

Guide to Contributors

Soundscape

The Journal of Acoustic Ecology

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Guide to Contributors

Instructions for the Preparation of Materials for Submission to

Soundscape – The Journal of Acoustic Ecology

by Robert MacNevin

Soundscape – The Journal of Acoustic Ecology is the biannual publication of the World Forum for Acoustic Ecology (WFAE) and its affiliated organizations. It is conceived as a place of communication and discussion about interdisciplinary research and practice in the field of Acoustic Ecology, focusing on the interrelationship between sound, nature, and society. The publication seeks to balance its content between scholarly writings, research, and an active engagement in current soundscape issues.

The most recent version of this guide, as well as back issues of *Soundscape*, are available for download in PDF format at the WFAE Website:

<http://interact.uoregon.edu/medialit/wfae/journal/index.html>

1.0 DECIDING TO PUBLISH

The final decision on publication rests with the *Soundscape* Editorial Committee. This Committee will base its decision on an analysis of manuscript quality, relevance of the topic to Acoustic Ecology issues, the plans for thematic focus in the journal, the target audience, and available resources (people and funds).

You may submit either a proposal or a complete manuscript of your article. The Editorial Committee would generally prefer to communicate with you regarding your idea for a feature article, or receive a proposal or an abstract first, either by e-mail at jwfae@sfu.ca, or by mail at:

Soundscape – The Journal of Acoustic Ecology,
The School of Communication,
Simon Fraser University,
Burnaby, B.C.,
Canada, V5A 1S6

2.0 SUBMITTING YOUR WORK

After acceptance by the Editorial Committee, send your final manuscript (hard copy and disk copy) to the Journal address at Simon Fraser University (above). Keep backups of both your hard copy and disk copy of your work, to facilitate corrections or revisions and to guard against loss. Your final submission should include the items listed below.

2.1 Hard Copy

Please send a hard copy of the manuscript, double-spaced, and printed on one side of consecutively numbered pages that are either 8½" x 11" or A4 size. Your work should not be Cerloxed or bound in any other way. Eliminate all unnecessary formatting in your word processor program (please see section 4 below).

2.1.1 Art Work, Tables, and Photographs

Include separate hard copies of any art work, graphics, tables, illustrations, maps, and photos. Original artwork, photographs etc. should be placed between two pieces of stiff cardboard for maximum protection while in the mail. Please include a stamped self addressed envelope if you wish these items to be returned to you after publication.

Prepare a list of sequentially numbered captions for any photographs, drawings, illustrations, charts, graphs, and maps, and send it in a second word processor file. Refer to each photograph or figure by its number at least once in the body text of your article. Be sure to include proper photographer or artist credits, your name, the names (from left to right) of any people clearly depicted in any photo, a suggested caption, and any other information you think might be useful. Identify each item clearly with its number, using a "Post-it" note, or a piece of paper attached to its reverse side. It is best not to write directly on the back of a photograph, as the slightest dent will show up on the surface of the print, and in any scanned reproduction of it.

It will be helpful to discuss the preparation of any graphics, photos, charts etc., with your editor to determine quality, scale, and format before sinking any resources into photography, scanning, file conversions, etc. Please also see section 7 for information on acceptable file formats, and scanning requirements.

2.2 Disk Copy

Please send a high density (HD) floppy diskette, a Zip disk, or a CD, containing your word processor, and/or image file(s)—do not send the ancient "double-density" 2DD Mac disks. Label the digital media with the title of the work, the file names, the name(s) of the author(s), and the software and platform used. Send only the final files comprising your submission. Please see section 7 below, for complete information on acceptable file and disk formats. Depending on the speed of your Internet connection, after consultation with your editor you may be able to send certain files as e-mail attachments.

Please forward all necessary permissions (see Copyright and Permissions, in section 3.2 below), and provide a short, three line bio of the author(s). Some authors include their e-mail addresses at the end of their articles, making them accessible for feedback or questions directly from our readers (this is optional). Feel free to include any additional information that might be useful to the Editorial Committee in evaluating your submission and determining a publication plan. Please note that we are always looking for some sort of visual material to accompany longer submissions to the journal. It helps to break up the “sea of text” look that can emerge with word-heavy pages.

3.0 SOUNDSCAPE STYLE GUIDE

Soundscape – The Journal of Acoustic Ecology is prepared entirely through volunteer efforts. The copy editing and prepress stages of production can be greatly assisted if contributors follow a few simple procedures, presented here in our basic Style Guide.

In general, on issues of style that are not answered here, we will be deferring to *The Chicago Manual of Style, 14th Edition*, which is a widely used standard for publishing in North America.

3.1 Spelling

Soundscape is a Canadian publication, and its editors prefer that authors follow Canadian spelling conventions as represented by *The Canadian Oxford Dictionary* or any major Canadian dictionary. The editors will, however, accept the use of most common spelling conventions originating in other English-speaking countries, provided usage is consistent within your document, i.e. all British, all American.

3.2 Copyright and Permissions

3.2.1 Author Responsibilities

Contributing authors, and not the World Forum for Acoustic Ecology, or the editors of *Soundscape – The Journal of Acoustic Ecology*, are responsible for the following:

- the content of their work;
- the accuracy of quotations and their correct attribution;
- the legal right to publish *any* material submitted (including photographs);
- the appropriate handling of issues of co-authorship; and
- submitting their manuscripts in the acceptable formats for publication.

Subsequent to their publication in *Soundscape*, authors’ and photographers’ materials will appear on the WFAE website, within back issues of the journal, in PDF format.

Authors will retain the copyright to their material. Republication rights for anything appearing in *Soundscape* or subsequently on the WFAE website must be negotiated with the author. Credit for previous publication in *Soundscape – The Journal of Acoustic Ecology* must be given. Photographers retain copyright on their photographs, and graphic artists retain copyright on their artwork.

4.0 FORMATTING YOUR MANUSCRIPT

4.1 The Basics

We like “plain vanilla” word processing files, preferably in Rich Text Format (see sections 7.1 – 7.2 below for details). This is to say that we want you to use the *absolute minimum of formatting*. We will be preparing the journal in a professional page layout program, and any extraneous formatting done at your end will have to be discarded. **Do not use styles**—we will have to strip them and any other formatting other than **bold**, *italic*, etc. from the copy before placing your file in a page layout program. If you are using MS Word, limit the use of styles to the default “Normal” style.

4.1.2 Word Count Guidelines

You will be asked by a member of the Editorial Committee to adhere to a total word count for your contribution, according to the space available in the journal. Typical (ballpark) word counts for the various sections of the journal are below. They are all-inclusive; that is, they include references, notes, bibliography, etc. An image, for the purpose of these calculations, is any non-text item, i.e. a photo, table, or an illustration or map.

Three-page Feature Article	Word Count
With 1 image:	3,000
With 2 images:	2,800
With 3 images:	2,400–2,600
Two-page Feature Article	Word Count
With no images:	2,100–2,300
With 1 image:	1,700–2,000
With 2 images:	1,600
With 3 images:	1,500

Regional Reports: 470 words (the closer you can get to this number the better).

Sound Journals: 150 – 300 – 450 words (there are generally fewer restrictions on sound journal length).

Other sections: please see our back issues for examples. Back issues are available in PDF format at <http://interact.uoregon.edu/medialit/wfae/journal/index.html>.

Note that the above Feature Article word counts are provided as ballpark guidelines only, to assist you in preparing your submissions. Upon acceptance of material for publication, more precise word count requirements will be established between the author and a *Soundscape* editor.

4.1.3 Page Layout

The basic page layout parameters should conform to the following specifications:

- 8.5" x 11" or A4 page size;
- 1" (25 mm) margins all around (top, bottom, left, right);
- Use *one* commonly available Roman font, at 12 point size, such as Times, Times Roman, Times New Roman, or Palatino, justified left, double spaced and printed on one side of numbered pages;
- Do not insert an extra space between paragraphs unless you intend to signify a break in the text. Use the tab key (not the space bar) to indicate paragraph indents. The first paragraph after a heading or subhead need not be indented; however, subsequent paragraphs should be indented with one tab.

4.1.4 Headings and Subheads

Separate your suggested headings and subheads from the text by two lines above and one line below.

4.1.5 Italic or Bold Font

- Use **bold** or *italic* (better) for emphasis; *do not underline*, unless you are using a typewriter.
- Use *italic* for words in languages other than English, except where the word has become part of general English usage, such as *résumé*.
- Use *italic* for titles and subtitles of books, periodicals, newspapers, titles of motion pictures or ongoing television series, titles of long music compositions, titles of paintings, drawings, and sculptures.

4.1.6 Accents

Soundscape has an international readership—please use appropriate accents where they appear in languages other than English (*all accents must appear on your hard copy*). We will make every effort to represent them correctly in our publication.

5.0 USAGE TIPS

5.1 Quotation Marks

Use North American style double quotation marks for quoted words, phrases and sentences that are part of the text, and single quotation marks to enclose quotations within quoted material. It is good idea to turn off “smart quotes” in your word processor—they can disappear during file conversion, as they’re not part of the standard ASCII code.

For passages longer than three lines, indent the quotation, forego the quotation marks, and use two lines of space above and below. Example:

As soon as the sounds of the visible world reflected by the screen are removed from it, or that world is filled, for the sake of the image, with extraneous sounds that don’t exist literally, or if the real sounds are distorted so that they no longer correspond with the image—then the film acquires a resonance.²

Enclose titles of poems, short stories, articles, lectures, chapters of books, short musical compositions, and radio and TV programs in double quotation marks. Example:

Northrop Frye’s “The Motive for Metaphor”
The second chapter of *Acoustic Communication* is titled “The Listener.”
Debussy’s “Clair de lune”
PBS’s “All Things Considered”

5.1.1 Punctuation with Quotation Marks

Periods and commas fall within the quotation marks:

It’s uncanny how he manages to hear so much, without really “listening.”
“I am always listening,” he said.

Colons and semicolons fall outside the quotation marks. The dash, the question mark, and the exclamation point fall within the quotation marks when they refer to the quoted matter only; they fall outside when they refer to the whole sentence:

“Waking the viewer—” he started to explain ...
She asked, “What exactly is Acoustic Ecology?”
What is the meaning of “tyrannical silence”?
The wind whispered “Listen!”
Save us from his “examples”!

5.2 Ellipses

An ellipsis (...) indicates the omission of a word, phrase, line, paragraph, or more, from a quoted passage. There is a space between the three dot ellipsis and surrounding words. When the last part of a quoted sentence is omitted and what remains is grammatically complete, one uses four dots—a period followed by an ellipsis (*Example*: the last word...). If the sentence ends with a question mark or an exclamation point, it replaces the period before the ellipsis (*Example*: the last word?... or the last word!...).

Ellipses examples: “Burt also has a remarkable ability ... to build off-screen space. A good sound person remembers that a movie screen is not a self-contained frame...”

5.3 Dashes and Hyphens

Use m dashes (Alt-0151 Windows, Sh-Opt-hyphen Mac) to set a thought apart, as you might use parentheses.

“Waking the viewer—drawing attention to how a film is made—must be avoided in a Hollywood-style production.”

As an alternative to using the m dash in your word processor, you may wish to use two keyboard hyphens--like this--and we will search and replace them with m dashes.

5.4 Bulleted Lists

Do not use automated bulleted lists in your word processor; use a hyphen with a space on either side instead, and we will replace them with bullets in our layout program.

5.5 In-Text Citations

Simple in-text author and year citations are enclosed in parentheses:

(Schafer 1993)

Two authors: (Pincus and Ascher 1984)

Three or more authors: (Cobean et al. 1991)

If you are citing page numbers, simply add them after a comma:

(Truax 1984, 42) or for a page range (Truax 1984, 42–44)

With volume numbers, place a colon between the volume number and the page number(s): (Alexander 1999, 2:128).

5.6 Citing World Wide Web Sources

Always use the http:// prefix for any URLs you include in your document. This allows us to easily activate the link in the PDF version of the journal. To cite materials avail-

able on the Internet, give the author's name, last name first (if known); the full title of the work, in quotation marks; the title of the complete work (if applicable), in italics; any version or file numbers; and the date of the document or last revision (if available). Next, list the protocol (e.g., "http") and the full URL, followed by the date of access in parentheses. Example:

Burka, Lauren P. "A Hypertext History of Multi-User Dimensions." MUD History. 1993. <http://www.utoxia.com/talent/lpb/muddex/essay> (2 Aug. 1996).

Additional information on citing many types of electronic materials is available in *The Columbia Guide to Online Style*, by Janice R. Walker and Todd Taylor, at this URL:

http://www.columbia.edu/cu/cup/cgos/idx_basic.html

Look under sections 2.8 to 2.16 for how to cite various electronically-accessed sources.

5.7 Footnotes, Endnotes, and Bibliographies

Pagination will change from your copy to our finished *Soundscape* copy, so please treat all footnotes as endnotes. Do not generate footnotes or endnotes automatically within your word processor, as they may disappear into the digital ether on their way to a page layout program. Indicate footnotes/endnotes within the text with superscript Arabic numerals placed immediately after the material to be documented, like this.⁴ These note reference numbers should follow any punctuation marks except the dash, which they precede, and they should be placed outside closing parentheses. Place correspondingly numbered footnotes, manually, at the end of your body text file. Place bibliographies, or reference lists after the footnotes. Bibliographic examples:

Barot, T. 1999. "Songbirds forget their tunes in cacophony of road noise," *The Sunday Times*, January 10th.

Berendt, J. 1988. *The Third Ear*, trans. T. Nevill. New York: Henry Holt.

For further guidance on how to prepare notes and bibliographies in humanities style documentation, or author-date citations and reference lists in social sciences style documentation, consult the *Chicago Manual of Style, 14th Edition*. Please use one style consistently. You can also look for examples in earlier editions of the journal, which are available for download in PDF format at the WFAE Website:

<http://interact.uoregon.edu/medialit/wfae/journal/index.html>

6.0 COMMON ERRORS TO AVOID

- Use one space between sentences. The use of two spaces between sentences is a holdover from the days of the typewriter, and mono-spaced fonts—they are not used in typeset publications.
- Do not insert an extra space between paragraphs unless you intend to signify a break in the text. To indent paragraphs, use your tab key (once), and *not* the space bar. The first paragraph after a heading or subhead need not be indented, however, subsequent paragraphs should be indented with one tab.
- Do not use underlining for emphasis (unless you are using a typewriter). Use *italic font* instead.
- **Dates:** when referring to a decade, one writes the 1960s, or the '60s *not* the 1960's, or the 60's.
- **The possessive:** it's is short for "it is," and its is the possessive of it. As Strunk and White succinctly put it, "It's a wise dog that scratches its own fleas."
- **e.g.** is short for *exempli gratia*, and means "for example."
- **i.e.** is short for *id est*, and means "that is."
- **Numbers:** spell out numbers zero to nine in the text. Use numerals for numbers of 10 or more.
- **Do not send us HTML material** that has been simply copied and pasted from the web into your word processor. If you are using material copied from the web, you must reformat it for your word processor, ensuring proper carriage returns etc. You must also do this with any text copied and pasted from e-mail messages.
- **Proofread, proofread, proofread:** Do not rely exclusively on your word processor's spell checker. It can miss many copy editing errors.

7.0 DIGITAL WORKFLOW

Once you have been asked to prepare a piece for *Soundscape*, we would usually prefer to communicate, and exchange text files via e-mail while you prepare the final manuscript. Please see section 8 for a summary of what to send with your final submission, and section 9 for a technical assistance contact.

7.1 File Formats and Extensions

When you need others to access your word processor files, it is most efficient to “Save as” an RTF file, and to limit your file names to no longer than 31 characters, including the extension (see below). When naming your files, avoid the use of slashes, back-slashes, colons, or any punctuation characters, or the asterisk wildcard character. Avoid using any non-ASCII characters (including accented Western Latin characters).

Our editorial workflow is cross-platform, i.e. PC and Mac. If you use the correct three-letter extensions when saving your files, it will ease file conversion when we place your work into our page layout program. Extensions are usually automatic on the PC, but with the Mac it may be necessary *when first saving and naming your files* to simply add the correct three-letter file extension, preceded by a period. *Example:* Listening.doc or Listening.rtf, if you are using MS Word. You may need to enable the viewing of file extensions in your operating system’s folder options, regardless of platform.

If you are sending high resolution image files on a CD, it is best to burn the CD in the ISO 9660 format, using file names limited to eight characters plus the three character extension (or 8.3 format). If you are burning the CD on a Mac (in *Toast* for instance), please use a Mac/ISO Hybrid setting, which will enable cross-platform access.

The correct three-letter extensions for acceptable file formats are listed below, in square brackets following the file type. Examples of properly saved and named files appear in sections 7.2 and 7.3 below. The most common word processor files use the following three-letter extensions, always preceded by a period:

Microsoft Word [.doc]

WordPerfect [.wpd]

Rich Text (RTF) Format, available under “Save as” [.rtf]

TIFF, our preferred bitmap image format [.tif]

You can usually add the proper file extension by executing a “Save As” from the “File” menu then selecting the proper format. If you are adding the extension manually, it must be done *while saving the file* in the proper format. Simply adding the extension to a file name will not always work. You can send your files in the formats listed below.

7.2 Word Processor Files

You may send word processor files in the following formats:

- Rich Text Format [.rtf]. **RTF is our preferred word processor file format.** In most word processors, this option is available under “File/Save As.” Do this last thing before sending us the file. *Example:* Noise.rtf
- Microsoft Word [.doc] (up to Word 2000 on the PC, and Word 6.0 on the Mac). *Example:* Noise.doc
- WordPerfect [.wpd] (up to version 9 on the PC, and 3.x on the Mac). *Example:* Noise.wpd
- AppleWorks “Save As” Rich Text Format [.rtf], *Example:* Noise.rtf
- All other word processors, please “Save As” Rich Text Format [.rtf], *Example:* Noise.rtf

7.3 Image Files

We are always looking for visual material to accompany submissions to the journal. It helps to break up the “sea of text” look that can emerge with word-heavy pages.

Note: please save all figures, tables, and image files (if you have scans) as separate files, naming and numbering them according to the same scheme you use on the hard copy. Do not embed them in the word processor document containing the body text of your article. We also require hard copies of all photos, line drawings or other art work used in contributed articles. Label each photo with a Post-it note (or a piece of paper attached to its reverse side) including a photo credit, a number, your name, the names (from left to right) of any people clearly identifiable in the photo, a suggested caption, and any other useful information. Hard copies of line art, tables, figures etc. should be laser printed (600 dpi or above) on bright white paper. See section 7.5 for information on providing your own scans.

7.3.1 Bitmap Images

You may send bitmap image files at 300 dots per inch (dpi) for scanned photos, in the following formats (file extensions are in square brackets):

TIFF (our preferred image format)	[.tif]
EPS (Encapsulated PostScript)	[.eps]
PNG (Portable Network Graphics)	[.png]
Photoshop (up to version 5)	[.psd]
Corel Photo-Paint (up to version 8)	[.cpt]

Do not send low resolution Gifs and JPEGs that have been downloaded from, or prepared for, web pages. These have usually been reduced to 72 dpi, and they are not acceptable for printed publications—they will look “bitmapped” when printed.

Do not send image files in Windows Metafile or MacPaint formats.

See section 7.5 for information on scanning images and line art.

7.3.2 Vector Images

You may send vector image files in the following formats:

Illustrator [.ai] (up to version 7)

CorelDraw [.cdr] (up to version 8)

FreeHand [.fhd] (up to version 8)

7.4 Spreadsheets, Charts, and Tables

Please send Spreadsheets, Charts, and Tables as separate files in the following formats, using the appropriate file extensions:

Microsoft Excel (up to Excel 2000) [.xls, .xlc]

Corel Quattro Pro (up to version 8) [.wb1, .wb2, .wb3]

Lotus 123 (up to Version 5) [.wk1 through .wk5]

StarOffice [please “Save as” an Excel file]

If you are using newer versions of any of the above programs, please “Save as” or “Export” as one of the versions listed above.

Please consult with your editor about the possibility of sending tables as separate files in MS Word or WordPerfect format.

7.5 Scanned Images

We will require labelled hard copies of all photos, slides, and digital or line art used in contributed articles. However, if you have professionally scanned images as well, and are able to send them to us on disk, that could certainly help with production times at our end. If you are having photographs scanned, the Kodak Photo-CD method usually provides good quality at a reasonable cost. You will need to open Photo-CD images in a program such as Photoshop, and “Save as” to TIFF file format at actual size, at 300 dpi. For more information on Kodak Photo-CD, please visit: <http://www.kodak.com>.

7.5.1 Your Own Scans

If you are sufficiently experienced to provide your own high quality flatbed scans, scan in RGB colour at 300 dpi on a 600 dpi or better (hardware resolution) scanner at actual

size, and save the resulting file in TIFF format, with the .tif file extension. Note that a colour scan of a 4 x 6 inch photo at 300 dpi will result in a file size of approximately six megabytes, in TIFF format (see below for file compression information). Remember to send a labelled hard copy of the photograph. Useful books to consult regarding the scanning process are: *Real World Scanning and Halftones*, and any of the *Real World Photoshop* books.

Scan line art at 800–1200 dpi, using your scanner’s “Text Only,” or “Line Art” setting, saving the file in bitmap mode to a TIFF file. Send 600 dpi laser prints, on bright white paper, of all line art or other digital art, being sure to include numbers and captions.

7.6 File Compression

You can often reduce disk space and e-mail transmission times by using file compression software before copying to disk or transmitting files. Compression can be done with:

ZIP for the PC [.zip]. Winzip is available for free download here:
<http://www.winzip.com>;

Stuffit for the Mac [.sit or .sea]. Stuffit for the Mac and PC can be found here:
<http://www.aladdinsys.com>.

8.0 SUMMARY OF WHAT TO SEND

- A hard copy of the body text of your article, formatted as described in sections 2 through 6, printed from the final version of the file you send to us;
- Hard copies of all figures, tables, drawings, photographs, and artwork, printed, labelled, and packaged flat, as described in section 7.3; and a list of captions (hard copy and a separate word processor file), as described in section 2.1.1;
- A word processor file of the body text of your article, formatted as described in sections 2 to 6, in one of the file formats described in sections 7 to 7.2;
- Separate program files of each figure, table, and where appropriate, image scan, in the accepted formats, as described in sections 7.3 to 7.5;
- Any necessary permissions to reproduce photographs, figures, and text from other sources;
- A short author bio and contact information.

9.0 TECHNICAL ASSISTANCE

If, after having carefully read this guide, you have additional technical questions with regard to digital workflow, please e-mail them to jwfae@sfu.ca.

