



# **Journal on the Art of Record Production**

## **Issn: 1754-9892**

### **Editorial Policy**

JARP publishes articles, conference papers, interviews and media reviews.

JARP's aim is to promote scholarly enquiry across the art and science of record production, to be interpreted in the broadest sense as the production of recorded music. Research pertaining to the study of record production is interdisciplinary by nature, thus JARP welcomes material dealing with the topic from historical, critical, sociological, cultural theoretical, anthropological, analytical, scientific and musicological perspectives.

### **Articles**

JARP invites articles with a minimum of 7,000 – maximum of 9,000 words in length (excluding endmatter). Abstracts of 60-100 words, in present tense, should be submitted along with the article. Additionally, authors must submit 5 'keywords' that best reflect the content.

All paper submissions, where applicable, must be accompanied by hi-resolution images and 192kbps mp3 audio examples. Video examples should be formatted to conform with the Vimeo compression guidelines

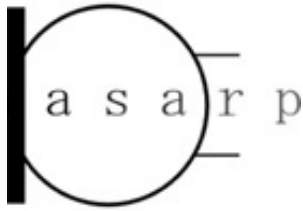
**<http://vimeo.com/help/compression>**

All images, audio and videos must be sent in a named folder. For large file submissions, access to the JARP Dropbox can be arranged.

Kindly note that YouTube places the onus on the user to ensure they control the rights to any videos they upload therefore, embedded videos will be accepted. Any video examples not created by the author should also be cited at the end of the article.

Articles should be submitted in Word format (doc, docx or rtf file) and named as follows: SURNAME\_INITIAL\_JARP9.docx.

A call for articles will be made once a year to our registered users. To register please visit **[www.artofrecordproduction.com](http://www.artofrecordproduction.com)**



## Formatting

JARP has strict guidelines for the formatting of articles. All articles must be submitted in English, 12pt font, at least 1” margins, double-spaced and in a Times typeface.

## Headings, Notes And Endmatter

Notes should be formatted as endnotes. Footnotes are not permitted. Endmatter is ordered as follows: Acknowledgements, Notes, Bibliography [both off and online], Discography, Appendices. All endmatter should be double-spaced as per the main article.

## Quotations, Abbreviations And Anacronyms

Quotations of up to 2 lines should be assimilated inline. Quotations longer than 2 lines should be presented in indented, single-spaced, ‘block’ form.

Abbreviations should be presented as follows: etc. i.e. e.g. Anacronyms should be presented in capitals: AES, JARP, IASPM etc.

## Bibliography

References should be listed alphabetically by author[s] surname[s]. Multiple references by the same author should be listed chronologically. In the case of journal articles, the article title should be plain text and the journal title in italics with the volume preceding the issue number. The following examples illustrate book, chapter, article and online formatting:

Théberge, P. (1997) *Any Sound You Can Imagine: Making Music/ Consuming Technology*. Hanover: Wesleyan University Press.

Durant, A. (1990) ‘A New Day For Music? Digital Technologies in Contemporary Music Making’. In: Hayward, P. (ed.) *Culture, Technology & Creativity in the Late Twentieth Century*. London: John Libbey, pp. 175 -196.

Hamilton, H. (2003) ‘The Art of Recording and the Aesthetics of Perfection’. In: *The British Journal of Aesthetics*. 43, 4, pp. 345-362.

Clark, R. (2002) ‘Gus Dudgeon, 1942-2002’. In: *Mix*. [Online] October 1st. Available at: [http://mixonline.com/recording/interviews/audio\\_gus\\_dudgeon/](http://mixonline.com/recording/interviews/audio_gus_dudgeon/) (Accessed: July 2010)

In-text citation format should be: (author: year, p#)

## Discography

Presentation as follows: Artist, ‘Song Title’, *Album Title*. [Format] Record Label, Year.



## **Peer Review**

JARP operates a rigorous peer review process. All articles and conference papers submitted to JARP are anonymised and sent to 3 scholars for review. Details of the current JARP peer review team can be found on the JARP website. In line with JARP's aim to publish research of national and international standing, reviewers are encouraged to look for high quality, originality and relevance. Whilst the process is rigorous, reviewers are instructed to respond with constructive and fair feedback. Peer reviewers may elect to:

- i. accept the article without revisions
- ii. accept the article subject to revisions
- iii. reject the article, but encourage resubmission at a later date\*
- iv. reject the article\*

\* In these instances, suggestions as to how the material could be improved are provided.

NB. The peer reviewers' decisions are final. In the case of disparity across reviews, material is passed to the Editors-in-Chief for arbitration. On occasion, the Editors-in-Chief may assign a designate.

## **Conference Proceedings**

A call for papers will be made once a year at the Art of Record Production conference. Only authors who presented their papers at the conference (in person or by Skype/ video conference) will be invited to submit to the proceedings. Proceedings should represent the research project as a whole and should not simply be notes accompanying the presentation. The minimum requirement is 4,000 words up to a maximum of 6,000.

## **Interviews**

### **Interview Transcripts**

JARP invites submissions of transcripts, edited articles and recorded audio/AV interviews.

Transcripts must be accompanied by a

- picture of reasonable resolution
- one paragraph Biography of the subject/ interviewee
- signed copy of the JARP Author Terms and Conditions [available upon request - please use contact page link].

Submissions received without a fully completed and signed form will be returned to the author.



## **Formatting**

JARP has strict guidelines for the formatting of interview transcripts, which must be submitted in English, 12pt font, at least 1” margins, single-spaced and in a Times typeface. Questions should be italicised [see existing published interviews]. Subject to condition (ii) JARP does not impose a word limit for interview transcripts and articles.

## **Review & Exclusivity**

The Editor-in-Chief will review the submission in the first instance and will either:

- i. progress the submission and assign to a second reviewer
- ii. refer back to the Author with recommendations to edit and resubmit
- iii. reject the submission

NB. The decision of the Editor-in-Chief is final and JARP, ASARP and ARP reserve the right to reject submissions without entering into communication.

## **Media Reviews**

### **Books/Articles**

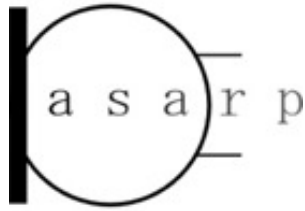
The Journal invites both ASARP members and non-members to submit published works for review. Submissions will be accepted in the following categories:

1. Analytical or scholarly work examining record production from a formal, critical, historical, cultural, technical or creative basis (or any combination thereof).
2. Texts intended for use in college level instruction of record production or music industry studies.
3. Biographical works examining important figures or institutions involved in the creation and/or distribution of recorded sound.
4. Other published work [fiction or non] that deals with record production, the music industry or their ancillary cultural ephemera.

### **Other Media**

JARP also invites submission of visual, audio or Internet media [such as documentaries, interviews or blog links] that examine and illuminate record production per the above guidelines.

JARP does not review musical works or recordings as such on a regular basis and therefore requests that these not be submitted unsolicited for review. However, the JARP editorial board will on occasion review, and invite comment on, recordings deemed noteworthy by ASARP members.



## **The Fine Print**

### **Copyright Notice**

Responsibility for obtaining permission to use copyright sound recordings, copyright musical works, images, film or other copyright materials lies solely with the author. Additionally, it is the author's sole responsibility to duly acknowledge copyright materials in their transcripts.

All material submitted remains the property of the copyright holder. However, by submitting for consideration for review by JARP, the owner implicitly grants JARP the right to excerpt accepted submissions.

### **Plagiarism**

Plagiarism in any form is not tolerated and, if discovered in any material submitted to JARP, will result in permanent censure from further submission. Neither ASARP nor JARP assumes any liability for undetected plagiarism, whether intentional or unintentional, and bears no responsibility for the content of submitted works or external blogs, websites or other internet media under review.

### **Members of ASARP**

Members of ASARP, should they be the creators of works under review, or reviewers of submitted media, will be clearly identified as such in all reviews.

### **Content Approval**

The final content and presentation of all submissions and reviews are subject to the collective approval of the JARP Editorial Board. The JARP editorial board reserves the right to refuse submissions.

**We kindly urge all contributors to familiarise themselves fully with these instructions as they will be strictly applied. Submissions that do not conform to the published guidelines will be returned to the author(s) and may not progress to the peer-review stage.**