

# Citing and referencing images

When working with images you need to consider how you will:.....	1
Relate the image to your writing .....	1
Place the image with the text .....	2
Create a caption – what does the image show and who does the work belong to?.....	2
Create a full reference and a List of Figures .....	2
How to create a caption and full reference for: .....	2
1. Specific works of Art .....	2
2. Image from a journal, book or catalogue .....	3
3. Image found online .....	3
4. Design work.....	4
5. Photography (including Fashion photography) .....	4
6. Image from a database .....	4
7. Image from Film or TV .....	5
8. Images of Performances or Fashion shows .....	6
9. Your own work.....	8
10. Photographs of another person’s work (from exhibition).....	8
11. Other images – street scenes, landscape, nature.....	9
12. Images from Social Media.....	9
Copyright restrictions.....	10
Images: figures, plates or tables? .....	10
List of Figures (example) .....	10

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:

### 1. 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].

## 2. 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].

## 3. 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].

#### 4. 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.

#### 5. 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.

#### 6. 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]

## 7. 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]

## 8. 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:

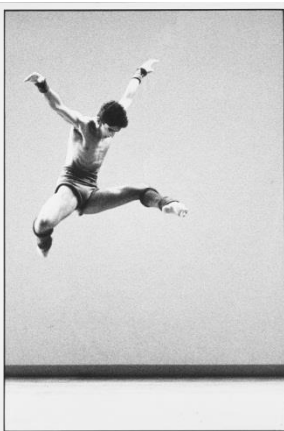


Fig 9: *Troy Game*. Choreography by Robert North. London Contemporary Dance Theatre.

**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.

## 9. 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 59 below.

## 10. 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.

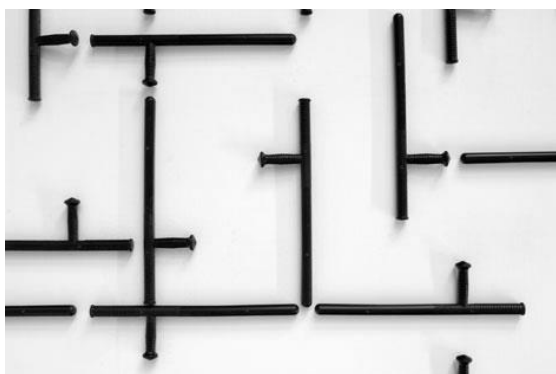


Fig. 13: Attia 2006. *Arabesque* [detail]

### 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 59 below.



## 11. 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.

## 12. 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.netfirms.com/artific1/index.html> [accessed 14 February 2007].

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].

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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]