



THE UNIVERSITY OF  
**NORTHAMPTON**

# ***Referencing Guide***

***Questions  
&  
Answers***

***Running notes style***

Produced by  
***Library and Learning Services***

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# Referencing - Questions & Answers

The aim of this document is to offer an introduction to the practice of referencing published material to anyone who is starting to write essays/reports for academic purposes. The 'question & answer' format is used so that the reader can easily check areas of specific concern to them. After reading these 'questions & answers' you should be able to:

- understand the need for, and how to use, reference systems (specifically the Running Notes style)
- indicate others writers' ideas in your own work using accepted citation style
- format appropriate references correctly from these citations
- deal with a range of common and less common bibliographic and electronically formatted material

Look out for this Nb. sign: -

## **Nb.**

- this indicates *important notes* which highlight specific aspects of style or referencing practice.

## **Q. What is referencing?**

## **A.**

When preparing a piece of written work you will inevitably come across other peoples' ideas, theories or data which you will want to make reference to in your own work. Making reference to others is called '**citing**', and the list of these authors' works are given at the end of a piece of written work in the form of a '**reference list**'.

The process of citing authors (and the associated reference list) can be done in a number of styles. This guide describes the **Running Notes style** as described in the British Standard *BS5605 - Citing*

*and Referencing Published Material* (British Standards Institution, 1990).

Whichever system is adopted, one golden rule applies:

**\*\*\* *be consistent in everything you do!* \*\*\***

This consistency applies to format, layout, type-face and punctuation.

## **Q. Why reference?**

### **A.**

It is the normal academic convention to reference material you have read from the existing scholarly body of knowledge that exists in your subject area. To write in an 'academic' way you must refer to this information to show where it has come from, and use it to construct your answer to the question posed by the essay or other piece of academic work. An essay without references in the text and a full reference list at the end would not normally be considered 'academic'. So in the broadest sense you reference for a number of reasons:

- To support an argument, to make a claim or to provide 'evidence'
- To acknowledge other peoples' ideas or work correctly
- To show evidence of the breadth and depth of your reading
- To avoid plagiarism (i.e. to take other peoples' thoughts, ideas or writings and use them as your own), (*see page 26*)
- To allow the reader of your work to locate the cited references easily, and so evaluate your interpretation of those ideas
- To avoid losing marks!

## Q. What is the difference between a reference list and a bibliography?

### A.

The **reference list/works cited** are the items you have made direct reference to in your essay. These items are organized NUMERICALLY by the order that a reference appears in your text. Your reference list can appear either as a list at the end of your essay (Endnote method) or at the bottom of the page the reference appears on (Footnote method).

Also, during the course of your preparatory reading you may use material that has been helpful for reading around the subject, but from which you do not make specific reference to in your essay. It is important to acknowledge this material. Under the heading '**bibliography or works consulted**' list all these items (including the items in your reference list). This time the list needs to be organized alphabetically by author, regardless of whether it is a book or journal. Include this list *after* the reference list.

### Nb.

Confusingly some people call the 'reference list' the 'bibliography' (and only use one list). No one is right or wrong in doing either, often institutional convention will determine some aspects of style.

## Q. How do I present referred material in my essay?

### A.

You present material in two main ways:

- *Paraphrasing or summarizing* text that you have read – this is the most common way to use material. Putting the **ideas into your own words** (in the context of answering the question) and then stating where that information came from (see next section). Paraphrasing and summarizing is a skill that needs to be practiced and developed.
- *Quoting material directly* from its source – word for word as it was in its original form (See page 13). It is less usual to do this. Your essay should not be a 'cut

and paste' exercise using other peoples' words. Use quotations only when you have to use the text in its original form or for presenting a longer quote which you use to highlight and expand on ideas or issues in your essay.

## **Q. How do I cite authors in my essay?**

### **A.**

The **Running Notes Style** (sometimes known as the 'footnotes system') uses superscript Arabic numerals e.g. <sup>3</sup> for notification of a citation or reference. The number correlates directly with either the footnote at the bottom of the page, or the endnote reference list at the end of the essay. Numbers should be assigned in the order that the references appear in your text and should be placed **after** commas and full stops, but **before** colons and semicolons. If you want to simultaneously cite more references include both, or all reference numbers.

### **E.g.**

...Jones has suggested that body image is related to self-esteem,<sup>1</sup> however many experts believe that negative body image is related to media portrayal.<sup>2 3</sup>...

Use this form in the middle of a sentence or at the end of a paragraph. You can also use references when you've not named the author in the text, but have quoted an idea. The example above shows two different ways of including quotations within your text; firstly with and secondly without a named author.

## **Q. What rules apply if there is more than one author?**

### **A.**

If there are **TWO** authors the names of both should be given in the reference list. If there are **more than two authors** the name of the first author only should be given, followed by the abbreviation *et al* (meaning 'and others').

### **E.g.**

<sup>4</sup> Smith, L. *et al.* (1990) *Japanese art: masterpieces in the British Museum*. London: Bloomsbury.

## Nb.

*et al* is in italics and is followed by a full stop.

Within the **bibliography** it is best practice to include **all** the named authors for your reference.

## E.g.

Smith, L., Harris, V. and Clark, T. (1990). *Japanese art: masterpieces in the British Museum*. London: Bloomsbury.

## Q. What will my reference list look like?

## A.

Everything you cite in your essay will be listed in the order they appear in the text and **include** the exact page number.

## E.g.

<sup>1</sup> Gowing, L. and Hunter, S. (1989) *Francis Bacon*. London: Thames and Hudson, p.2.

<sup>2</sup> Smith, L., Harris, V. and Clark, T. (1990). *Japanese art: masterpieces in the British Museum*. London: Bloomsbury, p.23.

<sup>3</sup> Barnes, C. (1994) *Fashion illustration*. London: Little, brown, p. 43.

<sup>4</sup> Saltz, J. (2007) Theory of the market. *Flash Art (international edition)*. **40**, p. 91.

<sup>5</sup> Reynolds, N. (2007) Tate plans retrospective to rehabilitate Millais. *The Daily Telegraph*. 16th May, p.3.

<sup>6</sup> Berger, J. (1991) *About Looking*. New York: Vintage Books, p.12.

<sup>7</sup> Gombrich, E. H. (2002) *Art and illusion*. 6th ed. London: Phaidon, p.11.

<sup>8</sup> Brothwell, D. (ed.) (1976) *Beyond aesthetics*. London: Thames and Hudson, p.194.

A **bibliography** will have the same information as you reference list but will be in alphabetical order by author surname, if there are two articles by the same author then sort them by year of publication. You do not include page numbers for books, however you should include the page ranges for journal articles.

Barnes, C. (1994) *Fashion illustration*. London: Little, brown.

Berger, J. (1991) *About Looking*. New York: Vintage Books.

Brothwell, D. (ed.) (1976) *Beyond aesthetics*. London: Thames and Hudson.

Gombrich, E. H. (2002) *Art and illusion*. 6th ed. London: Phaidon.

Gowing, L. and Hunter, S. (1989) *Francis Bacon*. London: Thames and Hudson.

Reynolds, N. (2007) Tate plans retrospective to rehabilitate Millais. *The Daily Telegraph*. 16th May.

Saltz, J. (2007) Theory of the market. *Flash Art (international edition)*. **40**, pp. 90 - 93.

Smith, L., Harris, V. and Clark, T. (1990). *Japanese art: masterpieces in the British Museum*. London: Bloomsbury.

## **Nb.**

You will be using various information formats in your assignments and guidelines for how to reference them can be found in sections 2 and 3 of this guide, however it is **essential that you are CONSISTENT** with your referencing within each format, e.g. book, journal, webpage, film.

**Q. Where do I find the exact information that I need for my list of references?**

## **A.**

Usually from the book title page (or reverse title page) of the book or document you are citing. For journal articles this information is on the contents pages, front page or individual article page. Remember though:-

- The *order* of authors' names should be retained

- Cite the first named *place* of publication for books
- Edition dates in books are *not* reprint dates (new editions will have new text and must be cited as such). The copyright sign will often indicate the date of publication
- Web pages may not appear to offer the information you need – see if there is a ‘home page’ or an ‘about us/contact us’ link or something similar as these may include ‘publication’ details

If your material has not originated from a commercial publisher and lacks obvious title page data, then the appropriate information should be gleaned from any part of the printed publication, if you can say with some certainty that it fulfils the required criteria for your reference list.

### **Nb.**

Remember to keep the full reference details for written notes you take from books and to also note the reference details of any items you have used which you have borrowed from the library or photocopied.

### **Q. Is an editor cited in the same way as an author?**

### **A.**

Yes. But make sure that it is the editor you are citing as the originator of the text, *not* one of the chapter writers (see page 11).

In the **reference list** you should indicate editorship by using the appropriate abbreviation, e.g. ed. if the text has only one editor or eds. if there is more than one editor.

### **E.g.**

<sup>5</sup> Brothwell, D. (ed.) (1976) *Beyond aesthetics*. London: Thames and Hudson, p.194.

Or:

<sup>6</sup> Naremore, J. and Brantlinger, P. (eds.) (1991) *Modernity and mass culture*. Bloomington: Indiana University Press, p. 12.

**Q. What do I do if I can't find a named person as the author or editor?**

**A.**

Sometimes it is impossible to find a named individual as an author. What has usually happened is that there has been a shared or 'corporate' responsibility for the production of the material. Therefore the 'corporate name' becomes the author (often called the '**corporate author**').

Corporate authors can be:

Government bodies  
Companies  
Professional bodies  
Clubs or societies  
International organizations

**E.g.**

<sup>7</sup> Goat Island (2000) *Goat Island: schoolbook 2*. Chicago: Goat Island.

**Nb.**

For journal articles without authors the journal **title** becomes both author and cited journal title.

**Q. What do I do if I want to refer to a part or chapter of a book? (edited)**

**A.**

An edited book will often have a number of authors for different chapters (on different topics). To refer to a specific author's ideas (from a chapter) cite or quote them (the chapter writer) - not the editors. In your **reference list** indicate the chapter details/title *and* the book details from which it was published.

## E.g.

<sup>8</sup> Gaiger, J. (2004) Approaches to cubism. In: Edwards, S. and Wood, P. (eds.) *Art of the avant-gardes*. London: Open University Press, p. 136.

## Nb.

Note the use of '**In**' to link the chapter to the book and the use of **page numbers**. Whitehead would appear as the author in the reference list. The year of publication is given once.

In your **bibliography** you would have the same information as in your reference list but include the page range for the chapter.

## E.g.

Gaiger, J. (2004) Approaches to cubism. In: Edwards, S. and Wood, P. (eds.) *Art of the avant-gardes*. London: Open University Press, pp. 135-156.

## Q. What do I do if I want to cite an author that someone else has cited?

## A.

A journal article or book someone else cites that you have not seen is called a '**secondary source**'. You should:

- try and find this source for yourself and cite it in the normal way. It is important if you are criticising ideas that you do it 'first hand'
- if you cannot locate the secondary source, you may cite it in your essay using the reference that is provided in your 'primary source'

In your **reference list** you must link these two items with the term 'cited in'. The format is:

Author of original work's surname, initials. (Year of original publication) Title of original work. Place of publication: Publisher, Page number in original work. Cited in Author/editor surname, initials. (Year) *Title*. Place of publication: Publisher, page number.

## E.g.

... There really is no such thing as art. There are only Artists<sup>9</sup>

<sup>9</sup> Gombrich, E. H. (1984) *The story of art*. Englewood Cliffs, NJ: Prentice-Hall, p. 4. Cited in Shiner, L. (2001) *The invention of art*. Chicago: University of Chicago Press, p. 12.

## Nb.

Only the primary source title is italicised and both years are included.

In your **bibliography** the same format should be used, but without the page numbers.

Gombrich, E. H. (1984) *The story of art*. Englewood Cliffs, NJ: Prentice-Hall. Cited in Shiner, L. (2001) *The invention of art*. Chicago: University of Chicago Press.

## Q. How do I use quotations?

Most referencing involves putting the information you have read into your own words within the context of your answer. Quotes are sometimes used but should, in most instances, be kept to a minimum. There are two ways to present both SHORT and LONG quotations.

## A.

To reference a short quotation you have used within your text (no more than one line) use quotation marks, and put your reference number after the punctuation.

To direct your reader to a short quotation (no more than one line) from your source material it is normal to put your reference number directly after the quotation marks:

## E.g.

... whilst 'traditional textbooks and popular histories have often given us a one-sided picture of the typical painter of sculptor'<sup>3</sup>

## Nb.

It is necessary to indicate the page number in the reference list.

**Longer quotes** should be:

- preceded by a colon
- indented from your main text (tabbed in at the side)
- single spaced on typed documents
- *not* have quotation marks

### **E.g.**

If the Greeks and Romans did not have our categories of fine art or the artist, did they perhaps look upon sculpture, poetry or music with the kind of contemplative detachment we call aesthetic? There are two reasons to think not. First, most of the things we classify as Greek or Roman fine art were thoroughly embedded in social, political, religious, and practical contexts, such as the competitive performance of tragedies at the Athenian festival to Dionysius.<sup>10</sup>

### **Nb.**

Page numbers on web pages do not normally appear. If you are quoting from a web page it is helpful to include an indication of where the quote can be found (equivalent to the page number in the text) so give line or screen numbers e.g. use [45 lines] or [approx. 5 screens].

**Q. How do I distinguish between two items by the same author in the same year?**

### **A.**

Occasionally authors publish two or more book or journal articles in any given year, each article requires a separate mention in the **reference list** in numerical order.

### **E.g.**

...Johnson<sup>11</sup> has progressed both experimental and practical aspects of graphic design technology to the point where they provide a serious challenge to traditional tools and designers<sup>12</sup> ...

In your **bibliography** your references are listed, first alphabetically by author surname, then chronologically, and finally alphabetically by title. So if you are referencing two articles or books that an author published in one year you will list these alphabetically by title.

## E.g.

Gombrich, E. H. (1982) *The image and the eye ...*

Gombrich, E. H. (1995) *Shadows: the depiction of cast shadows...*

Gombrich, E. H. (1991) *The story of art...*

Same authors' with a different year are listed earliest year first in the bibliography.

## Q. What do I do if publication details are not given?

## A.

Occasionally you will come across documents that lack basic publication details. In these cases it is necessary to indicate to your reader that these are not available. A series of abbreviations can be used and are generally accepted for this purpose:

- author/corporate author not given                      use [Anon.]
- no date    use [n.d.]
- no place (sine loco)    use [s.l.]
- no publisher (sine nomine)                                      use [s.n.]
- not known    use [n.k.]

For web pages it is often necessary to look beyond the page you are referencing (see page 21) to the 'Home Page' for the whole site or at a link like 'About Us' from that home page. Dates are often given at the bottom of web pages.

## Section Two - Formats for Printed Material

There are many different types of material that you may use that will need referencing. Each different material format has an accepted 'style' for presentation within the reference list and/or bibliography.

The following examples give the format style and are followed by an example. They are broadly separated into 'printed' and 'electronic' material.

Remember to:

- use the correct source information for all your references (See page 9) e.g. book title page
- use the same punctuation consistently in each kind of format

### **Nb.**

Note the consistency of use of *italics* for titles. Italics is the preferred format but it is acceptable to underline.

## **2. Printed Material**

### **2.1 Books**

#### **Reference List:**

Author/editor surname, initials. (Year) *Title*. Edition. Place of publication: Publisher, Page number.

#### **E.g.**

<sup>13</sup>Gombrich, E. H. (1994) *Meditations on a hobby horse*. 4th ed. London: Phaidon, p. 103.

#### **Bibliography:**

Author/editor surname, initials. (Year) *Title*. Edition. Place of publication: Publisher.

#### **E.g.**

Gombrich, E. H. (1994) *Meditations on a hobby horse*. 4th ed. London: Phaidon.

## Nb.

- The title is in italics
- The date is the year of publication *not* printing.
- The edition is only mentioned if other than the first.
- The place of publication is the City *not* the Country (normally the first stated).
- Authors' names can be in all capitals *or* first letter capital then lower case.

## 2.2 Journal article

### Reference List:

Author surname, initials. (Year) Title of article. *Journal Name*. **Volume number**, issue or part number, page number.

### E.g.

<sup>14</sup> Kavky, S. (2005) Authorship and identity in Max Ernst's Loplop. *Art History*. **28** (3), p. 359.

### Bibliography:

Author surname, initials. (Year) Title of article. *Journal Name*. **Volume number**, issue or part number, first and last page number.

### E.g.

Kavky, S. (2005) Authorship and identity in Max Ernst's Loplop. *Art History*. **28** (3), pp. 357 - 385.

## Nb.

Journal name is italicised, **not** the article title. The journal volume number is in **bold**.

It is also acceptable to use the terms 'vol. and no.' e.g. Vol. 37, no.3, pp. 21-25.

## 2.3 Corporate Author

Format is the same as for a book, but uses the 'corporate' (company, business, organisation) author in place of a named author.

**E.g.**

**Reference list:**

<sup>15</sup> Walker Art Center. (1967) *Art of the Congo*. Minneapolis: Walker Art Center, p. 2.

**Bibliography:**

Walker Art Center. (1967) *Art of the Congo*. Minneapolis: Walker Art Center.

## **2.4 Government Publications**

Available data may vary for these, but where possible include the following:

**Reference List:**

Government Department/Institute. Subdivision of department/institute (if known). (Year) *Title of document*. (Name of chairperson if it is a committee.) Place of publication: Publisher, Page number.

**E.g.**

<sup>16</sup> Arts Council. (2007) *Creative services: using the arts to improve opportunities for young Londoners*. (Chairperson: Elizabeth Crump.) London: Arts Council, p. 20.

**Bibliography:**

Government Department/Institute. Subdivision of department/institute (if known). (Year) *Title of document*. (Name of chairperson if it is a committee.) Place of publication: Publisher.

**E.g.**

Arts Council. (2007) *Creative services: using the arts to improve opportunities for young Londoners*. (Chairperson: Elizabeth Crump.) London: Arts Council.

## 2.5 White or Green papers

### Reference list:

Department Name (year) *Title of paper*. ISBN, Command Number.  
Place: Publisher, Page number.

### E.g.

<sup>17</sup> Department Culture Media and Sports (2002) *Arts Development*.  
ISBN: 0101553323, Cm.5533. London: HMSO, p. 3.

### Bibliography:

Department Name (year) *Title of paper*. ISBN: 0987654321. Place:  
Publisher.

### E.g.

Department Culture Media and Sports (2002) *Arts Development*.  
ISBN: 0101553323, Cm.5533. London: HMSO.

## 2.6 Conference papers

Conference papers are often published in book form or as a special issue of a journal. It is necessary to include the name, place and date of the conference.

### Reference list:

Author, Initial. (Year) Title of conference paper. *In: conference proceedings title, including date*. Place of publication: Publisher, Page number.

### E.g.

<sup>18</sup> Foster, H. (1994) The artist as an ethnographer? *In: Global visions: towards a new internationalism in the visual arts, London, 1941*. London: Kala Press & The Institute of International Visual Arts, p.12.

### Bibliography:

Author, Initial. (Year) Title of conference paper. *In: conference proceedings title, including date*. Place of publication: Publisher.

## E.g.

Foster, H. (1994) The artist as an ethnographer? *In: Global visions: towards a new internationalism in the visual arts, London, 1941.* London: Kala Press & The Institute of International Visual Arts.

## 2.7 Newspapers

### Reference list:

Journalist name, initial. (Year) Title of news item. *Name of newspaper.* Date. Page number.

## Nb.

Name of newspaper is *italicised*.

## E.g.

<sup>19</sup> Crompton, S. (2007) Look to our festivals for the best of British the Arts column. *The Daily telegraph.* 11 July, p. 31.

### Bibliography:

Journalist name, initial. (Year) Title of news item. *Name of newspaper.* Date.

## E.g.

Crompton, S. (2007) Look to our festivals for the best of British the Arts column. *The Daily telegraph.* 11 July.

## Nb.

If it is a news article and does not attribute an author the newspaper name is used instead of the author in the reference list and bibliography.

## E.g.

<sup>20</sup> The Times (2007) Claude Pompidou. *The Times.* 11 July, p 53.

## 2.8 Legislation

### Law Reports

#### **Nb.**

Dates are given in square brackets, not round.

Names of parties involved in case. [Year] Volume number/Abbreviated name of law report/Page number on which report starts.

#### **E.g.**

Holgate v Duke [1984] 2 All ER 660

#### **Nb.**

Use the same format for both your reference list **and** your bibliography.

### Statutes

The usual method of citing an Act of Parliament is to cite its title in your text.

#### **E.g.**

The Data Protection Act<sup>21</sup> ...

Normally the country of origin is regarded as the 'author', but this is not always stated if you are discussing the law of the land you are actually in. The format for your reference list **and** bibliography is therefore:

Title of statute, year of statute. Place of publication: publisher.

#### **E.g.**

<sup>21</sup> Data Protection Act 1984. London: HMSO.

#### **Nb.**

If you are quoting directly from a statute then in your reference list you will need to include a page number, this is omitted in your bibliography.

## **Statutory Instruments**

It is not necessary to put the country of origin if it is the UK. The format for both the reference list and bibliography would be in this form:

Short title of the statutory instrument. Year (SI year: number).  
Place of publication: Publisher.

### **E.g.**

<sup>22</sup> Lobster pots (size regulations). 1989 (SI 1989: 1201). London: HMSO.

Again if you are quoting directly from a statutory instrument then include a page number in your reference list.

## **2.9 Theses**

### **Reference list:**

Author, initials. (Year) *Thesis title*. Level of thesis. Awarding Institution, Page number.

### **E.g.**

<sup>23</sup> Foster, A. (1999) *Absurd communication: the use of language and communication in the early plays of Beckett and Ionesco*. BA. Thesis, Nene University College, p. 21.

### **Bibliography:**

Author, initials. (Year) *Thesis title*. Level of thesis. Awarding Institution.

### **E.g.**

Foster, A. (1999) *Absurd communication: the use of language and communication in the early plays of Beckett and Ionesco*. BA. Thesis, Nene University College.

## 2.10 Patents

This format, for both your reference list and bibliography, starts with the patent applicant and should include the country, patent number and full date.

Patent applicant. (Year) *Title of patent*. Name of author/inventor. Country of patent, serial number. Date of application.

### E.g.

<sup>24</sup> Mitsui Toatsu Chemicals Inc. *Dyeing by acid dyes*. Author: F. Fujii. Japan patent application 6988, 3951969. 2 October 1972.

## 2.11 British Standards

### Reference List:

Corporate author. (Year) *Title of standard*. Number of standard. Place: Publisher, Page number.

### E.g.

<sup>25</sup> British Standards Institute. (1989) *References to published materials*. BS1629. London: BSI, p. 3.

### Bibliography:

Corporate author. (Year) *Title of standard*. Number of standard. Place: Publisher.

### E.g.

British Standards Institute. (1989) *References to published materials*. BS1629. London: BSI.

## 2.12 Maps

Surname of creator, initials (may be mapmaker, cartographer, compiler etc.) (Year) *Title*. Scale (normally given as ratio). Place of publication: publisher.

## E.g.

<sup>26</sup> Jones, H. (1953) *East Anglia: North* 1:10,000. Peterborough: Grove.

If the name of the creator/originator is not known use the **title** of the map in its place.

For **Ordnance Survey** maps use this format:

Ordnance Survey (Year) *Title of map*. Sheet Number, Scale. Series. Place of publication: publisher.

## E.g.

<sup>27</sup> Ordnance Survey (1997) *Land's End & Isles of Scilly*. Sheet No. 203, 1:50,000. Landranger Series. Southampton: Ordnance Survey.

## Nb.

Use the same format for both your reference list **and** your bibliography.

## 2.13 Diagrams

These should be referenced in the same way that you reference a long direct quote (see page 14) the superscript number should be placed at the end of the diagrams title

## E.g.

Figure 1: Diagram showing the Reconstructed plan, Hildesheim Cathedral<sup>28</sup>

You can then use the appropriate format to reference the published work that the diagram has been quoted from.

## E.g.

### Reference List:

<sup>28</sup> Janson, H. W. and Janson, A. F. (1997) *History of art for young people*. 5<sup>th</sup> ed. New York: Harry N. Abrams Inc., p. 167.

### **Bibliography:**

Janson, H. W. and Janson, A. F. (1997) *History of art for young people*. 5<sup>th</sup> ed. New York: Harry N. Abrams Inc.

### **Nb.**

You may want to include a separate list of the diagrams or figures included within your essay.

## **2.14 Works of Art**

### **Illustrated in a published format**

If you are referring to a work of art illustrated in a published format then in the text of your essay identify the art work

### **E.g. Illustration from a book**

"The painting 'Vase with twelve sunflowers'<sup>29</sup>..."

The work of art can then be referenced using the correct format dependant upon whether the illustration is from a book, journal or web resource.

### **E.g.**

#### **Reference List:**

<sup>29</sup> Gombrich, J. (1972) *The work of Vincent Van Gogh*. Cambridge: Cambridge University Press, p. 48.

#### **Bibliography:**

Gombrich, J. (1972) *The work of Vincent Van Gogh*. Cambridge: Cambridge University Press.

### **E.g. Illustration from the web**

Exhibitions at the Tate gallery have included artworks such as 'Artist in his studio'<sup>30</sup>..."

## E.g.

### Reference List:

<sup>30</sup> Tate Online. *Tate Modern Current Exhibitions: UBS openings* [online]. Available from: <http://www.tate.org.uk/modern/exhibitions/drawings/default.shtm> [Accessed 17<sup>th</sup> August 2007]

### Bibliography:

Tate Online. *Tate Modern Current Exhibitions: UBS openings* [online]. Available from: <http://www.tate.org.uk/modern/exhibitions/drawings/default.shtm>.

### Unpublished

If you are referring to a work of art not found illustrated in a published format you can reference an original you have seen in a gallery or museum using the format below.

Artist, Initials. *Title of the work of art*. Medium/support of the work, date. Name of institution holding the work of art, City: country work is held.

## E.g.

<sup>31</sup> Picasso, P. *Crouching woman*. Oil drawing on plywood, 1946, Musee Picasso, Antibes.

## Nb.

Works of art are not normally included in the bibliography. If, however, you have referred to a work of art appearing in a published format then you need to include the details in your bibliography.

### Including published illustrations within your text

If you are including a copy of the artwork within your text, ensure that you are obeying copyright law, and be sure to acknowledge where the picture came from in the same way you would with a diagram.

## E.g.

Figure 3. *Crouching woman*.<sup>31</sup>

## Section Three - Formats for Electronic and other Material Types

### 3.1 Videotape

#### **Nb.**

Use the same format for both your reference list and your bibliography.

For off-air (recorded from television programmes) recordings use:

Broadcast company (Year) *Title of programme*. Off-air recording. Transmission date. Format.

#### **E.g.**

<sup>32</sup> Channel Four (2006) *ArtShock: is bad art for bad people?*. Off-air recording. 13th March, 2006. DVD.

In your essay it is usual to refer to the recording by its title or director (e.g. *ArtShock*<sup>32</sup> discusses...).

For an off-air recording of a film use this format:

*Title* (Year film made) Person or body responsible for production. Off-air recording and date. Format.

#### **E.g.**

<sup>33</sup> *Artemisia* (1997) Directed by Agnes Merlet. Off-air recording 2000. Videotape.

In the text of your essay again refer to the title of the film or director: (e.g. *Artemisia*<sup>33</sup> OR ...can be seen through the film of Agnes Merlet<sup>33</sup>).

### 3.2 Film

*Title*. (Year). Person or body responsible for production. Running time. Production company. Place of production or publication (if known). Format.

## E.g.

<sup>34</sup> *Artemisia* (1998) Directed by Agnes Merlet. 92 mins. Tartan. Videotape.

## Nb.

It is permissible to list films separately under a 'filmography list'.

## 3.3 Internet

### 3.3.1 World Wide Web

The principles for citing web pages are the same as for other types of media - use the following format for the reference list. The nature of web publication can often mean though that author names are missing and dates are vague or unavailable. The solution to this problem is to decide who is responsible for producing the web page (the originator) and they will then become the 'author'. It is often easier to find this information (and a date) if you look at the Home Page link for the site you are in or at the 'About Us' or 'Contact Us' type of links associated with that page.

#### Reference list:

Author/editor, initials. (Year) *Title* [online]. (Edition). Place of publication: Publisher (if ascertainable). Available from: URL [Accessed date].

Do not worry about omitting 'place and publisher' if they are not available.

## E.g.

<sup>35</sup> Malyon, J. *Art Cyclopedia: Salvador Dali* [online] Calgary: Art Cyclopedia. Available from: [http://www.artcyclopedia.com/artists/dali\\_salvador.html](http://www.artcyclopedia.com/artists/dali_salvador.html) [Accessed 27<sup>th</sup> July 2007]

The "Accessed date" is the date on which you viewed or downloaded the document. It may be subject to changes or updating and this allows for this possibility. Keeping a record of the document as you used it (if permissible) is recommended.

#### Bibliography:

Author/editor, initials. (Year) *Title* [online]. (Edition). Place of publication: Publisher (if ascertainable). Available from: URL.

### **E.g.**

Malyon, J. Art Cyclopedia: Salvador Dali [online] Calgary: Art Cyclopedia. Available from:  
[http://www.artcyclopedia.com/artists/dali\\_salvador.html](http://www.artcyclopedia.com/artists/dali_salvador.html).

## **3.3.2 Electronic Journal (WWW)**

Some journals are published solely on the internet therefore it is impossible to reference them in the same way as you would a print journal.

### **Reference list:**

Author, initials. (Year) Title. *Journal title* [online], volume (issue), location within host. Available from: URL [Accessed Date].

### **E.g.**

<sup>36</sup> Holmes, P. (2007) In your face. *ARTnews* [online], vol. 106 (6). Available from:  
[http://artnews.com/issues/article.asp?art\\_id=2292](http://artnews.com/issues/article.asp?art_id=2292) [Accessed 26th July 2007].

'Location within host' may have to be used to indicate where the item can be found within the cited address. For example the page, paragraph, or line number (when these are *fixed* within the document) e.g. 'pp19-29' or 'lines 120-249'. Other locations could be a specific labeled part, section or table, or any host-specific designation.

### **Bibliography:**

Author, initials. (Year) Title. *Journal title* [online], volume (issue), location within host. Available from: URL

### **E.g.**

Holmes, P. (2007) In your face. *ARTnews* [online], vol. 106 (6). Available from:  
[http://artnews.com/issues/article.asp?art\\_id=2292](http://artnews.com/issues/article.asp?art_id=2292) .

## **Nb.**

If a journal exists in both print and electronic form it is often simpler and clearer to use the print journal format for referencing the item, regardless of which item you have viewed.

### **3.3.3 CD-ROM and DVD**

Use the same format for both the reference list and bibliography. Author/editor, initials (Year) *Title*. [type of medium e.g. CD-ROM]. Place of publication: publisher (if ascertainable). Supplier. Identifying number (optional).

## **E.g.**

<sup>37</sup> Glendinning, H. & Etchells, T. (1998) *Nightwalks*. [CO-ROM] Sheffield: Forced Entertainment.

## **Nb.**

This format is for full-text CD-ROM/DVD and does not include CD-ROM bibliographic databases.

### **3.3.4 Mailbase/Listserve e-mail lists**

#### **Reference list:**

Author, Initials. Day Month year. Subject of Message. *Discussion List* [online] Available from: list e-mail address [Accessed Date]

## **E.g.**

<sup>38</sup> Biggam, C. P. 8<sup>th</sup> July 2007. Letracolor. *Colourstudies* [online] Available from: [jiscmail@jiscmail.ac.uk](mailto:jiscmail@jiscmail.ac.uk) [Accessed 27<sup>th</sup> July 2007]

#### **Bibliography:**

Author, Initials. Day Month year. Subject of Message. *Discussion List* [online] Available from: list e-mail address.

## **E.g.**

Biggam, C. P. 8<sup>th</sup> July 2007. Letracolor. *Colourstudies* [online] Available from: [jiscmail@jiscmail.ac.uk](mailto:jiscmail@jiscmail.ac.uk).

### **3.3.5 Personal Electronic Communication – E-mail**

Sender's Surname, Initials. (Sender's e-mail address), Day Month Year. *Subject of Message*. e-mail to Recipient's Initials, Surname (Recipient's e-mail address)

#### **E.g.**

<sup>39</sup> Haley, K. ([k.haley@pilton.co.uk](mailto:k.haley@pilton.co.uk)) 10<sup>th</sup> Aug 2006 *Modern art and artists*. e-Mail to C. Bond ([chris.bond@ntlworld.co.uk](mailto:chris.bond@ntlworld.co.uk))

#### **Nb.**

Personal communication via email need not be included in your bibliography.

### **3.3.6 Broadcast Media – TV/Radio Programmes**

*Series title*. (year). Title and number of episode. Transmitting organization and channel, full date and time of transmission.

#### **E.g.**

<sup>40</sup> *Imagine* (2003) Episode 1, The Saatchi phenomenon. TV, BBC1. 21<sup>st</sup> May, 1930 hrs.

Or:

<sup>41</sup> *Women's Hour* (2004) BBC Radio 4. July 29<sup>th</sup>, 1030 hrs.

Contributions within individual programmes should be cited as contributors:

<sup>42</sup> Blair, T. (2005) Interview. *In: Today Programme*. BBC Radio 4. May 1<sup>st</sup> 0810 hrs.

#### **Nb.**

Use the same format for both your reference list and your bibliography.

### 3.3.7 Musical Score

#### Reference list:

Composer (Year of publication ) Title of work. Editor(s) followed by ed. or any other arrangers, for example Scored by or Arranged by (note that the name is not written surname first). Place of publication, Publisher, Page number.

#### E.g.

<sup>43</sup> Mozart, W. A. (1983) Flute concertos: Concerto no. 2 in D, K. 314 and Andante in C, K. 315. T. Wye ed. Sevenoaks, Novello, p. 13.

#### Bibliography:

Composer (Year of publication ) Title of work. Editor(s) followed by ed. or any other arrangers, for example Scored by or Arranged by (note that the name is not written surname first). Place of publication, Publisher.

#### E.g.

Mozart, W. A. (1983) Flute concertos: Concerto no. 2 in D, K. 314 and Andante in C, K. 315. T. Wye ed. Sevenoaks, Novello.

### 3.3.8 Personal Communications; conversations, interviews or telephone calls

As this data has not been recorded anywhere (and is therefore not recoverable) details should only be recorded within the **reference list**.

Surname, Initials. Type of communication and who communicated to e.g. interview or personal communication), Date of communication.

## **E.g.**

... we need to `invest more money art and other cultural activities'<sup>44</sup>  
and until we do ...

<sup>44</sup> Jones, S. Interview by Joe Smith, 26<sup>th</sup> February 2001.

### **3.3.9 Seminar/Lectures or Lecturer's Notes**

Lecturer's surname, Initials. (year) *Title of Lecture*, Course and code. Place, Day, date month.

## **E.g.**

<sup>45</sup> Williams, B. (2004) *Introduction to modernism*. Fine Art, ART3321. University of Bramchester, Fri 12<sup>th</sup> August 2005.

## **Nb.**

Use the same format for both your reference list and your bibliography.

### **3.3.10 Notes taken by self at lecture**

Lecturer's surname, Initials. (year) Lecture Notes. [Description of Lecture Note, full date of lecture].

## **E.g.**

<sup>46</sup> Maxwell, J. (2003) Lecture Notes. [Notes from painting techniques lecture, Monday, 10<sup>th</sup> July].

## **Nb.**

Use the same format for both your reference list and your bibliography.

### 3.3.11 Unpublished Material

Some printed materials are not produced by recognisable publishers, and may not be widely available. In this case it is necessary to indicate this, and if the document is archival in nature, e.g. a manuscript or personal letter, its location should also be included.

Author surname, Initials. (Year), *Title*. Description of document, who produced it, Unpublished.

#### E.g.

<sup>47</sup> Lawder, C. (1987) *Artists of the East Midlands*. East midlands promotional leaflet, East Midlands development, unpublished.

#### Nb.

Use the same format for both your reference list and your bibliography.

## Section Four - Points to Remember!

4.1 Above all - be consistent in whatever method of referencing you use.

4.2 The main title of the document should be distinguishable - *italics* or underlined

4.3 Author(s) name(s) can be in capitals or lower case.

4.4 The date is the year of publication *not* printing.

4.5 For a book the edition is only mentioned if other than the first.

4.6 The place of publication is the city *not* the country.

4.7 Journal titles should be given in full.

4.8 Volume and part numbers can be:  
Vol. 25 no. 2                      **25 (2)**                      **25:2**

4.9 Page numbers can be written:  
p.33-39.    33-39.    pp.33-39.

## Section Five – Plagiarism and University Policy on Referencing

### Plagiarism

#### Statement on Plagiarism (from Student Code 1999)

The University unequivocally condemns plagiarism, which it considers to be comparable to falsifying data and cheating in an examination, and warns students that the Senate looks gravely upon incidents of plagiarism. Such incidents are classed as Academic Misconduct and are subject to the procedures further set out in the Student Code.

#### Definition

The University considers plagiarism involves an intention to deceive and entails the submission for assessment of work which purports to be that of the student but is in fact wholly or substantially the work of another. Since it is difficult to establish such an intention to deceive except through practice the University defines plagiarism in the following way.

*The University defines plagiarism as the incorporation by a student in work for assessment of material which is not their own in the sense that all or substantial part of the work has been copied without an attempt at attribution or has been incorporated as if it were the student's own when in fact it is wholly or substantially the work of another person.*

#### The University of Northampton Policy on Referencing

The University considers that referencing is an essential component of academic activity. It is a sound discipline for students, which requires them to demonstrate the provenance of their material and the sources of their argument. It should indicate their understanding of scholarship and enable them to recognise their place as learners in an academic discipline. Acknowledgement of the academic work of others emphasises the integrity of both the University's undergraduate and postgraduate study within the wider academic community.

Referencing is also vital in reinforcing the University's policy on plagiarism and in enabling students to understand the relevance and importance of that policy.

In promoting good practice in relation to referencing, the University considers it is more important that students understand 'why' they

should be referencing than that they are simply concerned with 'how' to reference.

As a result, the University thinks it is important to relate the practice of referencing to the academic requirements and expectations of a particular discipline rather than requiring slavish adherence to a uniform model.

The University therefore does not require adherence to a single standard form of reference. However, the University recognises the problems and concerns that referencing can occasion for students and therefore it considers that in order to simplify the problem of referencing for students there should be a limited number of models in operation in the University.

The University therefore issued the Referencing Guide which it would expect course teams to use, unless they can justify that it is inappropriate in relation to accepted external academic or professional practices in their area. Minor variations of practice are discouraged.

## Section Six - References

British Standards Institute. (1989) *British Standard recommendations for references to published materials*. BS1629. London: BSI.

British Standards Institute. (1990) *Recommendations for citing and referencing published material*. BS5605. London: BSI.

Gibaldi, J. (1988) *MLA handbook for writers of research papers*. 3rd ed. New York: Modern Language Association of America.

Holland, M., (2004). *Citing References: brief guide* [online]. Poole: Bournemouth University. Available from: [http://www.bournemouth.ac.uk/academic\\_services/documents/Library/Citing\\_References.pdf](http://www.bournemouth.ac.uk/academic_services/documents/Library/Citing_References.pdf) [Accessed 12 August 2005].

Li, X. and Crane, N. B. (1993) *Electronic style: a guide to citing electronic information*. London: Meckler.

Turabian, K.L. (1996). *A manual for writers of term papers, these, and dissertations*. 6<sup>th</sup> ed. London: University of Chicago Press.

***This guide is also available electronically via the University's Library Web pages at:***

<http://skillshub.northampton.ac.uk/2013/09/19/running-notes-referencing-guide/>