



The Guide to  
**Harvard Referencing**  
at Falmouth University

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# The Basics

## Why reference?

It is important to make clear in your writing when you have quoted from or used information or ideas from another writer or speaker:

At university, you are required to write about what others have found and argued [...]and yet [...] your tutors will tell you that they want you to think for yourselves and come up with your own ideas and interpretations. (Norton and Pitt 2009: 78)

If you show clear, consistent referencing your tutor can give you credit for the research you have done and see how you have integrated it with your own interpretations and ideas.

## Which style?

This guide is based on the Harvard style, which is widely used at Falmouth. There are many variations on Harvard style which have differences in ordering and punctuation – but the required information remains the same. Whichever variations you choose, you **must be consistent** with order, formatting and punctuation of the elements of each reference.

## Harvard at Falmouth University

Your course may offer its own style guide for Harvard – you should check. The StudyHub team provides this guide to a generic style which all of the courses will accept (but not **English/CW courses and some MAs**).

## What is a 'citation'?

Below is an example of a citation of a book by Vergo, which I have included in an essay. This example is a paraphrase but you could also use a quotation. Both quotations and paraphrases must be followed by reference details in brackets:

For Klimt the traditional distinction between artist and craftsman was an artificial one (Vergo 1993: 38)..

**For the citation:** the author's name, year (that the work was published) and the page number (if there is one). It directs the reader to:

## A full reference

The layout below shows how you should set out the full reference for a book in the **List of References**. All the information you need should be at the front of the book, opposite the contents page.

VERGO, Peter. 1993. *Art in Vienna 1898-1918*. 3rd edn. London: Phaidon.

The format for referencing a book sets the pattern for all references.

## Formatting of the full reference

Notice the placing of punctuation and the use of italics. See Examples below for more detail. Referencing tools and apps will save you work on theses detail but are not 100% reliable. You must carefully check your work before submission and use these guides to help you.

## How to use this guide

In each section of this guide there is an example of one or more in-text citations (the bit in brackets) and of the full reference.

## List of references

You should compile an alphabetical list (by surname) of all the sources you have used. Each item appears once. For more on this see section on Bibliographies and Lists of References

## Academic integrity, misconduct, plagiarism and poor practice

Academic knowledge advances as writers build upon what has gone before and acknowledge their sources of information and inspiration. When you use information or ideas from a source, you give credit to the person who “owns” or originated that work or idea. If you copy someone else’s work (even if it is not word for word) and fail to acknowledge the source, this is known as plagiarism. Plagiarism goes against the spirit of academic endeavour and is seen as dishonesty. If you are thought to have plagiarised any part of your work, you will be marked down and receive a warning or disciplinary action. It is possible to plagiarise accidentally – this is sometimes called ‘technical plagiarism’ – and although it is a less serious offence, there are still penalties. Being familiar with and practised at referencing is the best way to avoid these difficulties.

## How do I know when to reference?

Questions you might ask yourself about your writing are:

- a. Is that a rephrasing of something I read or heard?

If so, you need to cite and reference the source.

- b. Is what I wrote a development of or a new way of interpreting something I read?

In this case, you should phrase your writing and place your citation so that it is clear what part of your idea comes from the source and what part is your own. For example:

Richard Jefferies should be linked to the tradition of utopian thought (Ebbatson 1971), but his utopia belongs to the sphere of culture rather than nature.

- c. Does this idea ‘belong’ to the author I read, or is it commonly accepted?

You do not need to cite Newton every time you refer to gravity; some knowledge is established enough to be public. However, it is easy to read a claim and be so persuaded that it’s true that you assume everyone knows this. If in any doubt, cite the source and you will be safe. Providing sources (so long as they are credible) will only make your writing stronger.

For more information about including quotations in your text see StudyHub guides to academic writing. If you do not succeed in integrating your sources and quotations with your own ideas, you may be told that this is ‘poor academic practice’ and invited to re-submit your work.

# Citation and Referencing – examples.

## 1. Books by a single author

This is the basic template for referencing a book. This placing of full-stops and use of italics applies to all books. The first example is a general summary of the author's intention (therefore no page number needed); the second mixes paraphrase and a short direct quotation from a specific page.

### Citation:

The importance of sustainable design was an issue that design theorists were beginning to raise (Papanek 1974).

or:

Papanek dismisses Le Corbusier's house as a machine for living as "a perversion of aesthetics and utility" (1974: 8).

In the second example, the surname is not in the citation as it has already been given. Note that sentence punctuation comes after the brackets, not at the end of the quotation – unless the quotation itself ends in a question or exclamation mark.

### Reference:

PAPANEK, Victor. 1974. *Design for the Real World: Human Ecology and Social Change*. St Albans: Paladin.

Note that the surname of the author is all in capital letters in the reference (but not in the citation). Some authors use an initial or initials instead of a first name. You should follow the author's name as it appears on the source.

### Reference:

THOMPSON, E. P. 1966. *The Making of the English Working Class*. New York: Vintage Books.

## 2. Books by two or more authors

Use 'and' (not &) when the authors' names go into the citation. Note that there is no need to reverse the order of any names except that of the first author. Follow the listing given by the book (you do not need to put the authors into alphabetical order).

**Citation:** (McCarthy and Hatcher 1986)

or: McCarthy and Hatcher (1986) have pointed out that...

### Reference:

MCCARTHY, Patsy and Caroline HATCHER. 1996. *Speaking Persuasively: Making the Most of your Presentations*. Sydney: Allen and Unwin.

You should use 'et al.' in the citation for more than two authors, but should include all authors' names in the reference.

**Citation:** Some research (Fisher et al. 2001) has emphasised that the work done by Holstein was in direct conflict with that produced by Greene.

### Reference:

FISHER, Roger, William URY and Bruce PATTON. 2001. *Getting to Yes: Negotiating an Agreement Without Giving In*. 2<sup>nd</sup> edn. London: Century Business.

### 3. E-books

The easiest way to reference an e-book is to check the print publication details and use those (see the entries for books above). However, some books are only published in electronic format or it may be difficult to find details of the print version. Some e-book publishers give guidance on how to cite their texts and you can use that information to help you compile your reference (although they are unlikely to give you the right format). In the example below, there are no page numbers available for the quotation but the reference is to a specific chapter which gives a page range (pp.53-68).

**Citation:** "...film [has] had a greater influence on fashion than any other form of visual culture" (Gibson 2012)

**Reference:**

GIBSON, Pamela Church. 2012. 'Film Stars as Fashion Icons' in *Fashion and Celebrity Culture* [e-book] London: Berg, pp.53-68. Available through Falmouth University Library.

### 4. Kindle books

As for e-books (above), text which you access via Kindle or any other e-reader should be referenced in a very similar way to print books but adding the format in square brackets (see below) to the reference. A particular problem for the citation can be that page numbers are not shown on Kindle – in this case you can **either** avoid direct quotation by using paraphrase **or** indicate the section and paragraph number.

**Citation:** one of the author's main points is that "people don't rise from nothing" (Gladwell, 2008, Chapter 1, Section 2, para.5)

**Reference:**

GLADWELL, Malcolm. 2008. *Outliers: The story of success* [Kindle DX edition] London: Penguin Available from Amazon.com.

### 5. Secondary referencing (source within a source)

For example, you want to use a quotation by Walter Benjamin which you find in an essay by Salzani. The best advice is to reference the source in its original form. But if that isn't possible or realistic:

**Citation:**

Benjamin said that the figure of the flaneur, "lies at the origin of the detective story" (cited in Salzani 2007: 171).

...an eighteenth century view that staying in bed weakened the body: "the flesh is as it were parboiled, and becomes soft and flabby" (John Wesley, cited in Thompson 1993: 392).

The references in these cases would be to Salzani and Thompson; always reference the source that is in front of you.

## 6. Articles, essays or chapters from an edited book

The citation for an article from a collection gives its author, and you provide information about the book and its editor in the full reference. Note that the date refers to the date of publication for the book in your hand, not the date when the collected material was originally published.

### Citation:

This presents the important distinction between science as a field of testable knowledge and as a form of religion (Szasz 1999: 278-9), which...

A page range is given in the citation because the section referred to spans two pages.

### Reference:

SZASZ, Thomas. 1999. 'Ceremonial Chemistry'. In Mike JAY(ed.). *Artificial Paradises: A Drugs Reader*. London: Penguin, 278-82.

There is quite a lot of information to include in this kind of reference. Notice that:

the article title goes in inverted commas and the book title in italics;

the editor's name goes in normal order (not surname first);

the page spread for the article is given after the publisher (you can use pp. 278-82 if you prefer);

when there are two parts to a title, you should separate them with a colon (:) if they are not separated with any other punctuation on the title page.

## 7. Articles published in a journal / magazine

This is similar to an article in an edited book (above). The title of the journal goes in italics.

### Citation:

Cook argues that children have wrongly been excluded from theories of consumer culture (2008).

### Reference:

COOK, Daniel Thomas. 2008. 'The Missing Child in Consumption Theory'. *Journal of Consumer Culture*, 8(2), 219-243.

The numbers after the title of the journal refer to the volume number first, then the issue or part number in brackets. Some journals or magazines don't follow the volume / issue formula, in which case you can use the information they provide – 'Spring' or 'May' for example.

## 8. Articles published by a journal online

Most print journals can be accessed online via The library's One Stop Search and Subject guides. In most cases, you read the journal in PDF format, which gives you an electronic version of the printed journal, complete with page numbers. In this case, the citation and reference are exactly the same as if you were using the paper version and there is no need to give the url address or the date of access.

If you do not have the page numbers of the article, you should reference in a similar way to an online newspaper (see below), including the url address and the date accessed.

### Citation:



... (Villard and Nudds 2007).

**Reference:**

VILLARD, Marc-André and Thomas D NUDDS. 2007. 'Making the Most of Science during the New Environmental Fervor'. *Avian Conservation and Ecology* 2(1). Available at: <http://www.ace-eco.org/vol2/iss1/art8/> [accessed 18 July 2018].

## 9. Articles published in a newspaper or magazine

A newspaper or magazine source could be used in a different way to an article in an academic journal, for example when you are giving examples of how the media has reacted to an issue.

**Citation:**

There have been attempts in the media to link the panic over teenage knife-crime to Britain's aggressive foreign policy (North 2008: 25).

**Reference:**

NORTH, Rachel. 2008. 'Drop the Knife – But We'll Keep our Missiles, Thanks'. *The Independent*, 21 July.

## 10. Online newspaper and magazine articles

Similar to 7 above, but you need to provide the full link to the article (in place of a page number) and the date of access. Below is how the reference would work for the online version of the example above (the citation is the same).

NORTH, Rachel. 2008. 'Drop the Knife – But We'll Keep our Missiles, Thanks'. *The Independent* 21 July [online]. Available at: <http://www.independent.co.uk/opinion/commentators/rachel-north-drop-the-knife-ndash-but-well-keep-our-missiles-thanks-872835.html> [accessed 21 July 2018].

## 11. Website with a named author

There are plenty of websites that are excellent sources but many are not! You should evaluate the credibility of your sources – see StudyHub Research sections on evaluating sources. There are times when referring to material from a website as an example of a point of view is relevant.

**Citation:**

...provides a personal account of the artist's creative process (Heron 2014).

Leni Schwendinger emphasises the importance of communication and collaboration (Schwendinger ca. 2007).

In the second citation we have no exact date of publication – ca. 2007 means about 2007. If you can't work out an exact year but know approximately then you can use **ca.** before the year.

**Reference:**

HERON, Giles. 2014. 'Patrick Heron: not just a stroll in the garden'. *Tate* [online]. Available at: <https://www.tate.org.uk/context-comment/articles/patrick-heron-not-just-stroll-garden> [accessed 22 July 2018].

SCHWENDINGER, Leni. ca. 2007. 'How can we help designers get the right skills?'. *Design Council* [online]. Available at: <http://www.creative-net.co.uk/Live-Issues/How-can-we-make-sure-designers-have-the-right-skills/> [accessed 31 March 2011].

The title for the Schwendinger reference is taken from the title at the top of the web page; if there is no title, you should use anything appropriate which identifies the page.

## 12. Website with no author

Some online materials have a named author; others don't give a name but use the © symbol. For example, information on the Falmouth University website has ©Falmouth University 2018 at the bottom. In this case, you would use Falmouth University as the author and 2018 as the date.

You need to be very clear on *why* you are using a source with no named author. Sometimes the nature of the site is seen to have enough credibility – because it is the official site of an authoritative institution. However, you are advised against using a web source as an authority if there is not a good reason to treat that source as authoritative. You are advised against citing Wikipedia.

Business reports, market trends and statistical sites can be referenced in this way:

### Citation:

"Universities have benefited from free movement throughout the European Union..." (IbisWorld 2018).

Data from the Met Office on April 4 2011 shows a typical... (Met Office 2011).

### Reference:

IBISWORLD. 2018. 'Brexit impact statement: UK Universities'. *IBISWorld* July 2018. Available at: <https://clients1-ibisworld-com.ezproxy.falmouth.ac.uk/reports/uk/brexitupdate/default.aspx?entid=4485> [accessed 22 August 2018].

MET OFFICE. 2017. 'Latest Marine Observations (04.04.17)'. *Met Office* [online]. Available at: <http://www.metoffice.gov.uk/weather/marine/observations/> [accessed 4 April 2017].

As you can see from these references, the name of the website can stand in for the author. If there is no title for the page, use anything appropriate to identify a specific page. It is possible to refer to sites (the fact that they exist and what they provide) without focussing on specific pages:

GUARDIAN FILM. Available at: <http://www.guardian.co.uk/film> [accessed 25 June 2018].

IMDB. Available at: <http://www.imdb.com/> [accessed 26 August 2018].

## 13. TV programmes

For television programmes, you have to choose who or what would be most appropriate to stand as the author; the most common are the director (example 2), the speaker (example 1) or the name of the programme (example 3).

### Citation:

In an interview, the Prime Minister continued to refer to 'strong and stable leadership' (May 2017).

...the view that contemporary debates about the liberty of the individual in society derive from Cold War mathematics (Curtis 2007).

...the appeal of BBC's longest running dramas (*Eastenders*; *Casualty*).

In the first example, it is the speaker who is cited (and her role as presenter or interviewee is given in the reference). In the second, the director is cited, much like the author of an article or book. In the last example, the titles of the programmes are used; they are italicised, like book titles. **Note for TV students** : pay attention to specific guidelines from your course for referencing TV series or franchises. These will be similar to the third example but include series dates.

**Reference:**

MAY, Teresa. 2017. Interviewed on *The Andrew Marr Show* [TV broadcast]. BBC 1, April 19 2017.

CURTIS, Adam. 2007. *The Trap: What Happened to Our Dreams of Freedom? Part I: Fuck You Buddy* [TV broadcast]. BBC 2, 11 March 2007.

*EASTENDERS*. BBC 1 [TV series].

## 14. Radio programmes

Similar to TV programmes although you might like to add in the place of production for radio.

**Citation:**

...campaigns on local radio to overturn the decision to close the recycling centre at United Downs (Pirate FM 2008).

**Reference:**

PIRATE FM. 2008. [radio broadcast] Redruth, Cornwall: Pirate FM, 23 July 2008.

## 15. Films

At Falmouth, the director(s) is consistently used in place of the 'author' in the citation and reference. The director and date should always be provided at the first mention of the film in your writing. Later mention of the film does not need to provide the date, unless you need to distinguish which film(s) by a director you are talking about. There is no need to add [Film] if you list these entries in a Filmography section.

**Citation:**

Alex Garland's screenplay for *28 Days Later* (Boyle 2002) recast the zombie genre for new audiences. ...other films such as *Performance* (Cammell and Roeg 1970).

**References:**

BOYLE, Danny. 2002. *28 Days Later* [Film].

CAMMELL, Donald and Nicholas ROEG. 1970. *Performance* [Film].

## 16. Digital Games

**Citation:**

The *Dead Space* series – which includes *Dead Space* (2008) and *Dead Space* (2011) – uses progressively more sophisticated gameplay mechanics...

**References:**

*Dead Space*. 2008. EA Redwood Shores, Electronic Arts.

*Dead Space 2*. 2011. Visceral Games, Electronic Arts.

Because we don't have an individual author or creator, we are using the title of the game (in italics) to begin the reference. You may be asked by your course to include the format or platform if appropriate. In this case, we have included the studio or division of EA which is responsible.

## 17. Work with an editor or editors

You would usually refer to an individual essay or chapter within an edited book – see 4. above. Only if you want to reference the work as a whole would you use the editor.

**Citation:**

In *Beyond the Ferris Wheel* (Danaher 1998) the contributors discuss aspects of postmodern consumer culture...

**Reference:**

DANAHER, Patrick. (ed.) 1998. *Beyond the Ferris Wheel*. Rockhampton: CQU Press.

## 18. More than one work by a single author

You may want to reference two or more works by a particular author. If you want to show an author's position that spans several works, you could cite more than one source. Put the dates in chronological order.

**Citation:** Crary has shown that the consumption of optical entertainment is driven by more than the availability of the technology (1992, 1999).

The sources are separate, so (in this case) would appear as two items in the reference list.

## 19. More than one work by a single author from a single year

If you cite two or more works by a single author, published in the same year, they need to be distinguishable by letters, as below. This applies if they are cited together or in different parts of the essay / dissertation.

**Citation:**

The West's idealisation of suffering in other countries is open to criticism (Žižek 2008a, 2008b).

**References:**

ŽIŽEK, Slavoj. 2008a. *In Defense of Lost Causes*. London: Verso.

ŽIŽEK, Slavoj. 2008b. 'Tibet: Dream and Reality'. *Le Monde Diplomatique* [online], May 2008. Available at: <http://mondediplo.com/2008/05/09tibet> [accessed 4 April 2011].

## 20. More than one work by different authors

Sometimes, you will want to show that a position has been taken by more than one author. Separate sources in the citation with a semi-colon (;).

**Citation:** The rise of self-esteem as an educational issue has been criticised for creating student dependency on praise from their teachers (Ecclestone 2003; Furedi 2004, 2006).

The texts (three in the example) would be referenced in the list separately.

## 21. Translated works and historic texts

Information on the translator should be provided. 'Translated by' can be abbreviated to Trans.

The date refers to the date of publication of the translation in your hand, not the original date; if you want to tell the reader the original publication date, this can be given in parentheses after the title (not in italics). If you feel the information is important, you can put both dates in the citation (see second example):

**Citation:**

... (Tolstoy 2006). OR ...(Tolstoy 1877/2006)

**Reference:**

TOLSTOY, Leo. 2006. *Anna Karenina* (1877). Translated by Richard Pevear & Larissa Volokhonsky. London: Penguin.

## 22. Material you translate

If you are confident, you can translate small amounts of material from another language into English

**Citation:**

During Portugal's match against Germany, the Portuguese commentator referred to the "heroic struggle against Germanic aggression" [my translation] (Santos 2008).

You may also want to translate the title of a book or film that has not been translated into English. If subtitles or a translation exists, you would probably use these. (The reference below does not correspond to the citation above.)

**References:**

KĘDZIERZAWSKA, Jadwiga. 2008. *Chciałbym się Zgubić...* [*I Would Like to Get Lost...* (My translation)]. [Film].

## 23. Lectures

Your lecturers have probably given you definitions of terms, overviews of movements, concepts etc. which you may want to use in your writing. Lectures are not the best source to cite and reference however – which is not a comment on the quality of lectures! The problem is that you cannot direct your reader to the original material you are referring to, so it is always better to reference a published source. (For referencing online lectures see number 37 below). If you do decide to cite and reference a lecture, it would look like this:

**Citation:**

... (Marshall 2017).

**Reference:**

MARSHALL, Kingsley. 2017. 'The question and the thesis' [lecture]. FLM311 for BA Film. Falmouth: Falmouth University, 26 October 2017.

## 24. Book with multiple editions

This information goes in the same place as the translator (see 21. above). It can be tricky to establish which edition you are working with and requires some interpretation of the information you are given. Sometimes Wikipedia, Google, Amazon and the Library catalogues can provide help as to publishing history. If you think it is the first or only edition, there is no need to add that information. In the example below, this is not the 2<sup>nd</sup> edition of Plato published but it is the second edition from Penguin which has been translated by Lee.

**Citation:** (Plato 2003).

**Reference:**

PLATO. 2003. *The Republic*. 2<sup>nd</sup> edn. Translated by H. D. P. Lee. London: Penguin.

## 25. Interview (podcast, magazine, online)

You will need to decide whether your focus is the interviewer or the interviewed

**Citations:** (Beeching 2018)

(Celli 2000).

As Richard Dawkins made clear in an online interview (2004).

**References:**

BEECHING, Vicky. 2018. Interviewed by Stephen Sackur on *HardTalk* [podcast]. BBC World Service, August 2018.

CELLI, Carlo. 2000. Interviewing Marcello Pezzetti in *Critical Inquiry*, 27 (1), pp. 149-157.

DAWKINS, Richard. 2004. Interviewed by Jim Holt in *Slate* [online]. Available at: <http://www.slate.com/id/2110249/> [accessed 4 April 2011].

You may have less prominent figures or members of the public interviewed – in this case it is better to simply reference the programme where they appear.

## 26. Blog Entry

These follow the format for website material with an author.

**Citations:**

The web has enabled access to a wealth of information and advice about writing (Cayley 2018).

For the social commentator Hunziger, capitalism is incompatible with attempts to stabilize the earth's climate (2018).

**References:**

CAYLEY, Rachael. 2018. *Explorations of Style: a blog about Academic Writing* [online]. Available at: <https://explorationsofstyle.com/> [accessed 22 August 2018].

HUNZIKER, Robert. 2018. 'Capitalism's rough and tumble climate affair'. *Counterpunch* [online], 22 August 2018. Eds. Jeffrey ST. CLAIR and Joshua FRANK. Available at: <https://www.counterpunch.org/2018/08/22/capitalisms-rough-tumble-climate-affair/> [accessed 22 August 2018].

## 27. Blog or online comment or discussion

Be careful to consider how useful these sources will be. It is generally easier to refer to the blog rather than individual posters

### Citation:

...one comment points out that there were earlier mentions of time as a 'fourth dimension' (AndrewL commenting on Bernstein 2018)

### Reference:

BERNSTEIN, Jeremy. 2018. 'Four-dimensional Proust'. *LRB Blog* [online], July 19. Available at: <https://www.lrb.co.uk/blog/2018/07/19/jeremy-bernstein/four-dimensional-proust/#comment-18166>. [accessed 22 August 2018]

## 28. Dictionary or encyclopaedia entry

The key, specialist terms you might be using could have more open, subtle or contested meanings than the definitions offered by a standard dictionary. Specialist dictionaries and encyclopaedias are more useful.

### Citation:

The word 'cypher' has three separate definitions (*Vocabulary.com* 2018).

Canada has historically had one of the highest rates of consumption of recorded music per capita (Théberge 2000: 245).

### References:

*Vocabulary.com*. 2018. 'Cypher'. Available at: <https://www.vocabulary.com/dictionary/cypher>. [accessed 22 August 2018]

THÉBERGE, Paul. 2000. 'Music, Technology and Media in Canada'. *Garland Encyclopaedia of World Music*, vol. 3., 245-249.

## 29. Exhibition or museum catalogue

There may be texts in an exhibition catalogue by the author, the curator or others who have provided essays.

The first example below is quite straightforward. The second example is a book which forms the documentation of an artist's work. The third is an example of a catalogue which contains individual essays by different authors which are each separately cited and referenced.

### Citation:

Flanagan's sculptures are said to celebrate performance (Dawson 2008).

Nils Norman has compiled a glossary of terms which are related to urban homelessness (2008).

[...] the rise of portrait photography in Medellin in the first decades of the twentieth century (Oldfield 2008: 61).

**References:**

DAWSON, Barbara. 2008. Catalogue introduction. *Barry Flanagan: Sculptures 2001-2008* [exhibition catalogue]. London: Waddington Galleries.

NORMAN, Nils. 2008. *Charing Cross*. London: Koenig Books.

OLDFIELD, Pippa. 2008. 'Rivers of Photos: Popular Portrait Photography in Columbia'. *Once More with Feeling: Recent Photography from Columbia* [exhibition catalogue]. London: The Photographers' Gallery, 58-69.

Publishing information is often found at the *end* of an exhibition catalogue.

### 30. Work in a Gallery or Museum

For this type of work, you should put the date the work was viewed and, if appropriate, the title of the exhibition.

**Citation:**

... as in the work *Godrevy Lighthouse* (Hilton 2003).

**Reference:**

HILTON, Rose. 2003. *Godrevy Lighthouse* [oil on canvas]. St Ives: Tate St Ives Gallery. Exhibition from 26 January – 11 May 2008: *The Beauty of Ordinary Things: A Selected Retrospective 1950 – 2007*.

### 31. Theatre / Dance performance

Theatre performances are authored (the play existed before the performance) or they are devised (written for the production). In both cases, you would give the director. For dance performances, you would normally give the choreographer as the 'author'. Alternatively, to emphasise of the performance rather than the composer or originator, you can use the title of the work in place of the author.

**Citations:** (Ibsen 1991) (Preljocaj 2004) (*Southern* 2007)

**References:**

IBSEN, Henrik. 1991. *Peer Gynt* [theatre]. Dir. David Thacker. Dramaten, Målarsalen. First performance 27 April 1991.

PRELJOCAJ, Angelin. 2004. *N* [dance performance]. Montpellier Dance Festival: Ballet Preljocaj. First performance 1 July 2004.

*Southern*. 2007. [theatre]. Dir. Bill Mitchell. Dolcoath Mine, Camborne: Wildworks. First performance 13 July 2007 [performance viewed 13 August 2007].



The third reference is for a devised production (written for the performance) and a performance site rather than a theatre is given. If the performance is discussed from having been viewed, the date of viewing is given.

### 32. Music performance

As with theatre and dance, authored performances usually come under the surname of their composer, with performance information later. The date of composition can be given in parenthesis after the title, if you want to provide it, as it is with the Górecki reference. For some kinds of performance (see second example) it is easier to reference the performer:

#### Citations:

(Górecki 1997)

(Bjork 2018)

#### References:

GÓRECKI, Henryk. 1997. *Symphony no. 3 opus 36, The Symphony of Sorrowful Songs (1976)*. Bovard Auditorium: University of Southern California, 3 October 1997.

BJORK. 2018. *Utopia Tour* [music performance]. Eden Sessions: Eden Project, Cornwall, 7 July 2018.

### 33. Music score (published)

This is cited and referenced like a text source.

**Citation:** (Lauridsen 2001)

#### Reference:

LAURIDSEN, Morten. 2001. *Nocturnes*. London: Faber Music.

### 34. Audio recording, vinyl, CD, music streaming

These follow the book format, with different possibilities for the 'author'.

**Citations:** (Chopin 1999)

(TV on the Radio 2006)

[...] in Richard Burton's recording of *Under Milk Wood* (Thomas 1999), ...

In the last example, you would want it to be clear from the context that the citation refers to the audio recording, not the original play.

#### References:

CHOPIN, Fryderyk Franciszek. 1999. *Piano Concerto No.1 Opus 11 & No.2 Opus 21* [sound recording: CD]. Perf. Krystian Zimerman, Polish Festival Orcestra. Universal.

TV ON THE RADIO. 2006. *Return to Cookie Mountain* [sound recording: vinyl]. Touch and Go Records.

THOMAS, Dylan. 1999. *Under Milk Wood* [sound recording: CD]. Perf. Richard Burton. Decca.

The Chopin reference has added information about the lead performer and the orchestra; the Thomas reference gives the reader of the 'first voice'.

If you wish to refer to work accessed via a music streaming service (such as Spotify) you should aim to get close to a reference similar to those above (you can search online for information on release dates, record companies etc). You can then add to the reference (if you wish): Available at: [web address of streaming service + Accessed + date] – similar to the YouTube example below

### 35. YouTube

If this is a video of a tv broadcast, YouTube may not give information, such as the broadcast date or who made the original material. In this case, you will need to look it up – try Wikipedia.

You should use square brackets after the title to add in information about the source for example: [video clip] [TV advert] [online lecture] [promotional material] [video compilation].

You should try to use the name of someone (or some organization) who is responsible for the content of the video. This name will then lead the full reference in your list of references and will also appear in the in-text citation:

**Citation:** (Meades 1990)

**Full reference:**

MEADES, Jonathan. 1990. *In Search of Bohemia* [TV Documentary]. Available at: <http://uk.youtube.com/watch?v=yUH62mXuT6I> [accessed 29 January 2013].

Sometimes it can be difficult to determine who is responsible for the content -again it is always worth using Google and Wikipedia to see if you can find this information. If you think that the person who posted the video has also created it then you could use their name to begin the reference. An alternative is to use the title of the piece instead (remember that titles appear in italics):

**Citation:** (*Summerhill School* ca.2007)

**Full reference:**

*Summerhill School X Conventional Schools*. ca. 2007. [YouTube user-generated content]. Available at: <http://uk.youtube.com/watch?v=abzUqdh6yKY> [accessed 29 January 2013].

### 36. Podcasts

Please see the information above relating to YouTube and work along similar lines. If you know that a podcast was originally broadcast as a radio programme you could reference it that way. It can sometimes be difficult to determine who is responsible for creating the content so you may need use the Podcast's title to stand in place of the 'author'. You can use square brackets to add in information about the source to inform your reader.

**Citations:** (Bragg, 2013) (Cawley 2012) (Iwata 2007)

**Full reference:**

BRAGG, Melvyn [Presenter]. 2013. 'Epicurianism'. *In Our Time* [radio broadcast]. BBC Radio 4, 7 February.

CAWLEY, Scott [Producer]. 2011. 'Tech Weekly Podcast: Creating a Digital Public Space'. *The Guardian* [online]. Available at:

<http://www.guardian.co.uk/technology/blog/audio/2011/sep/28/tech-weekly-digital-public-space-audio> [accessed 8 February 2013].

IWATA, Josh. 2007. *Tweak –the Podcast for the Creative Entrepreneur: Episode 5*. Available at: <https://itunes.apple.com/podcast/tweak!-podcast-for-creative/id210822296?mt=2>

### 37. Online Lecture – eg Ted Talks

You may find online lectures and talks on YouTube or TED (ted.com) or Big Ideas (bigideas.tv.org). The lecturer will be named and you should use this as your reference:

**Citation:** (McDaniel 2012)

**Reference:**

McDANIEL, Michael. 2012. 'Cheap Effective Shelter for Disaster Relief' [online lecture]. *TedTalks*. Available at: [http://www.ted.com/talks/michael\\_mcdaniel\\_cheap\\_effective\\_shelter\\_for\\_disaster\\_relief.html](http://www.ted.com/talks/michael_mcdaniel_cheap_effective_shelter_for_disaster_relief.html) [accessed 7 February 2013]

### 38. TV or magazine advertisement

Most TV adverts will be available on YouTube, but probably not with all of the information you need to provide: the director's name, the agency who produced the ad and the name of the campaign if there is one. You should find this information and provide it in the reference.

**Citation:**

(Staaav and Piper 2006)

**Reference:**

STAAV, Yael and Tim PIPER. 2006. 'Evolution' [Online and TV Advertisement]. *Dove Campaign for Real Beauty*. Ogilvy & Mather (Toronto), for Unilever. Available at: <http://www.youtube.com/watch?v=iYhCn0jf46U> [accessed 8 February 2013].

There may not be a usable title for the campaign, in which case the product name could be used instead. There may not be the name of the director either, in which case the name of the agency can stand for this.

For an essay that dealt with several advertisements, it would make sense to have a separate List of Advertisements in the List of References (see below for advice on organising your List of References)

### 39. Email, written or telephone correspondence

You should contact your correspondent and ask permission to use the correspondence for your academic work. You should not disclose their phone number, address or email address in your writing.

If you attach importance to the material in your writing, you should including the correspondence as an appendix. Speak to your tutor if you are not sure if you need to do this. You can record, transcribe and include a telephone conversation as an appendix (with permission). Also, transcribing can take a very long time. If you have significant amounts of recorded material (see also section below on interviews), your tutor may be happy for you to include audio or video recordings (rather

than transcription) as an appendix – but you should always check that is acceptable and the preferred format.

**Citation:** (Soloway 2001: Appendix B)

**Reference:**

SOLOWAY, Jason. 2001. Email to the author re: Exchange Possibilities, 12 December 2001. Appendix B.

#### **40. Facebook , Twitter, Instagram etc**

It can be tricky to know how to refer to posts on Social Media. In some respects these can be like personal emails or conversations and you should be careful to respect the privacy of individuals. However, in the case of commercial organisations or prominent individuals (such as politicians or celebrities) you can be fairly sure that they are aware that (and even encourage) their postings to circulate in “the public domain”.

In general, it can be useful to include printed evidence (such as a screen shot) of postings and you could include these as an appendix to a dissertation or report. Screen shots are also useful evidence in compiling documentation of practice and group work (and in this case there is no need to reference formally).

Below is an example of referencing postings by a public figure. In this case the relevant username of the author is given in square brackets [@BarackObama] as part of the reference. If you do not know the poster’s ‘real’ name, put the username first instead. Because there is more than one posting in 2009 they are labelled 2009a and 2009b. Although not strictly necessary, the month and day are included to provide additional information for the reader – if you have multiple postings from the same day you may decide to include the time as well.

**If you are writing an essay or dissertation that has references to a large amount of social media or blog postings, you should consider putting these into their own section in the List of References.**

**Citations:**

President Obama used Social Media to announce the launch of the American Graduation Initiative (Obama, 2009a). He also stated that he was “humbled” to have received the Nobel Peace Prize (Obama, 2009b).

**Full References:**

OBAMA, Barack [@BarackObama]. 2009a. Launched American Graduation Initiative to help additional 5 mill. Americans graduate college by 2020, July 15 [Twitter post]: <http://bit.ly/gcTX7> Available at: <http://twitter.com/BarackObama/status/2651151366> [accessed 13 February 2013]

OBAMA, Barack [Barack Obama]. 2009b. Humbled, October 9 [Facebook update]. <http://my.barackobama.com/page/community/post/obamaforamerica/gGM45m> Available at: [http://www.facebook.com/posted.php?id=6815841748&share\\_id=154954250775&comments=1#s154954250775](http://www.facebook.com/posted.php?id=6815841748&share_id=154954250775&comments=1#s154954250775) [accessed 13 February 2013]

## 41. Government whitepaper

These are normally unauthored, so you would use the department as the author. The publisher is the Stationery Office.

**Citation:** (DfEE 1999: 33)

**Reference:**

DfEE (Department for Education and Employment). 1999. *Learning to Succeed: A New Framework for Post-16 Learning*. London: Stationery Office.

## 42. Act of parliament

The date is included in the name of the act, so it is used for the citation and reference – all in italics as this is the name of the text. The chapter number is given and the publisher is given as the Stationery Office, as with government whitepapers.

**Citation:**

An injunction can be granted in relation to behaviour “(a) which is capable of causing nuisance or annoyance to any person, and (b) which directly or indirectly relates to or affects the housing management functions of a relevant landlord” (*Anti-Social Behaviour Act 2003*: 10).

(Nuisances Removal and Diseases Prevention Consolidation and Amendment 1855)

**References:**

*Anti-Social Behaviour Act 2003* (c.38). London: Stationery Office.

*Nuisances Removal and Diseases Prevention Consolidation and Amendment 1855* (c.121). Available at: [http://www.opsi.gov.uk/acts/acts1855/pdf/ukpga\\_18550121\\_en.pdf](http://www.opsi.gov.uk/acts/acts1855/pdf/ukpga_18550121_en.pdf) [accessed 20 July 2008].

## 43. Conference paper or report

The citations for published and unpublished conference papers would look the same but the references would be different. If the unpublished paper is available electronically, give the url address. Conference reports are often unauthored, in which case the name of the conference is used.

**Citations:**

(Schäbler 2007: 3) (Fauvier Associates 2006)

**References:**

SCHÄBLER, Daniel. 2007. ‘Killing off Humanity – Ethics and Aesthetics in Garland/Boyle’s Apocalyptic Thrillers *28 Days Later* and *Sunshine*’. Paper presented at the 8th Erlangen graduate conference, *Ethics and/or Justice after Postmodernism: Revisioning Media, Politics, and the Arts in the 21st Century*. Erlangen, Germany, 23-25 November 2007. Available at: <http://www.gradnet.de/english/index.html> [accessed 1 December 2007].

FAUVIER ASSOCIATES. 2006. ‘The World Economy: A Washington Perspective’. Paper presented at the 2006 G8 Pre-Summit Conference: *G8 Performance, St. Petersburg Possibilities*. Moscow, 29 June 2006. Toronto: University of Toronto Library.

#### 44. Unpublished thesis or dissertation

**Citations:** (Sargent 2003) (Wonnacott 1989: 160)

**References:**

SARGENT, Andrew. 2003. *Utopian Impossibilities: Literature, Architecture and Function*. BA Dissertation, University College Falmouth.

WONNACOTT, Gavin. 1989. *The Simulation of Circuit Regrind Requirements*. PhD Thesis, Camborne School of Mines.

#### 45. Referring to material generated by questionnaires and/or interviews

There are two types of information you will probably be using from questionnaires or interviews: numbers (how many people said what) and quotations (what people actually said). Respondents may be anonymous or named – but if named, you should make it clear when interviewing whether the material will be anonymous or not when you disseminate the results.

If you are interviewing a specific individual whose views you have sought (eg an artist or designer or other practitioner) you could reference them as a named person (as in section 25 above).

Some tutors will expect you to transcribe (type up) a written copy of an interview to include in the appendix and this work can take a long time. However, many tutors are happy to accept audio or video recordings (of course you will need the interviewee's permission) instead and you can include these on a digital file to accompany your text. Please make sure you are clear about what your tutor expects from you.

When you refer to your own questionnaires, you should include the findings in an appendix; you should also outline how and why you organised the questionnaire as you did.

Don't be tempted to make too much of statistics when your number of respondents is low ("25% of respondents said..."). There will be research methodologies in your subject area in the library to give advice on when your data merits quantitative analysis.

**Citation:**

Only one of the respondents was aware of the issue (Cult film questionnaire: Appendix B).

[...] as one comment showed: "I never trust the fair-trade certification anyway" (Respondent F Sustainability questionnaire: Appendix A).

"I don't think that there's a difference between fashion and style in a place like Falmouth. There's different groups that dress differently but there's not a lot of change and no feeling that any group is really keeping up with a 'mode' at all" (Smith [Fashion awareness questionnaire]: Appendix A).

As you have directed your readers to the appendices in the citations, no references are needed.

#### 46. Anything else...

If the source you have is not listed here and you are unsure how to reference it then ask yourself:

**Who? When? What? Where?**

ie who wrote (or made) it, what year, what is its title, where/how can it be found. Here is a general template for web sources:

AUTHOR SURNAME, first name. Year. *Title* [format description]. Available at: <http://URL>. [accessed: date]

Once you have the full reference, it is easy to generate the **in-text citation** by taking the author's surname and the year (Surname Year). If you are referring to a specific section of text and if the source has pages you should add the relevant page number to your citation (Surname Year: Page).

## 47. Missing information

**Who** – you should always look for the name of an author/creator but

- In the case of films or TV and radio programmes where there is no 'author' the convention we follow is to use the **director** to stand in place of the author. This is the preferred style for BA Film. Use the library catalogue and/or Google to help you track down missing information. See entries on Film, TV, Radio, Podcasts etc
- Organisations can stand in place of an individual author. This can be especially useful for websites with no named author for specific content eg BBC Online, V&A, Tate.org
- Don't use 'Anon.' (short for anonymous) unless the original source uses it.
- If, for a web source, you have no information about the author or the organisation, use the title to stand at the front of the reference (see example under podcasts).

**When** – if no date is visible (and you can't find it via Google) then it is acceptable to give an approximate date preceded by the abbreviation ca. (which is short for the Latin word *circa* meaning 'about'). If you really have no idea of the date then put 'n.d.' or 'no date'.

**What** – Titles generally appear in italics. However, if you are referring to a piece which appears as a contribution to a larger 'whole' work or compilation, then it is necessary to give **both** titles and to distinguish between them as follows: (nb the title of the contribution comes first in the reference):

### 'Inverted commas' for the titles of

'Chapters'  
'Articles'  
'Essays'  
'Individual works' when in context of *exhibition or collection*  
'Episodes' when in context of a *series*  
'Web pages' or articles  
'Songs', 'album tracks', 'lyrics', 'poems'

### *Italics* for titles of

*Books*  
*Newspapers, Magazines*  
*Journals*  
*Collections, Exhibitions*  
*Films, TV and Radio programme*  
*Websites*  
*Album, collection*

**Where** - If you are using an internet source then include the web address (also known as the URL). For online sources which may be subject to change, you should also include the date of access: [accessed: date].

## Place of publication

This is usually the name of a town or city (eg London). If this is a place abroad and not well known or if there could be confusion with another place, add the name (or standard abbreviation) of the state (if in USA, Canada, Australia) or the country. Example: Boston (MA). If two or more cities are listed in the source, just use the first one.

## **Publisher**

Publishers can have long company names but you just need the main part of the name in order to identify the company: eg 'Penguin' rather than 'Penguin Books Ltd.' If you can't find the name of a publisher or production company, then use a distributor, printer or sponsoring body instead

## **Format description - additional information about your source in square brackets**

In this guide you will see that some sources (particularly online sources) have additional information added in square brackets [ ] after the title. This is optional but it helps to show your reader what sort of source you are using eg [user-generated content], [TV Advertisement]

## **Citing and referencing images**

Please read through the whole of this section and remember to check your assignment guidelines for course specific instructions.

### **When working with images you need to consider how you will:**

#### **Relate the image to your writing**

Only include images that support your writing and make specific reference to each one.

Citation:

Picasso's printmaking at this time (see Figure 1) foregrounds his preoccupation with...

#### **Place the image with the text**

Check your assignment brief or dissertation handbook carefully for specific instructions. Some courses specify a minimum size for images (usually a quarter of a page) or require that images are placed on a separate page (within the text).

#### **Create a caption – what does the image show and who does the work belong to?**

Each time that you include an image you will need to create a caption to appear alongside or below the image. On PCs and Macs you can right click the image and 'insert caption'. The caption will be numbered figure 1, figure 2 etc. You should then add to the caption details of the image –see below for guidelines. Always double check your assignment brief or handbook on these points.

#### **Create a full reference and a List of Figures**

At the end of your work, before\* the List of References, you should create a "List of Figures". You should list the images in the order in which they appear in your work and include the same information as the caption. You must also include the source of the image ie where you got it from – see below for more information about references and formats.



\* **NB** Some courses ask that for a Dissertation, a List of Figures is included at the beginning of the work, immediately following the contents page. Some also ask for thumbnail images alongside the list – always check your brief or handbook.

## How to create a caption and full reference for:

### 48. Specific works of Art

The example of Picasso's print is straightforward: we are interested in this image as an example of Picasso's work. There is a reference to the image in the text, the image has a caption and there is a full reference in the list of figures:

#### Citation in text:

Picasso's printmaking at this time (see Figure 1) foregrounds his preoccupation with...



Fig. 1: Picasso 1904. *Le Repas Frugal*. [etching]

#### Reference (in List of Figures) :

Figure 1. Pablo PICASSO. 1904. *Le Repas Frugal*. The Metropolitan Museum of Art [online].

Available at :

[http://www.metmuseum.org/works\\_of\\_art/collection\\_database/drawings\\_and\\_prints/the\\_frugal\\_repast\\_pablo\\_picasso/objectview.aspx?collID=9&OID=90004093](http://www.metmuseum.org/works_of_art/collection_database/drawings_and_prints/the_frugal_repast_pablo_picasso/objectview.aspx?collID=9&OID=90004093) [accessed April 13<sup>th</sup> 2011].

### 49. Image from a journal, book or catalogue

You are able to use images from journals or books so long as it is for academic, non-commercial purposes - see section copyright restrictions below. This example is from a journal:



Fig. 2: Twombly 1990. *Nicola's iris* [acrylic on paper]

**Reference:**

Figure 2: Cy TWOMBLY. 1990. *Nicola's iris* [acrylic on paper]. From: Sarah Whitfield. 2002. 'Edinburgh: Cy Twombly' (p. 703). From: *The Burlington Magazine*, 144(1196), pp. 703-4.

This reference includes the page where the image appears in the journal or book (p703). Because this is from a journal article, we also have, at the end of the reference, the page numbers recording the location of the article. You will see that the caption and the full reference here contain information about the medium [acrylic on paper].

## 50. Image found online

Here is an example sourced online but with few details about the creator and title. This is a catalogued art work from a museum collection. You should be careful about referencing images found on, for instance, Pinterest or Instagram as you may not be able to trace the original creator or owner.



Fig. 3: Unknown maker. ca. 1680-1688. No title [lining paper, print]

**Reference (in List of Figures):**

Figure 3. Unknown maker. ca. 1680-1688. No title. [lining paper, print]. V&A [online]. Available at: <http://collections.vam.ac.uk/item/O78128/lining-paper-print/> [accessed 19 April 2011].

## 51. Design work



Fig. 4: Eames 1952 [moulded plastic]

**Reference (in List of Figures):**

Figure 4: Charles EAMES. 1952. From: Lesley Jackson. 1991. *The New Look: Design in the Fifties*. London: Thames and Hudson, p. 38.

## 52. Photography (including Fashion photography)



Fig. 5: Meisel 2000. Versace campaign photograph

### Reference (in List of Figures):

Figure 5: Steven MEISEL. 2000. Versace Campaign photograph. From: Vince Aletti. 2006. 'Meisel-en-Scène'. *Modern Painters*, November 2006, pp. 44-46.

In this case, we are interested in crediting the person who created the image rather than what the image shows (compare with Design example above). This image does not have a given title (that would appear in italics) so we have described what it is: ie Versace campaign photograph. For more information re Fashion and Fashion photography, see section 55 below.

## 53. Image from a database

Images from one of the image databases (Artstor, Bridgeman Education & The Image Space) are available through the library web pages and are copyright cleared for educational use, including downloading into essays.

### Citation:



Fig. 6: Le Corbusier 1927. House at the Weissenhofsiedlung [architecture].

### Reference:

Figure 6: LE CORBUSIER. 1927. House at the Weissenhofsiedlung. Artstor [online image] Available at: <http://library.artstor.org/library/secure/ViewImages?id=%2FThWdC8hlywtPygxFTx5RnguXX4sfVA%3D&userId=gDhKfz4i&zoomparams> [accessed 17<sup>th</sup> October 2011]

## 54. Image from Film or TV

Video material in the library and available by streaming is subject to the terms of the ERA license – the license which allows the material to be recorded and made available. You can find more information on the license at the ERA website ([www.era.org.uk](http://www.era.org.uk)).

The basic conditions for student use are that extracts from films may be used, for example in a Powerpoint presentation (so long as the broadcast details are fully referenced ). You may NOT, however, use film stills which have been grabbed from films or programmes held in the library – this would violate the license terms.

If you take screengrabs from another source (the internet, books, privately owned DVDs, etc.), then you are able to use those images in essays or dissertations (non-commercial, academic use). You must, however, provide full referencing information regarding the source (see text references above).

Citation:



Fig. 7: Spielberg 2001. *A.I.*

### Reference:

Figure 7: Steven SPIELBERG. 2001. *Artificial Intelligence: A.I.* [film still]. Available at : <http://filmstills.netfirms.com/artific1/index.html> [accessed 14 February 2007].

If you use a film still from a book, you would give the information on the film in the caption, and for the film and the book in the reference.



Fig. 8: Eisenstein 1944. *Ivan Grozny I.*

### Reference:

Figure 8: Sergei M EISENSTEIN. 1944. *Ivan Grozny I* [film still]. From: Roland Barthes. 1977. 'The Third Meaning' (image VII). In *Image Music Text*. (Trans. and ed. Stephen Heath). London: Fontana Press, pp. 52-68.

In the example above, the image is not on a numbered page but in the non-numbered illustration plates.

If you are taking a film still from a DVD or VHS (not from the library collection), you should reference the source as you would a TV broadcast or film (see Section 2), and give the time on the recording of the still in the square brackets after the film or programme title: [film still, 23:12]

## 55. Images of Performances or Fashion shows

If you are showing an image from a performance or fashion show, please consider what your focus is - the work itself, its creator, the photographer or the performer(s). For performances, the default option is to begin with the title of the work. So this example would read:

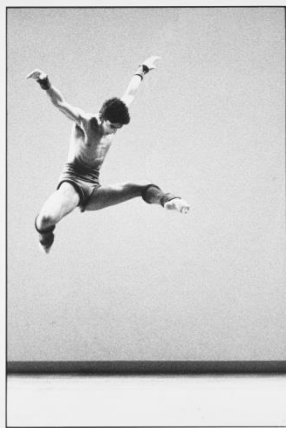


Fig 9: *Troy Game*. Choreography by Robert North. London Contemporary Dance Theatre.

### Reference:

Figure 9: *Troy Game*. Choreography by Robert North. London Contemporary Dance Theatre. Performer: Darshan Singh Bhuller. Photographer Graham Brandon 1986. Available at: <http://www.vam.ac.uk/content/articles/h/black-dance>. [accessed 26 May 2011]

If you wish to focus on a **particular performance** of the work (which you may have attended) then include the date of the performance in the caption.

For photographs from fashion shows you may wish to emphasise the designer, the show, the model or the photographer. It is most usual to credit the designer:



Fig 10: Vivienne Westwood. 2012. Couture collection shown in Beijing September 2012.

If you wish to emphasise the **performer** shown (or a model), you can begin the reference with his/her name. For example:

Fig 11: Bhuller 1986. In *Troy Game*. London Contemporary Dance Theatre.

The full references are:

Figure 10. Vivienne WESTWOOD. 2012. Couture collection shown in Beijing September 2012. Photographer unknown. Available at: <http://www.thestyleexaminer.com/2012/09/vivienne-westwood-shows-couture.html> [accessed August 30<sup>th</sup> 2018].

Figure 11: Darshan Singh BHULLER (Performer). *Troy Game*. Choreography by Robert North. London Contemporary Dance Theatre. Photographer Graham Brandon 1986. Available at: <http://www.vam.ac.uk/content/articles/h/black-dance>. [accessed 26 May 2011]

Remember that

You need to acknowledge the work of the key people involved in creating an image – so you might end up with quite a bit of information in the full reference. You need to decide what to include and how to order it.

Also you must always say what the source of the image was – usually in the full reference

Remember to keep the caption clear and informative. Check your assignment brief or course handbook for specific instructions. Use Italics for designated titles – otherwise plain text.

In your text you will be writing about the image and what it shows, so the caption is just a label.

## 56. Your own work

If you are referring to a piece of your own creative work, you can name yourself as the creator:



Fig. 12: Byrne 2008. *Nutters on the Moor*

**Reference:**

Figure 12: Brendan BYRNE. 2008. *Nutters on the Moor*. Private collection: Ben Carver.

BUT if your photograph is primarily intended to be informative or illustrative (not part of your creative work) then see item 58 below.

**57. Photographs of another person’s work (from exhibition)**

If the photographic image is used to show a piece of work, then you would say who took the photograph in the full reference (but not the caption). If your photograph is of work from a private collection, you would put “Private collection: owner’s name” at the end of the reference, as in the example in number 56 above.



Fig. 13: Attia 2006. *Arabesque* [detail]

**Reference:**

Figure 13: Kader ATTIA. 2006. *Arabesque* [mural, detail]. Paris: Palais de Tokyo. Exhibition 20 January to 25 May 2006: *Notre Histoire*. Photograph taken by Magda Tyzlik-Carver 23 February 2006.

If you have taken photographs of something (eg a street scene, a view, a shop display) other than a specific piece of work see the examples in item 58 below.

**58. Other images – street scenes, landscape, nature**

You may want to include images in your work which are not of any particular person’s work but show a general scene. If these are your own photographs then, rather than formally credit yourself as photographer, you may wish to simply create an informative caption. Two examples:

Fig 14: Bumblebee on lavender plants

Fig 15: Light bulb shelf display in large supermarket (Asda Penryn)

The entries in the list of figures could look like:

Figure 14: Bumblebee on lavender plants. June 2011 at The Eden Project, Cornwall. Photograph by the author.

Figure 15: Light bulb shelf display in large supermarket. June 2016 Asda Penryn, Cornwall. Photograph by the author.

## 59. Images from Social Media

You should be clear why you are referencing social media and what exactly you want to reference (see also section 55 above).

- If you are referring to something which is part of someone's creative output (for instance a professional photograph, an advertisement or artwork) you should credit the creator of the item or owner of that image (see sections 48-55).
- If you wish to refer to posts or a feed from a famous person or celebrity you could use section 40 to help compile the caption.
- If you want to refer to a conversation or exchange on your own social media account, the best way to evidence it is via a screenshot. As this information is not 'in the public domain', you should seek the permission of other contributors.
- If you want to show what has appeared under a particular #hashtag you could do it like this:

...local makers frequently promote their products via hashtags on social media (see Fig.14)



Fig. 16. #madeincornwall on Instagram 30 August 2018. [screenshot by the author]

### Reference:

Figure. 16. #madeincornwall on Instagram 30 August 2018. [screenshot by the author]

There are many different ways that you could reference this material and there are no clear referencing rules except that you must always respect copyright and intellectual property and make your sources traceable. Check with your tutor if you are unsure.

## Copyright restrictions

Using an image in an essay, report or dissertation is for academic and non-commercial purposes and you are free to use most types of image from most types of media. For more information see the



Library's helpful guide: <http://library.fxplus.ac.uk/collections/audio-visual-resources/images/copyright>

You should ask for permission to use images in some circumstances: if you photograph or scan work from a private collection, or if you take an image from an exhibition catalogue. The less access there is to a work in the public domain, the more appropriate it would be to ask for permission to use the image.

## Images: figures, plates or tables?

In some situations, you would distinguish between figures (charts, graphs etc.), plates (reproductions of images) and tables (for information). However, for most essays and dissertations, you should label all images as figures and your work will include a "List of Figures"

## List of Figures (example)

Figure 1. Pablo PICASSO. 1904. *Le Repas Frugal*. The Metropolitan Museum of Art [online].

Available at :

[http://www.metmuseum.org/works\\_of\\_art/collection\\_database/drawings\\_and\\_prints/the\\_frugal\\_repast\\_pablo\\_picasso/objectview.aspx?collID=9&OID=90004093](http://www.metmuseum.org/works_of_art/collection_database/drawings_and_prints/the_frugal_repast_pablo_picasso/objectview.aspx?collID=9&OID=90004093) [accessed April 13<sup>th</sup> 2011].

Figure 2: Cy TWOMBLY. 1990. *Nicola's iris* [acrylic on paper]. From: Sarah Whitfield. 2002.

'Edinburgh: Cy Twombly' (p. 703). From: *The Burlington Magazine*, 144(1196), pp. 703-4.

Figure 3. Unknown maker. ca. 1680-1688. No title. [lining paper, print]. V&A [online]. Available at: <http://collections.vam.ac.uk/item/O78128/lining-paper-print/> [accessed 19 April 2011].

Figure 4: Charles EAMES. 1952. From: Lesley Jackson. 1991. *The New Look: Design in the Fifties*.

London: Thames and Hudson, p. 38.

Figure 5: Steven MEISEL. 2000. Versace Campaign photograph. From: Vince Aletti. 2006. 'Meiselen-Scène'. *Modern Painters*, November 2006, pp. 44-46.

Figure 6: LE CORBUSIER. 1927. House at the Weissenhofsiedlung. Artstor [online image] Available at:

<http://library.artstor.org/library/secure/ViewImages?id=%2FThWdC8hlywtPygxFTx5RnguXX4sfVA%3D&userId=gDhKfz4i&zoomparams> [accessed 17<sup>th</sup> October 2011]

Figure 7: Steven SPIELBERG. 2001. *Artificial Intelligence: A.I.* [film still]. Available at :

<http://filmstills.net/firms.com/artific1/index.html> [accessed 14 February 2017].

Figure 8: Sergei M EISENSTEIN. 1944. *Ivan Grozny I* [film still]. From: Roland Barthes. 1977. 'The Third Meaning' (image VII). In *Image Music Text*. (Trans. and ed. Stephen Heath). London: Fontana Press, pp. 52-68.

Figure 9: *Troy Game*. Choreography by Robert North. London Contemporary Dance Theatre.

Performer: Darshan Singh Bhuller. Photographer Graham Brandon 1986. Available at:

<http://www.vam.ac.uk/content/articles/h/black-dance>. [accessed 26 May 2011]

Figure 10. Vivienne WESTWOOD. 2012. Couture collection shown in Beijing September 2012.

Photographer unknown. Available at: <http://www.thestyleexaminer.com/2012/09/vivienne-westwood-shows-couture.html> [accessed August 30<sup>th</sup> 2018].

Figure 11: Darshan Singh BHULLER (Performer). *Troy Game*. Choreography by Robert North. London Contemporary Dance Theatre. Photographer Graham Brandon 1986. Available at: <http://www.vam.ac.uk/content/articles/h/black-dance>. [accessed 26 May 2011].

Figure 12: Brendan BYRNE. 2008. *Nutters on the Moor*. Private collection: Ben Carver.

Figure 13: Kader ATTIA. 2006. *Arabesque* [mural, detail]. Paris: Palais de Tokyo. Exhibition 20 January to 25 May 2006: *Notre Histoire*. Photograph taken by Magda Tyzlik-Carver 23 February 2006.

Figure 14: Bumblebee on lavender plants. June 2011 at The Eden Project, Cornwall. Photograph by the author.

Figure 15: Light bulb shelf display in large supermarket. June 2016 Asda, Penryn, Cornwall. Photograph by the author.

Figure. 16. #madeincornwall on Instagram 30 August 2018. [screenshot by the author]

## Sample List of References – continuous

COOK, Daniel Thomas. 2008. 'The Missing Child in Consumption Theory'. *Journal of Consumer Culture*, 8(2), pp. 219-243.

CURTIS, Adam. 2007. The Trap: What Happened to Our Dreams of Freedom? Part I: Fuck You Buddy [video: DVD]. BBC 2, 11 March 2007.

HATCH, Barney. 2005. Telephone conversation with Simon Templar, 1 August 2005.

MEADES, Jonathan. 1990. *In Search of Bohemia*. Available at: <http://uk.youtube.com/watch?v=yUH62mXuT6I> [accessed 8 August 2018].

NAUGHTIE, Jim. Presenter on *The Today Programme* [radio broadcast]. BBC Radio 4, 23 July 2008.

PLATO. 2003. *The Republic*. 2<sup>nd</sup> edn. trans. H. D. P. Lee. London: Penguin.

PAPANEK, Victor. 1974. *Design for the Real World: Human Ecology and Social Change*. St Albans: Paladin.

THOMPSON, E. P. 1966. *The Making of the English Working Class*. New York: Vintage Books.

## Sample List of References - in sections

### Bibliography

BETANCOURT, Michael. 2006. 'Same as it ever was: Acts of Digital Re-Authoring'. *VJ Theory.net* [online]. Available at: [http://www.vjtheory.net/web\\_texts/text\\_betacourt.htm](http://www.vjtheory.net/web_texts/text_betacourt.htm) [accessed 22 July 2008].

DANAHER, P. (ed.) 1998 *Beyond the Ferris Wheel*. Rockhampton: CQU Press.

PLATO. 2003. *The Republic*. 2<sup>nd</sup> edn. trans. H. D. P. Lee. London: Penguin.

SZASZ, Thomas. 1999. 'Ceremonial Chemistry'. In Mike Jay (ed.) *Artificial Paradises: A Drugs Reader*. London: Penguin, 278-282.

TOLSTOY, Leo. 2006. *Anna Karenina* (1877) Trans. Richard Pevear & Larissa Volokhonsky. London: Penguin.

ŽIŽEK, Slavoj. 2008a. *In Defense of Lost Causes*. London: Verso.

[Notice that text sources, even if accessed online, are given here.]

### **Filmography**

BOYLE, Danny. 2002. *28 Days Later* [video: DVD].

CAMMELL, Donald and ROEG, Nicholas. 1970. *Performance* [video: VHS].

HAGGIS, Paul. 2004. *Crash* [video: DVD].

### **Websites**

GUARDIAN FILM. Available at: <http://www.guardian.co.uk/film> [accessed 25 June 2008].

IMDB. Available at: <http://www.imdb.com/> [accessed 26 August 2008].

METACRITIC. Available at: <http://www.metacritic.com/> [accessed 21 June 2008].

MOVIE REVIEW. Available at: <http://movie-review-sites.choice-review.com/> [accessed 26 June 2008].

[These sites are in the websites section because you are interested in them as websites – for their design, the editorial policy, the organisation of material, etc. If you are using a particular review by an author, it would belong in the bibliography, under the author's name.]

## **ASK referencing advice**

If you have a query about a particular reference you can email us [ask@falmouth.ac.uk](mailto:ask@falmouth.ac.uk). There is online advice via StudyHub. If you would like an individual tutorial on referencing (40 minutes) please read this guide first and then book via the ASK website ([ask.fxplus.ac.uk](http://ask.fxplus.ac.uk)) or StudyHub.

## **Make referencing easier...**

We recommend the use of Refworks (Falmouth) to collect and collate your research and output your list of references. For training and more information see StudyHub. Free online tools such as Zotero or Mendeley are also very useful – make sure you select Falmouth University as your Harvard style.

## **Bibliography (for this guide)**

BRITISH STANDARDS INSTITUTION. 2010. *BS ISO 690:2010: Information and documentation: Guidelines for bibliographic references and citations to information resources*. London: BSI.

NEVILLE, Colin. 2007. *The Complete Guide to Referencing and Avoiding Plagiarism*. Maidenhead: Open University.

NORTON, Lin and Edd PITT, with Kathy HARRINGTON, James ELANDER and Pete REDDY. 2009. *Writing Essays at University*. London: WriteNow CETL.

## Top Tips

- ⇒ **Check** the assignment brief and your course guidelines for instructions about referencing formats and styles
- ⇒ Some courses at Falmouth (for example in English and Creative Writing) use **MHRA – not Harvard**. Business and computing courses may use multiple styles – **check!**
- ⇒ This is a printed version of material which is easily accessible **online** via the StudyHub. You will also find our short video guides to referencing which are really popular.
- ⇒ Allow plenty of time to compile and collate references – **it can take ages!**
- ⇒ It is worth spending some time becoming **familiar** with the layout of the guide and **bookmarking** key sections so that when you are busy researching and writing you can turn straight to the parts you need.
- ⇒ Referencing software such as **Zotero** or **Mendeley** allow you to collect and keep references while you are researching and generate a bibliography for you. See StudyHub referencing section. [StudyHub.fxplus.ac.uk](http://StudyHub.fxplus.ac.uk)
- ⇒ Zotero’s new tool **Zbib** is a better alternative to Citethisforme.
- ⇒ Although we encourage the use of software tools to help with the hard work, you still need to **understand referencing**. None of the referencing software works perfectly and they often fail to deal adequately with tricky or unusual sources.
- ⇒ If you can’t find the answer you need in this guide then please email [ask@falmouth.ac.uk](mailto:ask@falmouth.ac.uk)
- ⇒ If you don’t understand this guide, find it difficult to use, or think that important information is missing, please **let us know** and we will consider revisions.