

ARTICLES WRITTEN IN ENGLISH (TO BE TRANSLATED INTO ENGLISH)

TEXTS FILE

All files will be accompanied by a controlled printed paper. We want the text just to be entered, structured and presented (levels of headings and quotes easily identifiable), **but aligned** end to end with the typo-bibliographic instructions detailed below.

- Each text file will be treated in **Word** (.doc, .docx) with fonts **Unicode** and our template.
- Three files are to be submitted:
 1. the text of your contribution (mode of footnotes) with the bibliography at the end standardised according to the instructions of the journal and calibrated by you with **35 000 signs maximum, including spaces and notes** (Menu→Tools→Statistics→Number of characters including spaces, **option Notes included** to be checked);
 2. a summary of your text in English and French, 800 to 1000 characters maximum each, including spaces, together with a list of keywords (6 keywords) in English and French;
 3. your bio-bibliography, in English and French: up to four lines. A total of 800 signs maximum, including spaces.

IMAGE(S) FILE

The accompanying iconography is to be validated with the editing of the journal. All files will be accompanied by a controlled printed paper.

- a digital file by **native** desired image, accompanied by a printed version (on which you can draw the framing of the image as appropriate);
- Word file: ranked according to the order of its appearance in the text and according to the numbering adopted, to the imperative caption list and the accurate and complete identification of the right-holders (copyright, address, contact names);
- the desired image location is marked by reference in the text of your contribution (according to the numbering adopted).

TYPOGRAPHICAL STANDARDS

The articles written in English will be composed according to the classic British typographic standards:

- no space between the double signs;
- English quotation marks; ("...") ("... '... '...");
- simple punctuation marks (semicolon) placed inside quotation marks; ("I'm cold.")
- footnotes placed after the punctuation and the quotation marks. ("I'm cold."⁵)

SOME ABBREVIATIONS AND USES TO BE FOLLOWED FOR BIBLIOGRAPHY AND NOTES

- number (periodicals, e.g.): **no./nos** e.g. *Hybrid*, no. 1.
- folio: **p. 17** = we always put **p.** before the folio(s). (never pp.)
p. 17 sq. = p. 17 and p. 18.
p. 17 sqq. = p. 17 and so on.
- coordinator of a collective work: **ed.** e.g. Claire Bélisle (ed.),
- coordinators of a collective work: **eds.** e.g. Ken Pimentel and Kevin Teixeira (eds.),
- original edition mark: **[year]** e.g. Friedrich Nietzsche, *Le Gai Savoir* [1872], Paris, Gallimard, 1993.
- online edition marks: **[Online]** before the URL (copied exactly), followed by the date of consultation **[accessed followed by the date]**. Hovig Ter Minissian, "Les jeux vidéo," *Géographie et cultures*, no. 82, 2012. **[Online]** <http://gc.revues.org/1393> **[accessed 14th November 2013]**.
- Names of place editions written in English (London).
- Translation or edition marks: translation/edition + First name and Family name. E.g., translation Angèle K. Marietti,

OTHER ABBREVIATIONS AND USES

- *circa* (about): **ca** Eg. *ca* 1825.
- any abbreviation, word, locution or expression in a foreign or Ancient language will be written in *italics* in your Roman text: *via*, *vice versa*, *mimesis*, etc.

BIBLIOGRAPHICAL STANDARDS

Thank you to follow exactly this AFNOR model of bibliographical presentation (order, punctuation, typography), depending on whether there is an **individual work**, an **article in a collective work**, an **article in a journal** or a **digital publication**. Please take care to give all names in full (including the names of all the coordinators of works), and don't forget the places of publication.

Adès, Lucien, "Spécial presse," *N. l.*, no. 5.75, February 1975. Source: CIDD Archives.

BNF, "Qu'est-ce que le dépôt légal?," 2013. [Online] http://www.bnf.fr/fr/professionnels/depot_legal_definition.html [accessed 8th September 2013].

D'Angelo, Mario, *La Renaissance du disque*, Paris, La Documentation française, 1989.

Décollogne, Roger, Correspondence with Jacques Masson-Forestier, 27 March 1969. Source: CIDD Archives.

Décollogne, Roger, "La phonotheque nationale," *BBF*, vol. 12, no. 2, 1967, p. 35-60. [Online] <http://bbf.enssib.fr/consulter/bbf-1967-02-0035-001> [accessed 8th September 2013].

Dorin, Stéphane (ed.), *Sound Factory*, Saffré/Paris, Seteun/Uqbar, 2012.

Game, Valérie and Oury, Clément, "Le dépôt légal de l'Internet à la BnF: adapter une mission patrimoniale à l'économie de l'immatériel," in Benhamou, Françoise and Cornu, Marie (eds.), *Le Patrimoine culturel au risque de l'immatériel. Enjeux juridiques, culturels, économiques*, Paris, L'Harmattan, 2010, p. 59-73.

Guibert, Gêrôme, *La Production de la culture. Le cas des musiques amplifiées en France*, Saffré/Paris, Seteun/IRMA, 2006.

Guyot, Jacques and Rolland, Thierry, *Les Archives audiovisuelles. Histoire, culture, politique*, Paris, Armand Colin, 2011.

Hennion, Antoine, *La Passion musicale. Une sociologie de la médiation*, Paris, Métailié, 1993.

Frith, Simon, "L'industrialisation de la musique" [1988], translation Gêrôme Guibert and Marc Kaiser, in Dorin, Stéphane (ed.), *Sound Factory*, Saffré/Paris, Seteun/Uqbar, 2012, p. 29-50.

Kaiser, Marc (2012), *Les Politiques publiques liées aux musiques populaires en France: la dimension culturelle en question*, Doctoral Thesis, Paris, University Sorbonne Nouvelle-Paris 3, viva 12 December 2012.

Maisonneuve, Sophie, *L'Invention du disque. 1877-1949*, Paris, Éditions des archives contemporaines, 2009.

Masson-Forestier, Jacques, *N. l.*, no. 30, 31 March 1969. Source: CIDD Archives.

Masson-Forestier, Jacques, *L'Industrie phonographique française. Faits et chiffres*, Paris, CIDD, 1969.

Sirinelli, Jean-François, *Les Baby-boomers. Une génération. 1945-1969*, Paris, Fayard, 2003.

Urfalino, Philippe, *L'Invention de la politique culturelle*, Paris, La Documentation française, 1996.

Zebboudj, Iddir, "Le concept album: une vaste 'escroquerie'?" *Volume!*, no. 4.2, 2005, p. 107-117.

Zitrone, Léon, "Le nouvel environnement," *Jours de France*, no. 992, 1973, p. 122-125. Source: CIDD Archives.

FOOTNOTES

All biographical references will be given in full in footnotes on the same model as the variations mentioned above. The names of the authors will be noted in full. Only the bibliographical order of "Name, First Name" is reversed in the footnotes ("First Name + Name").

Examples of footnotes in accordance with the bibliography *supra*:

1. Jacques Guyot and Thierry Rolland, *Les Archives audiovisuelles. Histoire, culture, politique*, Paris, Armand Colin, 2011, p. 2.
2. Simon Frith, "L'industrialisation de la musique" [1988], translation Gêrôme Guibert and Marc Kaiser, in Stéphane Dorin (ed.), *Sound Factory*, Saffré/Paris, Seteun/Uqbar, 2012, p. 31.
3. Mario D'Angelo, *La Renaissance du disque*, Paris, La Documentation française, 1989, p. 13.
4. Simon Frith, "L'industrialisation de la musique" [1988], translation Gêrôme Guibert and Marc Kaiser, in Stéphane Dorin (ed.), *Sound Factory*, Saffré/Paris, Seteun/Uqbar, 2012, p. 32 sq.

Important. As it is already a digital publication, there is no longer a need for take-back systems (*op. cit.* and *ibid.*): references **in full** will be, in each case, repeated.