

Referencing – Section 3

More examples of citation and referencing

This section supplements section 2 and shows how to cite and reference other types of source.

1. Work by three or four authors
2. Work by more than four authors
3. Work with an editor or editors
4. More than one work by a single author
5. More than one work by a single author from a single year
6. More than one work by different authors
7. Translated book
8. Material you translate
9. Lecture notes
10. Book with multiple editions
11. Secondary referencing (source within a source)
12. Interview (TV, radio, magazine, online)
13. Blog Entry
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15. Dictionary or encyclopaedia entry
16. Exhibition or museum catalogue
17. Work in Galleries or Museums
18. Theatre / Dance performance
19. Music performance
20. Music score (published)
21. Audio recording
22. YouTube video
23. Podcasts
24. Online lecture – eg TedTalk
25. TV or magazine advertisement
26. Email, written or telephone correspondence
27. Facebook, Twitter etc
28. Government whitepaper
29. Act of parliament
30. Conference paper
31. Unpublished thesis / dissertation
32. Referring to material generated by questionnaires and/or interviews
33. Anything else...
34. Missing information
35. ASK referencing advice

1. Work by three or four authors

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

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

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

2. Work by more than four authors

You would use 'et al.' in both the citation and the reference. This is quite rare but does sometimes apply to co-written documents such as reports.

Citation: (Metz et al. 2007)

METZ, Bert et al. 2007. *Climate Change 2007 Mitigation*. Cambridge: Cambridge University Press.

3. Work with an editor or editors

References are most often to individual essays within an edited book – in which case it is the author of the essay that you would use for the citation and reference [see 6.2]. 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, P. (ed.) 1998 *Beyond the Ferris Wheel*. Rockhampton: CQU Press.

4. More than one work by a single author

If you are working closely with an author, you will probably read more than one work by her or him. 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).

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

The sources are separate, so would be referenced separately.

5. 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).

Or: Žižek describes the way that the western media simplify the relationship between China and Tibet (2008b).

Reference:

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].

6. More than one work by different authors

Sometimes, you will want to show that a position has been taken by more than one author, a good thing to do if you want to show that it is a well-established position. 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 separately.

7. Translated book

Information on the translator should be provided. 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.

8. Material you translate

If you are confident to translate from another language into English, this enables you to comment on primary and secondary material in other languages.

Citation:

[...] which Skorupki refers to as "the triple bind" [my translation] (2003: 39).

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 – unless you wanted to present a

translation which was more accurate than the one given. (The references below don't correspond to the citations above.)

References:

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

VOYER, Jean-Pierre. 1971. *Discretion est Mère de Valeur* [*Discretion is the Mother of Value* (My translation)]. Paris: Editions Champ Libre.

9. Lecture notes

Your lecturers have probably given you concise definitions of terms, overviews of movements, concepts etc. which you may want to use in your writing. Lecture notes are not the best source to cite and reference however – which is not a comment on the quality of lectures of course! 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 traceable source. (For referencing online lectures see number 23 below). If you do decide to cite and reference lecture notes, it would look like this:

Citation:

... (Creighton-Balfour 2007).

Reference:

CREIGHTON-BALFOUR, Yola. 2007. 'Arts and Crafts' [lecture]. Histories and Theories, Level 1 undergraduate. Falmouth: University College Falmouth, 18 November 2007.

10. Book with multiple editions

This information goes in the same place as the translator (above). It can be tricky to establish which edition you are working with and requires some interpretation of the information you are given. In the example below, the publishing information states:

First published in this translation 1955

Second edition (revised) 1974

Reprinted with additional revisions 1987

Reissued with new further reading 2003

In this case, you would probably treat the book in your hand as the second edition although more revisions were made – using the 2003 date will cover this.

Citation:

(Plato 2003).

Reference:

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

11. Secondary referencing (source within a source)

The common examples document showed how to do secondary referencing (but if possible, you should go to the original source). You may also want to refer to someone's work, which is cited in another work that you are reading. This is more common in science subjects.

Citation:

[...] as previous studies have shown (Brown 1966, cited in Hodge 1988).

The reference would be as normal – for (Hodge 1988) of course.

12. Interview (TV, radio, magazine, online)

These follow the format for regular references for these types of sources, with some extra information added. For the citations, you would use the name of the person interviewed.

Citations:

(Major 1997).

(Browne 2008).

(Pezzetti 2000).

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

References:

MAJOR, John. 1997. Interviewed by Jeremy Paxman on *Newsnight* [TV broadcast]. BBC 2, 5 March 1997.

BROWNE, Des. 2008. Interviewed by Nick Robinson on *The Today Programme* [radio broadcast]. BBC Radio 4, 25 July 2008.

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].

Notice that for the Celli reference, it is the interviewer who is cited and referenced. In some cases 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.

13. Blog Entry

These follow the format for website material with an author.

Citation:

The web has enabled the rise in citizen journalism, especially private bloggers operating in warzones (Pax).

Reaction to this policy soon appeared on the web (Farago 2008).

There is no date shown for the Paz citation because we are not referring to a specific entry, but rather to the existence of the blog.

Reference:

PAX, Salam. *Where is Raed?* [online]. Available at: http://dear_raed.blogspot.com/ [accessed 4 April 2011].

FARAGO, Alan. 2008. 'Where's the Outrage?' *Counterpunch*, 25 July [online], 2008. Eds. Alexander Cockburn & Jeffrey St. Clair. Available at: <http://counterpunch.org/farago07252008.html> [accessed 25 July 2008].

14. Web discussion post

Posters often use monikers or nicknames, which you would use for the author's surname if necessary. Be careful to consider how useful these sources will be – how much weight they will lend your essay. See the comments on web sources in section 6.2 for more information.

Citation:

[...] the view that questions remain about “the overarching frameworks which make grand hierarchies of knowledge in society (and for society)” (Jha 2008).

An argument which is rehearsed in discussion forums is that it is inconsistent to support US troops but oppose the war (Kinetic 2004).

Reference:

JHA, Avinash. 2008. Re: The social production of hierarchy, and what we can do about it: Notes from Asia. Posted 18 January 2008. *Edufactory discussion list*.
http://listcultures.org/pipermail/edufactory_listcultures.org/2008-January/000121.html [accessed 4 April 2011].

KINETIC. 2004. Re: For the Anti-War Crowd. Posted 24 November 2004. *US Politics Online* [online]. Available at: <http://www.uspoliticsonline.net/war-peace/10173-antiwar-crowd.html> [accessed 11 February 2005].

The difference between the two sources above is that the first is an email discussion list and the second is from an online discussion forum. In the former case, you should contact the author to make sure that you can have his or her permission to use the material – even though discussion lists are in a (semi) public domain.

15. Dictionary or encyclopaedia entry

A dictionary or encyclopaedia entry can be a useful source, but they are not often used in essays. The key terms you are using often have more open or contested meanings than the definitions offered by a dictionary. Encyclopaedia entries are usually authored.

Citation:

The word 'cypher' has 11 separate definitions (*Collins English Dictionary* 1998: 293).

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

References:

Collins English Dictionary. 1998. Millenium edition. Glasgow: Harper Collins.

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

16. Exhibition or museum catalogue

There may be texts in an exhibition catalogue by the author, the curator or one or more commissioned writers who have provided essays. For information on how to cite and reference images from a catalogue, see section 4.

The first example below is quite straightforward and the reference makes it clear what type of source this is. The second example looks just like a book because it is a book which forms the documentation of the work – not really an exhibition catalogue at all. 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, pp. 58-69.

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

17. Work in Galleries or Museums

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*.

18. 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'. If you would like the emphasis of the reference to be on the performance rather than the composer or originator, you can use the title of the work in place of the author.

Citation:

(Ibsen 1991)

(Preljocaj 2004)

(*Souterrain* 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.

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

The only differences between the first and second references are due to missing information (production company for the first, theatre for the second). 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.

19. Music performance

As with theatre and dance, authored performances usually come under the surname of their composer, with performance information later. If you would like the emphasis of the reference to be on the performance rather than the composer, you can use the title of the work as the author.

Citation:

(Górecki 1997)

Reference:

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

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.

20. Music score (published)

This is cited and referenced almost exactly like a text source.

Citation:

(Lauridsen 2001)

Reference:

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

21. Audio recording

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

Citation:

(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'.

22. YouTube

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

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].

Harvard referencing works best when the piece referenced has an author or originator so, wherever possible, 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].

However, 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].

23. Podcasts

Please see the information above (section 22) relating to YouTube and work along similar lines. If you know that a podcast was originally broadcast as a radio programme then you can follow those guidelines. As with YouTube content and other web sources, 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'. As for other source types, you can use square brackets to add in any information about the source that will be useful to clarify the source type.

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>

24. Online Lecture – eg Ted Talks

You may find online lectures and talks on YouTube or on sites like 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)

Full 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
[accessed 7 February 2013]

25. 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 will have to 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.

Citation:

(TBWA\180 2008)

Reference:

TBWA\180. 2008. Adidas [China – print advertisement]. Available at:
http://adsoftheworld.com/media/print/adidas_group_2?size=original [accessed 1 September 2012].

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 6.5 for advice on organising your List of References / Bibliography).

26. Email, written or telephone correspondence

Some referencing guides ask you to provide the email address of your source – we would recommend you do not as this puts a personal address into the public domain. Also, you should contact your correspondent and ask permission to use the correspondence for your academic work.

Including correspondence as an appendix helps your reader evaluate your source and is worth doing if you attach importance to the material in your writing. You can record, transcribe and include a telephone conversation as an appendix, but this clearly requires 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)

(Hatch 2005: Appendix D)

Reference:

SOLOWAY, Jason. 2001. Email to Ben Carver re: Exchange Possibilities, 12 December 2001. Appendix B.

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

27. Facebook, Twitter 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 (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. 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 (adapted from an entry in the APA Style Blog

<http://blog.apastyle.org/apastyle/>) 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. The title of the post is taken from the original message – if it is very long it is OK to create a shortened version.

If you are writing an essay or dissertation that has references to a large amount of social media or blog postings, you might 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 [accessed 13 February 2013]

28. 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.

29. 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 [accessed 20 July 2008].

30. 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) (BMZ 2004: 44)

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.

BMZ (Bundesministerium für Wirtschaftliche Zusammenarbeit und Entwicklung). 2004. Conference report [English language version]: *International Conference for Renewable Energies*. Bonn, 1-4 June 2004. Mülheim: H. Reuffurth GmbH.

31. 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.

32. 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 CD 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.

33. Anything else...

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

Is this text (includes film, audio, video, image, web content) generally publically available?

If no - what type of source is this? See above for guidance on personal correspondence etc. Remember remarks, comments and conversations can be reported but not referenced.

If yes – you can reference and the basic questions to help you formulate a full reference are:

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, firstname. 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).

34. 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. (Look at Section 2 for examples of TV, Radio and Film - numbers 11,12 and 13. Also, in this section 23)

- Organisations can stand in place of an individual author (see example at number 28 above). 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 at number 22 above).

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'). For example, if you are looking at a website that relates to an exhibition that took place in 2009 it is OK to put ca.2009. 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 an article, essay, chapter, poem or other piece which appears as a 'part' of a larger 'whole' work or compilation, then it is necessary to give **both** titles and to distinguish between them along the following lines (nb the title of the smaller part 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

Some sources, particularly online sources, can be tricky to sort out but don't panic if you're feeling unsure – follow this guide and include as much information as you think relevant and in the right order. Always remember **who, when, what, where**.

Additional information about sources – format description

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] can be useful for YouTube content.

Where - If you are using an internet source then include the web address (also known as the URL). This is followed by [accessed: +date]. This convention has developed because web sources may change or disappear over time.

35. ASK referencing advice

If you have a query about a particular reference you can email us ask@falmouth.ac.uk or ask@exeter.ac.uk At busy times of year we also run referencing drop-in sessions in the Library –

check our Learning Space/ELE for days and times. If you would like an individual tutorial on referencing (40 minutes), please email or use our online booking service (see Learning Space or ELE).