

Institute of network cultures

Style Guide for INC Readers

INC Readers give an overview of the present day research, critique, and artistic practices in a thematic research field at once broad and limited. The set up is multidisciplinary, with academic (humanities, social sciences, software studies etc.), artistic, and activist contributors.

Before submitting your work, please take into account the following pointers for style and referencing.

Publication in this book does not preclude you from submitting your text for publication elsewhere. Please acknowledge that the text was published in the Society of the Query Reader.

The publication date for the reader is planned for February 2014.

We would like to ask you to take some time to use this referencing system or adopt your essay to it – this will save us a lot of work in editing and formatting the texts.

Format:

Submissions should be sent as either a .doc or .rtf file.

Length:

Articles should have as an absolute maximum 8,000 words, but are preferably shorter (approximately 5,000 words).

Style:

- Try not to use 'formal' language. The readers are not academic publications (though they answer to an academic level of content), so avoid speak such as: 'In this paper we will show', 'The methodological questions are', etc. and try to use anecdotes and a lively style of writing. Open with a telling example or statement and explain how this can be understood, rather than starting with a summary of what follows.

- All references should be auto-inserted footnotes (in other words, no in text references that use parentheses/brackets).

Formatting / Layout:

- When in doubt, follow the Chicago Manual of Style newest ed.

- Reference Merriam-Webster (online version) for spelling issues.

- Keep it simple! Use a clean and clear font, the same throughout.

- Avoid formatting - this means use single spacing between lines, justify on left only.

- Do not use tabs for paragraph breaks at any time. Mark paragraph breaks with one extra 'hard return'.

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- Do not use underlining at any time: for emphasis use italics.
- Headings can be placed in bold; Sub-headings are italicized.
- Italicize (no quotation marks) for proper names such as films, books, television series, works of art, etc. Song titles, for example, are placed between single quotation marks, while album titles are italicized.
- All headings and subtitles are capitalized. Capitalize the first word of the title, the last word of the title, and all nouns, pronouns, verbs, adverbs, adjectives. Do not capitalize prepositions or conjunctions unless contain more than 4 letters.
- URLs listed should not be hyperlinked or underlined.
- Use commas after the last item in a list. If list has commas in them, use semicolons.
- Use commas, not colons when possible.
- Always put a period at the end of a footnote, even if it just a URL.
- Use only one space after periods that end sentences.
- Commas and full stops should be placed after the quotation mark.
- Footnote numbers comes after comma/period; this is also the case if the comma/period follows a quotation mark. I.e.: 'an alternative network'.¹
- All references should be auto-inserted footnotes (in other words, no in text references that use parentheses/brackets).
- Make sure all references that appear in footnotes also appear in the reference list at the end of the text.
- All quotations should use single quotation marks except in instances of a quote inside a quote (in such cases use double quotation marks " inside single quotation marks ').
- Larger quotations of more than 40 words or 3 lines of text should be inserted without quotation marks as a 1cm indented paragraph (do not indent the right margin).
- Keep an eye to acronyms that are introduced without having the full name offered first. If you find these add in the full terms and the acronym in brackets; after this, you can continue to use the acronym. E.g. Internet Television (ITV).
- Dates in footnotes should be 19 November 2010 (not November 19, 2010).
- Follow that/which distinction.
- Pay attention to the use of i.e. vs. e.g.: Think of i.e. meaning 'in other words' and e.g. meaning 'for example'.
- Use the serial comma.

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- Dashes used for emphasis or to set out an important part of a sentence should have a space on either side. Be sure to use a dash and not a hyphen. For example: Facebook is not home – it is way larger and more crowded.

- The periods that compose ellipses never take spaces between them, i.e., “...” not “. . .”
Ellipses at the end of a sentence consist of three periods, not four, and there is no space between the word and the first period in that example. Ellipses that occur at the beginning of a quote or at the middle of a sentence do add spaces before and after them, like so: “Afterward he seemed ... funny.”

- If ellipsis are used in a quotation because the article’s author has removed text, be sure to put square brackets [] around the ellipsis to indicate this notation is made by the author.

- If any text of a quotation is altered by author, for example for the sentence to read grammatically correctly, put changed word in square brackets [] to indicate this change has been made by the author.

Italics:

- Use italic for titles of books, plays, films, poems, works of art, newspapers and journals (but not the articles in the journals or book chapters). Articles in journals or newspapers, book chapters, and names of exhibitions should be put between single quotation marks.

- Italic type should be used for foreign words in an English text.

- Note that words such as YouTube, Facebook, Flickr, etc are not italicized.

Round Brackets ():

Get rid of round brackets when not necessary. If you feel the round bracket works for a sort of side-thought, keep it, but otherwise get rid.

Numbers:

- Spell out numbers one through nine; all others are numbers. Same rule applies to ordinals.

- Any number including ordinals that begins a sentence is spelled out.

- Use apostrophe with numbers in the thousands and above. E.g. 3,000 not 3000 or 3.000; 3,500,000 not 3500000 or 3.500.000

Images:

- Authors must have copyright to the images, or permission to use them.

- For publication images must be black and white or grayscale, 300 dpi tiffs. Large file sizes can be uploaded through www.yousendit.com or www.wetransfer.com.

- Files must be sent separately from the text and properly named and numbered in the following format: <Author_image1.tiff>

- Do not put images in the text but indicate with [IMG1] where it should be placed.

- Include captions for images in the text with the appropriate file name included in square

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brackets [] to indicate which image the caption is associated with.

Word Choice:

- Use American spelling:

* favor, color, honor, theater, center vs. favour, colour, honour, theatre, centre,

* use '-ize' instead of '-ise' For instance, organize, categorize, standardize, authorize, etc.

- Although the Reader uses American English, if quotes use British or other spellings, leave as is in the original quote – do not change to USA English.

- internet, not Internet

- web not Web (but World Wide Web should be capitalized, and Web 2.0)

- 18th not eighteenth century

- 90s not nineties

Footnote and End References:

Text references in footnotes and in the list of works cited (bibliography, aka Reference List) should follow the same formatting. Footnote references should adopt the following formats: [note the placement of commas, etc.]

Footnote Referencing:

Anonymous/unknown authors:

Largely found in news outlets (print and online) as well as blogs etc. If no author given, the citation should begin with the name of the article in single brackets.

Books

David Harvey, *A Brief History of Neoliberalism*, Oxford: Oxford University Press, 2005.

Antonio Negri, *Insurgencies: Constituent Power and the Modern State*, trans. Maurizia Boscagli, Minneapolis: University of Minnesota Press, 1999.

Edited books [note: ed. and eds – no full stop after eds]

Paul Di Maggio (ed.) *The Twenty-First Century Firm: Changing Economic Organization in International Perspective*, Princeton: Princeton University Press, 2001.

Kevin Robbins and Frank Webster (eds) *The Virtual University? Knowledge, Markets and Management*, Oxford: Oxford University Press, 2001.

If edition of book is marked

Jessica Benjamin, *Shadow of the Other: Intersubjectivity and Gender in Psychoanalysis*, 1st edition, London: Routledge, 1997.

If original publication date of book is given

Display date of current publication followed by original date in brackets – this is largely the case for theoretical and other classical works that have been published and circulated in the past century, but maintain consistent used and reprint. For example

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Walter Benjamin, 'Critique of Violence', trans. Edmund Jephcott, in Walter Benjamin, *One-Way Street and Other Writings*, London: NLB, 1979 (1921), pp. 236-252.

Translated books

Paolo Virno, *A Grammar of the Multitude*, trans. James Cascaito, Isabella Bertoletti, and Andrea Casson, forw. Sylvère Lotringer, New York: Semiotext(e), 2004.

Chapters in books

Mario Tronti, 'The Strategy of Refusal', trans. Red Notes, in Sylvère Lotringer and Christian Marazzi (eds) *Italy: Autonomia, Post-Political Politics*, New York: Semiotext(e), 1980, pp. 28-35.

Mike Newnham, 'Foreword', in Paul Miller and Paul Skidmore, *Disorganisation: Why Future Organisations must 'Loosen Up'*, London: Demos, 2004, p. 9. Available at: <http://www.demos.co.uk/files/Disorganisation.pdf>.

Ernesto Laclau, 'Can Immanence Explain Social Struggles?', in Paul A. Passavant and Jodi Dean (eds) *Empire's New Clothes: Reading Hardt and Negri*, New York and London: Routledge, 2004, p. 27.

If chapter listed from book is written by same author:

Author First name and Last name, 'chapter title', in Author First name and Last name, *Book title*, city: publisher, year, p.# [OR pp.# if referencing a number of pages or whole chapter].
For example

Walter Benjamin, 'Critique of Violence', trans. Edmund Jephcott, in Walter Benjamin, *One-Way Street and Other Writings*, London: NLB, 1979 (1921), pp. 236-252.

Journal articles [note: full page no's given in list of references at end of essay]

Andrew Murphie, 'The World as Clock: The Network Society and Experimental Ecologies', *Topia: A Canadian Journal of Cultural Studies* 11 (Spring, 2004): 136.

Angela Mitropoulos and Brett Neilson, 'Exceptional Times, Non-Governmental Spacings, and Impolitical Movements', *Vacarme* (January, 2006), <http://www.vacarme.eu.org/article484.html>.

Branden W. Joseph and Paolo Virno, 'Interview with Paolo Virno', trans. Alessia Ricciardi, *Grey Room* 21 (Fall, 2005): 32, http://mitpress.mit.edu/journals/pdf/GR21_026-037_Joseph.pdf.

Timothy Brennan, 'The Empire's New Clothes', *Critical Inquiry* 29.2 (2003): 337-367.

Phillip E. Agre, 'Real-Time Politics: The Internet and the Political Process', *The Information Society* 18.5 (2002): 311-331. Also available from: <http://polaris.gseis.ucla.edu/pagre/real-time.html>.

Thesis

Author First Name and Last name, *Title of dissertation*, PhD diss., Name of Faculty if known, Name of Institution, City/Country Location, Year.

Websites [note: no need to detail access date]

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Bologna Secretariat, <http://www.dfes.gov.uk/bologna/>.

Creative Industry Task Force: Mapping Document, DCMS (Department of Culture, Media and Sport) (1998/2001), London,
http://www.culture.gov.uk/global/publications/archive_2001/ci_mapping_doc_2001.htm?properties=archive%5F2001%2C%2Fcreative%5Findustries%2FQuickLinks%2Fpublications%2Fdefault%2C&month=.

National Endowment for Science, Technology and the Arts (NESTA), UK, partnership programmes for 'Futurelab', 'FameLab' and 'Zero-to-Hero',
http://www.nesta.org.uk/insidenesta/hwf_extend.html.

Pages from blogs

Joseph Reagle, 'Open Communities and Closed Law', Open Codex weblog, 13 June 2006, <http://reagle.org/joseph/blog/culture/wikipedia/open-discourseclosed-law?showcomments=yes>.

Jon Beasley-Murray, 'Politics', Posthegemony: Hegemony, Posthegemony, and Related Matters, 16 July 2006, <http://posthegemony.blogspot.com/2006/07/politics.html>.

Postings to mailing lists

Brian Holmes, 'The Flexible Personality' (Parts 1 & 2), posting to nettime mailing list, 5 January 2002, <http://www.nettime.org>.

[if there is an online archive of the mailing list, and a URL is available for the specific content, please list this]

Conferences/events

Dark Markets: Infopolitics, Electronic Media and Democracy in Times of Crisis, International Conference by Public Netbase/t0, Muesumsplatz, Vienna, 3-4 October, 2002, <http://darkmarkets.t0.or.at>.

Presentations at Conference/events

Harry Halpin, 'The Hidden History of the "Like" Button', Unlike Us: Understanding Social Media and their Monopolies Conference, Amsterdam, 8-10 March 2012, URL or presentation if possible, or conference URL.

Films

Organizing the Unorganizable (dir. Florian Schneider, 2002), downloadable at: <http://wastun.org/organizing>.

Newspapers

Douglas Adams, 'How to Stop Worrying and Learn to Love the Internet', *The Sunday Times*, 29 August 1999, <http://www.douglasadams.com/dna/19990901-00-a.html>.

David Mehegan, 'Bias, Sabotage Haunt Wikipedia's Free World', *Boston Globe*, 12 February 2006.

Books

Hayles, N. Katherine. *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*, Chicago: University of Chicago Press, 1999.

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Magazines

Nick Carr, 'Is Google Making Us Stupid?', *Atlantic Monthly*, July 2008, <http://www.theatlantic.com/doc/200807/google>.

Wikipedia

Wikipedia contributors, 'Criticism of Wikipedia', 28 October 2010, <http://en.wikipedia.org/?oldid=393467654>, accessed 1 November 2010.

Facebook update/post example:

Auschwitz Memorial / Muzeum Auschwitz, 'On 13-14 March 1943 German [...]', Facebook update, 13 March 2012, 13:25,

<http://www.facebook.com/auschwitzmemorial/posts/10150592000141097>.

[Facebook user/group profile name, title of update/post, Facebook update, date, time, URL of specific post/update.]

Twitter tweet example:

@El_Deeb, '#Tahrir has turned into a lifestyle, a way of living, a utopian city', Twitter post, 25 November 2011, 1:56 AM, https://twitter.com/#!/El_Deewb/status/140006010197786624.

[Twitter user name, twitter post text, Twitter post, date, time, URL of tweet.]

For footnote references that have more than one citation, provide a short reference for subsequent uses:

First citation:

Marc Bousquet, 'The "Informal Economy" of the Information University', *Workplace: A Journal for Academic Labour* 5.1 (2002),

<http://www.cust.educ.ubc.ca/workplace/issue5p1/bousquetinformal.html>.

Second/third/etc. footnote citation:

Bousquet, 'The "Informal Economy" of the Information University'.

If the first citation has a subtitle, then drop the subtitle in future references. ***

References/Bibliography List at End of Text:

***At the end of your essay provide a full list of all references. The difference from the above references is that they should be listed alphabetically with author's surname first.

Also substitute comma that follows authors name with a period.

For anonymous texts or texts with unknown author, the citation should begin with the title of the article in single brackets, the first letter of which signals the citations place in the alphabetized bibliography list. ***

Adorno, Theodor W. *Negative Dialectics*, trans. E. B. Ashton, London: Routledge, 1990.

Agamben, Giorgio. *The Coming Community*, trans. Michael Hardt, Minneapolis: University of Minnesota Press, 1993.

Agre, Phil. 'Commodity and Community: Institutional Design for the Networked University', in

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Kevin Robbins and Frank Webster (eds) *The Virtual University? Knowledge, Markets and Management*, Oxford: Oxford University Press, 2001, pp. 210-223.

_____. 'Real-Time Politics: The Internet and the Political Process', *The Information Society* 18.5 (2002): 311-331.

Althusser, Louis. 'Ideology and Ideological State Apparatuses', in *Lenin and Philosophy and Other Essays*, trans. Ben Brewster, New York: Monthly Review Press, 1971, pp. 127-186.

Althusser, Louis and Balibar, Étienne. *Reading Capital*, trans. Ben Brewster, London: Verso, 1979.

Angus, Ian. 'The Politics of Common Sense: Articulation Theory and Critical Communication Studies', *Communication Yearbook* 15 (1992): 535-570.

_____. 'Orality in the Twilight of Humanism: A Critique of the Communication Theory of Harold Innis', *Continuum: The Australian Journal of Media & Culture* 7.1 (1993): 16-42.

_____. 'The Materiality of Expression: Harold Innis' Communication Theory and the Discursive Turn in the Human Sciences', *Canadian Journal of Communication* 23.1 (1998): 9-29.