounding *Blue Is the Warmest Color*', *Vulture* (24 October 2013), <http://www.vulture.com/2013/10/timeline-blue-is-the-warmest-color-controversy.html>.

Later citations

38. WHO, 'Committee on Technical Barriers to Trade'.
41. Silman, 'A Brief History'.

Online video

First note citation

40. Arthur Rubinstein, 'Rachmaninoff Piano Concerto No. 2, Op. 18, I Moderato', YouTube video, uploaded 8 November, <http://www.youtube.com/watch?v=0Vv0Sy9FJrc&list=PLDB11C4F39E09047F>.

Archive materials

Archive materials may be cited according to the particular kind of archival material being cited. Note that public documents might be cited differently than private documents in archives.

First note citations

1. Patrick Scott to Duchess of Atholl, 15 July 1706, Blair Castle Archives Manuscripts 45.(6).73, Blair Atholl, Scotland (hereafter cited as Blair MSS).
4. Claudia Dedyk, Linguistics Memos, Rossiskii Gosudarsvenyi Isoricheskii Arkhiv (RGIA), fond 1129, opis 1, delo 491 (11 February 1933), 74–83.

Later citations from the same collections

26. Duke of Atholl to Duchess of Atholl, 19 October 1706, Blair MSS 45.(6).121.
38. RGIA 1129-1-491: 81.

ARTICLE SUBMISSION CHECKLIST

- Copyright assignment form** is signed and submitted (*no later than the final revised article submission*);
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 - **Title** of the article;
 - An **abstract** of 125 words, is a summary or overview of the entire article, and does not duplicate verbatim sections of the main text;
 - Five to eight **keywords** that are in alphabetical order and separated by commas (with only proper nouns capitalised);
 - Complete **contact information** for each author (mailing address, phone number and email);
 - A **bio** of approximately 100 words for each author (including an ORCID if applicable);
 - Total **word count**, the number of tables and/or figures included and any acknowledgements.
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 - **Placement indicators** and **captions** (with source/copyright information) have been provided in the main text for all figures and tables;
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 - Figure 1: A coffee farm near Sasaima, Colombia, 2013. Photo by author.
 - PUBLIC DOMAIN AND CC BY IMAGES**
 - Figure 2.2. James Joyce. Photograph by Alex Ehrenzweig, 1915. Wikimedia Commons, public domain.
 - Figure 4.2. Left: BioShock’s Big Daddy (image 2K Games). Screen capture by author. Right: Cosplay at MCM London Comic Con 2015. Photo by Pete Sheffield, CC BY-SA 2.0.
 - IMAGES FROM A MUSEUM/GALLERY/ARCHIVE**
 - Figure 4. Francios Perrier, Orpheus before Pluto and Persephone, 1647–50. Oil on canvas. Paris, Musée du Louvre. Photo: © RMN-Grand Palais (Musée du Louvre)/Michel Urtado.

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- The style guide has been followed;
- All text, including headings, notes and references, is in a standard 12-point type, such as Times New Roman, and double-spaced with a 1-inch margin on all sides and no extra spaces between paragraphs;
- UK spelling is used throughout, and a spellcheck has been performed;
- Different levels of headings are indicated by varying the typeface. Use **bold** type for an **A head** (a main text heading). Use **bold italic** for a **B head** (a first-level subheading). Use *non-bold italic* for a **C head**;
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