

# *The Rhizomatic Revolution Review [20130613]*

## **Submission and Editorial Guidelines**

<b>GENERAL INFORMATION</b>	<b>3</b>
<b>MISSION AND SCOPE</b>	<b>3</b>
<b>MANUSCRIPT CATEGORIES</b>	<b>4</b>
<b>SUBMITTING TO AA</b>	<b>5</b>
Submission Types	5
Preparing the Submission	6
Peer-review Process	7
Revision Process	8
After Acceptance	8
<b>SUBMITTING TO CC</b>	<b>8</b>
Preparing the Submission	8
Editorial Process	9
<b>SUBMITTING TO SS</b>	<b>9</b>
Preparing the Submission	10
Editorial Process	10
Story Coaching	11
<b>SUBMISSION COMPONENTS</b>	<b>11</b>
Abstract	11
Artist Statement	11
Short Bio	11
Each creator will be allotted a short bio (this could include a brief description of you and/or your profession, your interests, a social media handle, etc.). Please keep your by-line to 1 sentence or less! A simple phrase is fine!	11
Keywords	11
Main Text/Audio/Video	11
References	12
Acknowledgements	12
Creative Commons License	13
Conflict of Interest Statement	13
<b>FORMATTING AND GENERAL STYLE POINTS</b>	<b>13</b>

Accessibility and Permission	13
Tables	13
Figures	14
<b>ETHICAL CONSIDERATIONS</b>	<b>14</b>
Human Studies and Subjects	14
Conference Papers	14
Duplicate Submissions	14
Plagiarism	15
Conflict of Interest	15
Funding	15
Bias and Sensitivity	15
Creatorship	16
Journal Members as Creators	16
Additional Creatorship Options	16
<b>CREATOR LICENSING</b>	<b>16</b>
<b>JOURNAL MANAGEMENT</b>	<b>17</b>
Complaints and Appeals	17
Corrections	17
Retractions and Expressions of Concern	17
Allegations of Misconduct	18

## GENERAL INFORMATION

There are no fees payable to submit or publish in this online journal. You will be required to warrant that you are submitting original work and that it is not being considered for publication elsewhere. You must have obtained relevant permission for the reproduction or adaptation of any copyrighted work used in your submission.

The use of images, videos, sound clips, and other content from content owned by BigHit Entertainment or HYBE is permitted under Fair Use for the purposes of teaching, research, analysis, and criticism. Permission from HYBE for the use of these materials is not required, but all content must be appropriately cited.

At this time, *The Rhizomatic Revolution Review [201306013]* ( $R^3$ ) is able to accept submissions in English only. As our capacity grows, we hope to add submissions in other languages.

$R^3$  is a multimedia journal that seeks submissions beyond the traditional academic article. The term “manuscript” is used to refer to submissions of all media types, including written, audio, and visual. The term “creator” is used instead of “author” to be inclusive of individuals submitting multimedia content. **Once the submission materials have been prepared in accordance with the Submission Guidelines, manuscripts should be submitted online at <https://ther3journal.com/submit-your-work/>.**

For help with submissions, please contact: [editor@ther3journal.com](mailto:editor@ther3journal.com)

### Data Protection

When a creator submits a manuscript to this publication,  $R^3$  collects contact details such as your name and email address. This data is used solely for regular operations of the publication. Our publication recognizes the importance of protecting personal information, and has practices in place to maintain the security, integrity, and privacy of the data we collect. We will never sell or share your data. For additional details, please refer to our **[Privacy Policy](#)**.

## MISSION AND SCOPE

$R^3$  an open-access journal that publishes interdisciplinary scholarly work, original creative pieces, and personal narratives that examine the art and impact of BTS and their fanbase ARMY.  $R^3$  is dedicated to empowering fans with the means to engage in rigorous, critical discourse and to introducing newcomers to BTS and ARMY.

Our full mission and values statement can be accessed here:

<https://TheR3Journal.com/About/MissionValues>

## MANUSCRIPT CATEGORIES

$R^3$  values engagement in different forms of knowledge creation and sharing and appreciates that people learn and express themselves in a variety of ways.  $R^3$  is structured as a multi-dimensional journal to allow room for multifaceted exploration:

- $R^3$ 's **Academic Articles (AA)** offer contributors from all walks of life a space in which they can publish texts that present interdisciplinary examinations of the art, fandom, economic effects, and sociocultural forces of and surrounding BTS (방탄소년단) and ARMY.
- $R^3$ 's **Creative Collections (CC)** celebrate original creative work inspired by BTS and its members and support the restorative process of creative expression. This dimension aims to provide a safe space that pays homage to “music and artist for healing” and welcomes new and experienced artists alike.  $R^3$  hopes that by providing a space to preserve these creations we can help document BTS's legacy in the form of the art and individuals they have inspired, while also inspiring each other.
- $R^3$ 's **Supplemental Stories (SS)** wish to foster authenticity, creative expression, and critical reflection through the art of storytelling. This dimension aims to create a living repository of personal narratives, oral histories, and stories of individuals impacted by BTS over time, borders, and experiences. Each story shared is an opportunity to inspire hope, transformation, and resilience.

$R^3$  publishes content that has a connection to BTS. This includes the music and videos by BTS or individual members along with any books, poems, movies, songs, and/or works of art that are referenced in these pieces. Likewise, this includes experiential spaces and exhibits, such as CONNECT, BTS and performances.  $R^3$  encourages submissions in all media forms suitable for web-based publication and distribution. You could, for example, submit:

- An essay examining the symbolism in Emily Dickinson's poem “Hope” as referenced in the *The Notes 1* (Academic Articles - Essay)
- A painting or video that is an extended interpretation of Jakob Kudsk Steensen's *Catharsis* featured in CONNECT, BTS (Creative Collections)
- A theoretical investigation of BTS and pedagogy, such as using their content for teaching and inspiration (Academic Articles - Article)
- A personal story recounting your inner dialogue with the lyrics of “Magic Shop” during a time of personal struggle (Supplemental Stories)
- An evidence-based research article analyzing fandom-based activities and collaborative networks (Academic Articles - Article)

## SUBMITTING TO AA

$R^3$ 's **Academic Articles (AA)** offer contributors from all walks of life a space in which they can publish texts that present interdisciplinary examinations of the art, fandom, economic effects, and sociocultural forces of and surrounding BTS (방탄소년단) and ARMY.

Manuscripts are expected to be original and meaningful contributions. The aim of these manuscripts should be to inform and engage all members of the public, regardless of their knowledge of BTS. Manuscripts can be narrowly or broadly focused with in-depth exploration of a topic related to BTS. Manuscripts that meet the aims and scope of  $R^3$  will be reviewed.

### Submission Types

Submissions may be in the form of the types listed below. Please read all descriptions carefully to determine the most appropriate category for your work. Media types permitted for each submission type are outlined below. All submission types (except for those otherwise noted) will undergo full peer review.

Word/time limits apply to the main text/audio/video and do not include references or abstracts.

- An **Article** is a report of theoretical or empirical investigation, original research findings, and/or analyses of concepts or phenomena related to BTS. (*Written: <8000 words, audio: <30 min, video: <30 min, hybrid submissions: must equate to <8000 words in whatever form they take*)
- An **Essay** is a persuasive, argumentative, open-ended descriptive, expository, or narrative essay on a specific topic. (*Written: <8000 words, audio: <30 min, video: <30 min, hybrid submissions: must equate to <8000 words in whatever form they take*)

The following categories are invited, rather than proffered, submissions. However, we accept proposals for these categories. Proposals must include a suggested topic, a brief description or outline (< 300 words), and may include recommended creators. To submit a proposal, please email us.

- An **Academic Review** is an authoritative literature review of a subject matter of importance to the BTS ARMY community. (*Written:<20000 words, Audio:<90 min, Video:<90 min*)
- A **Response** is a concise article articulating specific viewpoints on a controversial issue within the BTS ARMY community. Response articles can take a variety of forms, including a point/counterpoint debate or round-table discussion. (*Length requirements will vary by Response article.*)

$R^3$  encourages the engagement of its users and strives to facilitate constructive debate. The Letter to the Editor provides a structured mechanism by which users may provide critique, praise, or concern. In cases where criticism of a specific submission is received, the creator will be invited to respond to the letter

prior to publication. The creator may choose not to respond to this invitation, but they do not have the right to veto comments about their work that the editors deem constructive.

*Letters to the Editor do not undergo a full peer-review, but will still undergo an editorial review prior to acceptance and publication.*

- A **Letter to the Editor\*** is a brief correspondence that addresses a previous publication in *R*<sup>3</sup>.  
(Written *ONLY*: <1500 words)

## Preparing the Submission

Please have the following available when you prepare to submit your work to AA:

1. Contact information for the submitting creator
2. Full list of creators\*
  - a. Including creators' institutional affiliations where the work was conducted\*
3. Short bio
4. Title of submission
5. Short title (max of 5 words) - *for internal use only*
6. Keywords
7. Manuscript
  - a. Abstract
  - b. Main Text/Audio/Video/Graphic (with figures and tables, including legends, embedded as they are mentioned if applicable)
    - i. If audio or video, must provide:
      1. Link to file
      2. Written transcript
8. Acknowledgements\*
9. Conflict of Interest Statement
10. Signed [Creative Commons License Agreement](#) [PDF]

*\*If applicable*

Please refer to [Submission Components](#), for further details regarding the items listed above.

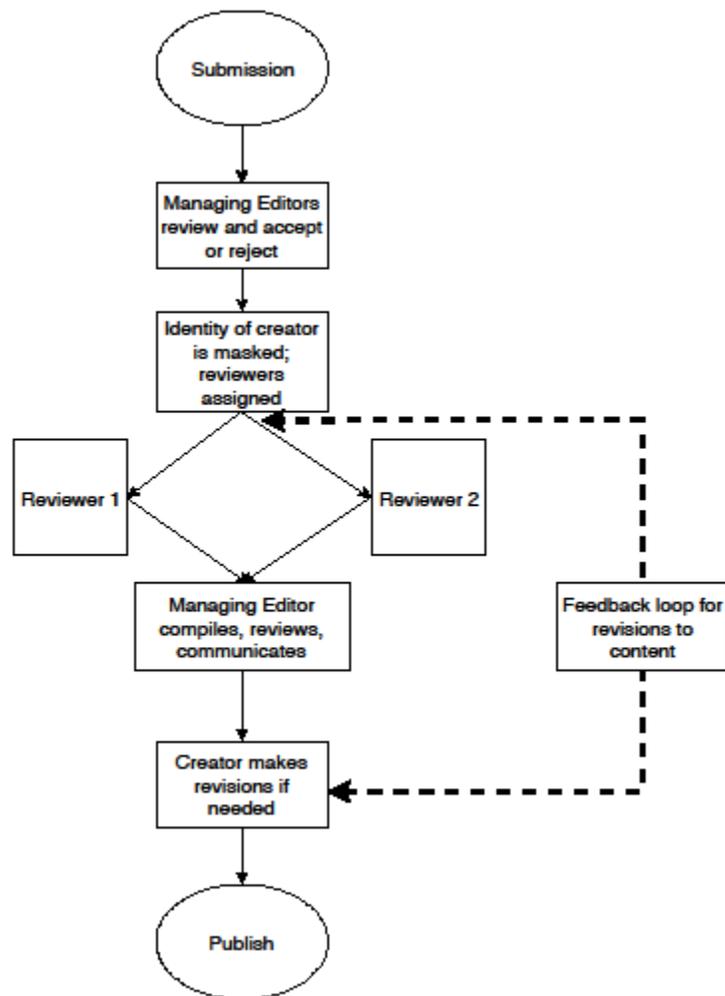
Creators will additionally be asked to:

- Sign a "Statement of Originality" attesting that the work is their own
- Sign an "Ethics Attestation" confirming that the study adheres to the ethical standards required for studies involving human subjects and appropriate consent has been obtained (if applicable) - see [ETHICAL CONSIDERATIONS](#) for further details

## Peer-review Process

Manuscripts are normally reviewed by a Managing Editor (ME) and two or more subject matter experts (SMEs) selected by the ME. Manuscripts submitted under peer-review categories are subject to a double-blind peer review whereby the ME removes author identification from the manuscript so that the author's identity is masked from SMEs. Submitted manuscripts will be reviewed for factual integrity and presentation, with an emphasis upon providing constructive feedback.

Reviews are broken down into general and specific comments (major and minor). The ME will review and compile the comments and recommendations of the SMEs and perform a final review. Results of the peer-review process will then be communicated to the creator via the assigned ME. Every effort will be made to complete all reviews in less than three months; however, unanticipated delays may occur.



**Simplified Diagram of the Peer-review Process**

## Revision Process

When a revision is requested, the creator will be asked to provide the modified article, as well as a point-by-point response to each general and specific comment. Creators must submit their revisions within 56 days of the request, or the revision option will be closed and the manuscript will be assigned a new manuscript number and considered a new submission.

Creators whose work is recommended to undergo revisions during the peer-review process may voluntarily opt to have a mentor assigned to them. The responsibility of the mentor is to work collaboratively with the creator to provide ongoing constructive feedback during the revision process. The mentor provides encouragement and guidance, and assists the editor in preparing their submission for the next peer review.

## After Acceptance

After a manuscript is accepted, it is reviewed for publication by Copy Editors (CEs), who refine it so that the text and figures are comprehensible and clear to readers outside the immediate field and ensure that the manuscripts conform to house style and meet all needs for online publication. The CEs are happy to advise authors whose native language is not English, and will edit those manuscripts with special care.

## SUBMITTING TO CC

*R*<sup>3</sup>'s **Creative Collections (CC)** celebrate original creative work inspired by BTS and its members and support the restorative process of creative expression. This dimension aims to provide a safe space that pays homage to “music and artist for healing” and welcomes new and experienced artists alike. *R*<sup>3</sup> hopes that by providing a space to preserve these creations we can help document BTS's legacy in the form of the art and individuals they have inspired, while also inspiring each other.

Submissions may take many forms, including graphics, sketches, poetry, short stories, songs, short films, statues, quilts, etc. If it can't be displayed digitally, then you may submit photographs of your work. We will work with you to figure out the best way to display your work so don't limit yourself.

Creators submitting to CC have the option to publish anonymously or under a pen name if they prefer.

CC submissions are limited to the following: *written: <10,000 words, audio: <30 min, video: <30 min, hybrid submissions: must equate to <10,000 words in whatever form they take.*

## Preparing the Submission

Please have the following available when you prepare to submit your work to CC:

1. Contact information for the submitting creator
  - a. Creators submitting to CC have the option to publish anonymously or under a pen name if they prefer.
2. Full list of creators\*
3. Short bio
4. Title of submission
5. Short title (max of 5 words) - *for internal use only*
6. Artist Statement
7. Keywords
8. Main Text/Audio/Video/Graphic (with figures and tables, including legends, embedded as they are mentioned if applicable)
  - a. If audio or video, must provide:
    - i. Link to file
    - ii. Written transcript
9. Acknowledgements\*
10. Conflict of Interest Statement
11. Signed [Creative Commons License Agreement](#) [PDF]

Please refer to [Submission Components](#), for further details regarding the items listed above.

## Editorial Process

*Submissions under CC do not undergo a full peer review.*

CC submissions will be reviewed by the Project Leader before being sent to the Creative Collections selection committee. The Project Leader will remove identifying information. Committee members will evaluate the submission based on the artistic merit and the overall balance of accepted submissions for that issue. Committee members will make recommendations for acceptance. *Most submissions will be stand-alone pieces, but if appropriate the committee may recommend that a piece be presented with an academic article or supplementary story if the works enhance the experience of each other.*

The Project Leader will review recommendations provided by the committee. The Project Leader will then notify the Creator regarding the acceptance status of their submission.

## SUBMITTING TO SS

*R<sup>3</sup>'s Supplemental Stories (SS)* wish to foster authenticity, creative expression, and critical reflection through the art of storytelling. This dimension aims to create a living repository of personal narratives, oral histories, and stories of individuals impacted by BTS over time, borders, and experiences. Each story shared is an opportunity to inspire hope, transformation, and resilience.

Supplemental Stories houses the stories of ARMY, casual listeners, and others who decide to share their stories as they pertain to BTS and ARMY. These stories may come from experiences, triumphs and trials, connection and isolation. These stories can be as casual as listening to BTS while having a cup of tea to the emotional, social, or historical impact BTS and/or ARMY have had on you or on others. These stories should be narratives that share an experience or thoughts on an experience.

SS submissions are limited to the following: *written: <10,000 words, audio: <30 min, video: <30 min, hybrid submissions: must equate to <10,000 words in whatever form they take.*

## Preparing the Submission

Please have the following available when you prepare to submit your work to SS:

1. Contact information for the submitting creator
  - a. Creators submitting to SS have the option to publish anonymously or under a pen name if they prefer.
2. Full list of creators\*
3. Short bio
4. Title of submission
5. Short title (max of 5 words) - *for internal use only*
6. Keywords
7. Main Text/Audio/Video/Graphic (with figures and tables, including legends, embedded as they are mentioned if applicable)
  - a. If audio or video, must provide:
    - i. Link to file
    - ii. Written transcript
8. Acknowledgements\*
9. Conflict of Interest Statement
10. Signed [Creative Commons License Agreement](#) [PDF]
11. [Informed Consent Agreement](#) (Supplemental Stories only, consent within the form)

Please refer to [Submission Components](#), for further details regarding the items listed above.

## Editorial Process

Supplemental Stories submissions will undergo a standard editorial process. Submissions will be reviewed by the Project Leader before being sent to the Supplemental Stories selection committee. The Project Leader will remove identifying information. Committee members will evaluate the submission based on the story's thematic connection to issue content and craft of the story told. Committee members will make recommendations for acceptance.

The Project Leader will review recommendations provided by the committee. The Project Leader will then notify the Creator regarding the acceptance status of the submission.

## Story Coaching

A Supplemental Story submission can be recommended for “Mentoring,” or “Story Coaching,” by the Supplemental Stories Committee. In these cases, the Creator will receive feedback from a Mentor on their submission with a session coaching the Creator in storytelling. In this instance, the Creator can choose to accept and incorporate the recommendations of the mentor/coach or withdraw the submission.

## SUBMISSION COMPONENTS

### Abstract

An abstract must accompany every manuscript in **Academic Articles** (with the exception of **Responses** and **Letters to the Editor**). The word count for abstracts must not exceed 500 words. Abstracts are not required for **Creative Collections** or **Supplemental Stories**.

### Artist Statement

An artist statement is required for all submissions to **Creative Collections**. This statement introduces your piece. It does not need to be elaborate — just some thoughts about what you created and why. The word count for artist statements must not exceed 500 words.

### Short Bio

Each creator will be allotted a short bio (this could include a brief description of you and/or your profession, your interests, a social media handle, etc.). Please keep your by-line to 1 sentence or less! A simple phrase is fine!

### Keywords

It is requested that each creator provide five keywords that capture the topic and subject matter addressed in the article.

### Main Text/Audio/Video

All identifying information should be removed from the main text/audio/video/graphic file to facilitate the blind review process.

- Written Manuscripts:
  - In general, the editors prefer .doc(x) files for written submissions. If this is not possible, then please convert your document to a .pdf that allows for selection of the text.

- Manuscripts should be submitted as a single-column of double-spaced text with 1-inch margins throughout. Font shall be Calibri 11-point font.
- Submission must have page numbering and continuous line numbering. Instructions for inserting page numbers and line numbers in Word may be [found here](#).
- Every **Article** and **Academic Review** must include an Introduction that identifies the issue or topic being addressed. The introduction should provide context for a reader who is not familiar with the field of study being addressed in the article.
- [References](#) (if applicable) shall be listed at the end of the manuscript
- Audio Manuscripts:
  - Creators must host audio files on their own storage platform (Google Drive, Box, etc.) and provide the link to their manuscript for the purposes of submission.
    - If a submission is accepted for peer review, the managing editor will download the audio file and provide the anonymized submission to the reviewers.
  - The following formats are accepted: .wav, .mp3, or .mp4 .
  - All audio manuscripts must be accompanied by a written transcript. The transcript must be uploaded as the manuscript attachment. The guidelines outlined above for written manuscripts also apply to the written transcript. Manuscripts will be published.
  - [References](#) (if applicable) shall be listed at the end of the written transcript
- Video Manuscripts:
  - Creators must host video files on their own storage platform (Google Drive, Box, etc.) and provide the link to their manuscript for the purposes of submission.
    - If a submission is accepted for peer review, the managing editor will download the video file and provide the anonymized submission to the reviewers.
  - The following formats are accepted: .wav, .mp4, or .mov.
  - All video manuscripts must be accompanied by a written transcript. The transcript must be uploaded as the manuscript attachment. The guidelines outlined above for written manuscripts also apply to the written transcript. Manuscripts will be published.
  - [References](#) (if applicable) shall be listed at the end of the written transcript

## References

References should adhere to APA format. For more information about this reference style, please see APA style website: <https://apastyle.apa.org/style-grammar-guidelines>. All references should be numbered consecutively in order of appearance. References should be cited consecutively in text using Arabic superscript numerals (if written).

## Acknowledgements

Contribution from anyone who does not meet the criteria for authorship should be listed, with permission from the contributor, in the Acknowledgements section. Any financial or material support should also be mentioned. Thanks to anonymous SMEs are not appropriate.

## Creative Commons License

Download, read, and sign the [Creative Commons Licence Agreement](#). A signed copy of this agreement is required in order to complete your submission. Please refer to [Section 8 \(Creator Licensing\)](#) for details.

## Conflict of Interest Statement

Creators will be asked to provide a conflict of interest statement during the submission process. For details regarding what to include in this section, please refer to the “Conflicts of Interest” section underneath the “Editorial Policies and Ethical Considerations” section below. If the creator has no conflict of interest, then a statement such as “The creators have no relevant conflicts of interest to disclose” must be included.

## FORMATTING AND GENERAL STYLE POINTS

Creators should refer to the APA Manual as well as the journal’s [Style Guide](#) for detailed guidance on formatting and style. For all manuscripts and creative content, non-discriminatory language is mandatory. When using trademarked words or proprietary terms, creators must use the appropriate ™, ®, or © symbols.

## Accessibility and Permission

Please ensure the following to give people of all abilities and disabilities access to the content of your figures and tables:

- Include descriptive captions for figures and tables (blind users could then use a text-to-speech software or a text-to-Braille hardware).
- Use patterns instead of or in addition to colors for conveying information (color-blind users would then be able to distinguish the visual elements)

If you include figures or tables that have already been published elsewhere, you must obtain permission from the copyright owner(s). Please be aware that some publishers do not grant electronic rights for free and that  $R^3$  will not be able to refund any costs that may have occurred to receive these permissions. In such cases, material from other sources should be used.

## Tables

Extensive numerical data should be presented in tables, rather than in the body of the text. Tables should be self-contained and concise, complementing (not duplicating) information within the text. All abbreviations must be defined in table footnotes. Legends must be included and shall be comprehensive such that the table, legend, and footnotes may be understood without reference to the text. FOR REVIEW, tables must be inserted in the manuscript file in the locations where they are mentioned within the main text. The legend must be placed directly beneath the table. Tables shall be numbered in the order in which they appear in the text.

## Figures

Creators are encouraged to send the highest-quality figures possible for peer-review purposes; however, a wide variety of formats, sizes, and resolutions are accepted. Legends must be included and shall be comprehensive such that the table, legend, and footnotes may be understood without reference to the text. FOR REVIEW, figures must be inserted in the manuscript file in the locations where they are mentioned within the main text. The legend must be placed directly beneath the figure. Legend text should be separate from the image (not embedded in the image). Figures shall be numbered in the order in which they appear in the text.

## ETHICAL CONSIDERATIONS

### Human Studies and Subjects

For manuscripts reporting studies that involve human participants, a statement identifying the ethics committee that approved the study and confirmation that the study adheres to recognized ethical standards is required. Anonymity of subjects should be maintained. If photographs or videos are used, they must be cropped or blurred sufficiently to ensure that human subjects cannot be identified. If detailed descriptions, photographs, or videos are being employed that may allow identification, the creators should obtain prior informed consent from the individual. Creators do not need to provide a copy of consent during the submission process, but in signing the license to publish, authors must confirm that consent has been obtained.

### Conference Papers

Manuscripts may be submitted for work presented at meetings and conferences with published abstract proceedings, but manuscripts should be a substantial expansion upon the information published in the proceedings. The proceedings paper must be referenced in the text, and the main differences between the manuscript and presented paper must be described in the manuscript. Creators are encouraged to contact the Editorial Board at [editor@ther3journal.com](mailto:editor@ther3journal.com) if they have questions.

### Duplicate Submissions

Submission of a manuscript indicates that it has not been submitted or is not being considered for publication elsewhere. Creators will be asked to attest to this during the submission process when signing the "Statement of Originality." Any previously published proceeding papers with content overlapping the submitted manuscript must be disclosed.

### Plagiarism

R<sup>3</sup> does not tolerate plagiarism or misrepresentation of original work. Any verbatim material created by another individual or entity must be correctly quoted and given specific credit in the footnotes and/or

bibliography. Any paraphrase of another creator's work must significantly change the original. Paraphrasing must go beyond altering key words and phrases. Paraphrased information must be acknowledged and cited with a parenthetical reference. Creators are required to sign a statement affirming that all work represented as original is indeed their own.

## Conflict of Interest

$R^3$  requires our creators to disclose any potential sources of conflict of interest. A conflict of interest (COI) would include any relationship, financial or otherwise, that might be perceived as influencing the objectivity of the creator. Potential COIs include, but are not limited to: stock ownership, membership of an advisory board or committee for a company related to BTS, or receipt of consultancy or speaker fees from a company related to BTS. The existence of a COI does not preclude publication. If the creators do not have a COI to declare, this must be stated at the time of submission. It is the responsibility of the corresponding author to confer with all listed authors and to collectively disclose ALL pertinent COIs.

## Funding

Creators should list all sources of funding (if applicable) in the Acknowledgements section.

## Bias and Sensitivity

All materials published by  $R^3$  will treat all people with fairness and respect, regardless of disability status, ethnic group, gender, nationality, race, religion, sexual orientation, and socioeconomic status. All material published in  $R^3$  will show respect for diverse groups of people, sensitivity to their feelings, and will avoid content and images that are insulting or demeaning. However, when historical facts or events are included, this type of context or images may be required. If this is the case, the material will be presented respectfully.

Part of fairness is accuracy. As such, we strive to ensure that facts represented in our publication are true. If we make an error, we will correct it as quickly and as transparently as possible. This is addressed in further detail in Section 10 (Corrections).

If group identification is necessary, it is appropriate to use the terminology that the group prefers. In historical contexts, quoting factual material may require presenting historically used terms. If this is the case, the material will be presented respectfully.

People's pronouns will be respected. The use of the terms "they" and "them" as singular pronouns is acceptable.

All opinions expressed by creators in *The Rhizomatic Revolution Review* [06132013] are their own and do not reflect the beliefs or viewpoints of the volunteers of  $R^3$ .

We are an independent journal. We avoid circumstances or relationships that would jeopardize our independence.

## Creatorship

The submitting creator acts as the corresponding creator, and is assumed to represent the interests of all creators. All correspondence will be carried out with the corresponding creator. It is the responsibility of the corresponding creator to ensure that the list of creators accurately reflects all individuals that contributed to the work, and that no legitimate creators have been omitted. An individual should be listed as a creator if they meet the following criteria:

- contributed to the conception, design, acquisition, analysis, or interpretation of data;
- participated in the drafting or revising the manuscripts;
- approved publication of the final version of the manuscript; and
- is willing to take public responsibility for the content.

Contributions from individuals who do not meet the criteria for creatorship should be listed in the Acknowledgements section (e.g., individuals who provided technical guidance, assisted with revisions, collected data, or provided support). The order of creators should reflect their relative contributions. Prior to submitting a manuscript, creators should agree upon the order in which their names will be listed.

## Journal Members as Creators

Editors or board members may not be involved in editorial decisions about their own work. Members are excluded from publication decisions when they are creators or have contributed to a manuscript.

## Additional Creatorship Options

$R^3$  supports the concept of multiple first creators. In the case of multiple first creators, a footnote should be added to the title page indicating that both “X and Y” should be considered joint first creators. However, a single corresponding creator should still be selected to facilitate a streamlined communication process.

## CREATOR LICENSING

*All rights and responsibilities of copyright ownership of material published by  $R^3$  will be retained by the original creator(s).  $R^3$  operates only as a publishing platform and maintains no rights or responsibilities for ownership of the work published.*

All manuscripts are published under a **Creative Commons Attribution 4.0 International License (CC BY 4.0)** by which the creator(s) retains the copyright to their work and reuse of their content by the public is permitted under the condition that the creator is attributed for their work.

The CC BY 4.0 allows users to copy and redistribute material in any medium or format as well as adapt (remix, transform, build upon) the material. This is permitted under the condition that appropriate credit

is given, a link to the license is provided, and all the changes that were made are indicated. The CC BY 4.0 license permits commercial and non-commercial reuse. [The R3 Journal Creative Commons agreement](#).

## JOURNAL MANAGEMENT

Structure and management of the journal is outlined in detail in the [Journal Operations Guideline](#).

### Complaints and Appeals

Appeals regarding an editorial decision are permitted when new information becomes available (e.g., additional factual input by creators, revised manuscript) or when there are ethical concerns (e.g., biased peer review or selection is suspected).

Appeals may be submitted via email to [editor@ther3journal.com](mailto:editor@ther3journal.com). An editor's decision following an appeal is final. Unfounded and repeated appeals are discouraged.

### Corrections

R<sup>3</sup> strives to ensure the factual accuracy of its published materials. If a factual error in a published piece is suspected, our readers are encouraged to submit their concerns via email to [editor@ther3journal.com](mailto:editor@ther3journal.com).

All corrections of factual errors will be published on our website. Corrections will be made directly in the published article and acknowledged at the end of the article. Corrections and clarifications will be clear, concise, and direct.

### Retractions and Expressions of Concern

Our general policy is that we do not retract or “unpublish” material that we have published. We will do so if we have made an editorial or publishing error. For example, if we publish a photo with an article and the photo is mislabeled or should not have been published, we will remove the photo and explain why at the end of the article.

Concerns regarding the arguments or conclusions of a specific submission may be submitted using the Letter to the Editor, as described in Section 3.

### Allegations of Misconduct

Allegations of misconduct will be brought to the attention of the Editorial Board, and swiftly addressed on a case by case basis.