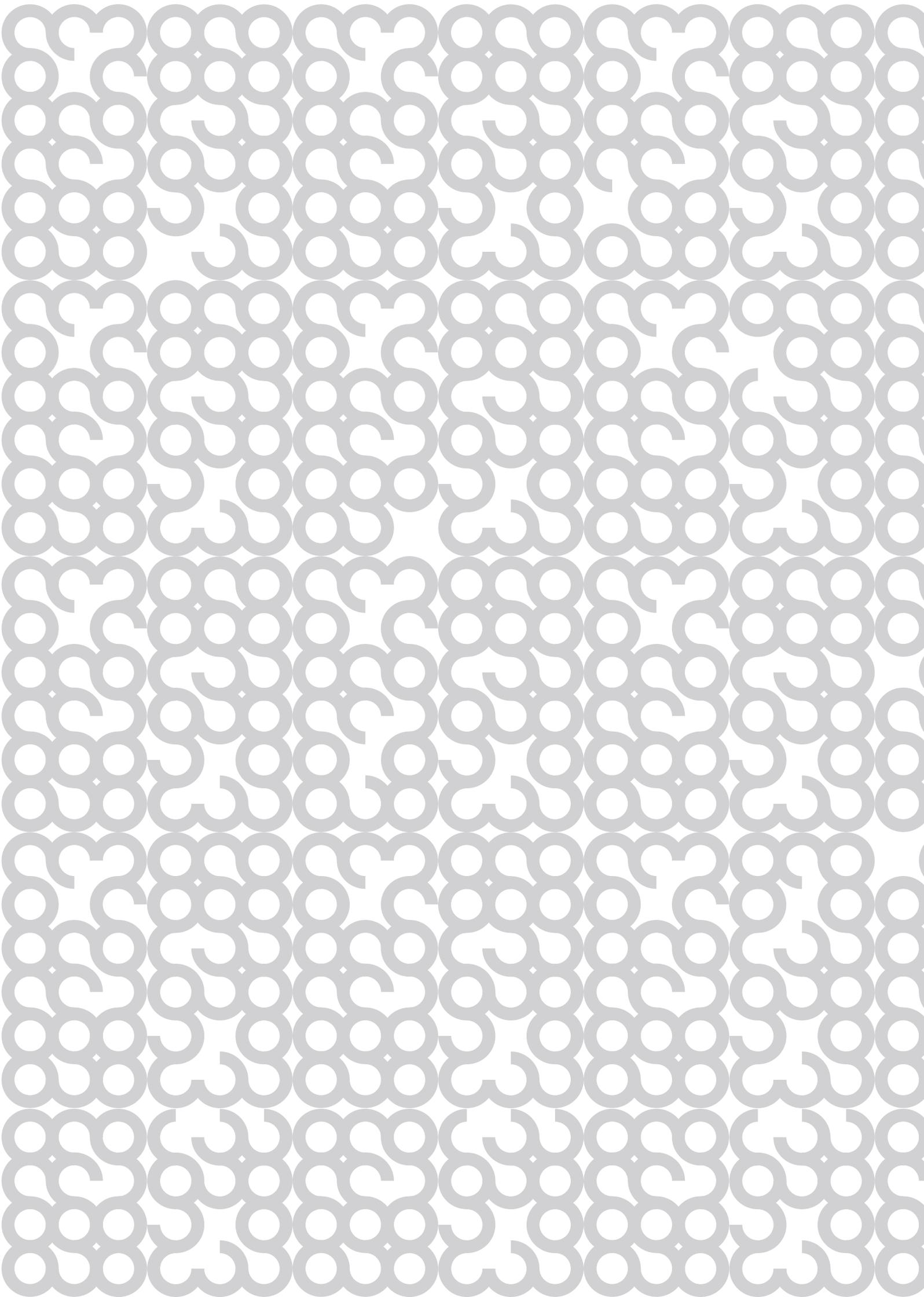




2016  
REFERENCING  
HANDBOOK





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## PLAGIARISM

All students are required to sign, date and submit a Declaration Form with every assignment submitted. By signing the form you are declaring the following:

- 1) I am aware that plagiarism (the use of someone else's work without their permission and/or without acknowledging the original source) is wrong.
- 2) I confirm that the work submitted for assessment for the above course is my own unaided work except where I have explicitly indicated otherwise.
- 3) I have followed the required conventions in referencing the thoughts, ideas and work of others.
- 4) I have received and read the GDC Plagiarism Policy and understand that Greenside Design Center College of Design may take disciplinary action against me if there is a suspicion that this is not my own work and/or that I have failed to acknowledge the source of the ideas, words or work.

PLEASE NOTE:

**In addition to the current GDC policy around plagiarism, please note the following: you may not use / reference (direct or paraphrase quote) / copy / cut & paste in any way what so ever another student's written or visual work (from current or past assignments). Such an act will be considered plagiarism. You are required to include a CD with a pdf file (not a word file) with each hardcopy version of your CS assignment. If any form of plagiarism is suspected, a zero mark will be recorded and disciplinary measures may be initiated against you.**

## THE AIM OF RESEARCH

It is important for you, the student, to keep in mind the aim of doing research, ie what you are expected to have achieved at the end of the research period. An honours research report is very different to a doctoral thesis or masters dissertation. At the doctoral level for example, the candidate is required to have conducted **original** research in the sense that they are required to **add** to the field of knowledge around which their research is focuses. The briefs for seminar papers and essay papers is specific at honours level, however, a candidate is required to:

- formulate a research topic or question;
- put into operation concepts related to a research topic. If you are working with concepts such as `anger' or `emotion', `identity', `culture', `gender' and/or `race' etc. then you are required to be able to define them. This includes theoretically locating them in relation to current critical trends. In so doing you must demonstrate your understanding of them and show that they can be researched or investigated;
- demonstrate a familiarity with available (existent) literature on the subject and how this can be used, critiqued and/or applied in your own research;
- construct and develop a convincing argument in a logical manner following the careful structuring and planning of research material;
- write up and present the research in a format in line with the College's policy on research reports as outlined in this handbook;
- present your research in grammatically correct written English.

## SOURCES

A major primary source for studying design, and the history / theory thereof is design itself. Original written (documented, published) works by the designer on his/her own work(s) are considered primary sources. Creative and original writings (documented, published) by authors in which critiques are presented, problems are discussed or solved or design works are interpreted, discussed, appraised or assessed are also considered to be primary sources.

When researching particular examples of design works, attempt to locate and study the original designs or good reproductions of them. Start with the images. It is strongly advised that in the initial stages of your research process (before you do any major reading) that you establish and collate the examples (images of designs) you need to use in your research. Take notes constantly and record / document any referencing details from texts that you consult.

Primary sources include: design works, monographs / books (on the particular design or style of design), other research reports / dissertations or theses, journal articles, interviews with individuals in the field of your study, exhibition catalogues, archival material (background information catalogued in accessible archives such as process or concept work etc), electronic sources such as the Internet, journal articles on line etc.

Secondary sources include the writings and ideas of others. These often exist in the form of commentaries on the creative and original ideas found in primary sources. They evaluate, assess and/or appraise the ideas of other authors. This kind of assessment, as a form of reinterpretation, presents information in a new, original and insightful way. Secondary sources could also therefore include: books / monographs, specialised histories, journal articles, commentaries, introductions in general texts, dissertations, catalogues and reviews.

### ***DATA***

Primary research data includes collecting and collating material from sources such as interviews and data collected from field work. These kinds of sources need careful analysis and there are specific techniques used to do so. These methods are generally favoured by researchers using a quantitative approach.

Secondary research data includes reference to data in secondary formats such as books, journal articles, electronic articles etc and is generally preferred by researchers employing a qualitative approach.

## **THE USE OF THE LIBRARY**

The writing of an interesting and dynamic research report depends on an awareness of, and access to, the published (or unpublished) material on the topic or area of research. It is therefore of vital importance that you familiarise yourself with and immerse yourself in the different libraries in the Johannesburg - Pretoria area and resources that are available there.

### ***THE GDC LIBRARY***

The GDC Library will be an obvious starting point in locating primary texts on your research topic. Books in the library are very specifically related to the field of design. Students are required to consult the librarians on the different options available to them in the search for research material.

### ***OTHER LIBRARIES***

- Michaelis Art Library
- JHB Public Library (this library has an extensive collection of reference sources which can be very helpful in accessing material on various concepts / ideas)
- JHB Art Gallery Library
- Sandton Civic Library
- UNISA Library

## ***FURTHER READING***

It is essential that you pursue an independent line of investigation by making extensive use of the Reference List and footnote / endnotes in the books or articles that you consult. Use these to guide and develop your own research process, particularly if the book or article is of specific relevance to your area of study. You can not rely only on the literature suggested by a supervisor or lecturer.

## ***PHOTOCOPYING USEFUL TEXTS***

When you find a text which might be useful to your research:

- read selectively - consult the Table of Contents and read the introduction to get an idea of what to use and what to leave out;
- start by copying the title page and reference page (You will also need this information when you compile a Reference List and for referencing purposes) and then copy the introduction, conclusion and Reference List. If you are copying a journal article be sure not to forget the endnotes that follow on at the end of the article. The introduction and conclusion may be helpful later when you need to contextualise the information you are working with.
- After reviewing the copied information select the chapters you feel are most relevant and copy them (in the event that you cannot take the book out of the library).
- For books that you can take out of the library, NEVER, NEVER , NEVER deface the pages with underlined pencil / pen marks or annotations - this is criminal and really stupid! Books don't last for ever and your defacing directly contributes to their rapid deterioration. Also it is very annoying for someone else reading that book to have to contend with your mark making. Rather just photocopy what you need and deface your own photocopied pages!

## ***WRITING STYLE***

All written assignments must be written in grammatically correct and simple English. Use short, concise sentences and avoid convoluted and complicated language. A good plan of each chapter / section (using key words and phrases to denote individual paragraphs) is an essential starting point for a well written text. Never begin writing without having thoroughly planned the passage first. Start each paragraph with a short meaningful statement and unpack it in the sentences that follow. Be clear that what you are writing means what you intend it to mean. If it doesn't make sense to you (and a second reader if necessary) then rephrase it until it 'works'. Read the paragraph out aloud to yourself AND someone else. Language and grammatical errors are very quickly detectable using this method. Write in a narrative style.

Spelling should be standard British (not American) spelling. Use a dictionary published in the United Kingdom such as the Oxford English Dictionary. You may need to also set your word processor to the standard British spelling setting.

Be aware of the correct use of capital letters and punctuation marks. Capitals are normally only used for the first letter in a sentence, for the beginning letters of proper nouns (eg. Orange Free State), for the first letter of a direct quotation and for

acronyms (eg UNISA). Punctuation should be in accordance with accepted principles of English usage, eg. as described in the Oxford Guide to English Usage.

Avoid inappropriate use of language. Colloquial writing styles are not appropriate for an academic research paper. Avoid (or where possible limit your use of or) reference to the first person in your writing style, ie using words like I, we, my etc.

Before you submit a draft of your work to a supervisor it is essential firstly that you (personally) have read and re-read your work and corrected any mistakes. Secondly that you have given the text to someone else proficient in written English to be proof read and that you have corrected mistakes from this stage. Don't expect your supervisor to proof read your work for spelling and grammatical errors - this is a waste of valuable time.

## REFERENCING AND PRESENTATION IN ESSAY WRITING (SEMINARS) AND RESEARCH REPORTS

### QUOTING AND REFERENCING

The quoting and referencing system detailed below is applicable to ANY written research work. If you decide to use quotes in your writing, make sure that these are relevant to your argument and integrated into your discussion. Quotes should never take the place of your own thinking and reasoning, and it is important that the reader understands why you felt it necessary to include them. Take care that you do not misquote - if you are transferring an author's words directly from the original text to your essay, do so accurately.

Whenever you mention ideas that are not your own (whether indirectly or as a paraphrase, or directly as a quote), you must acknowledge your sources. This could include direct quoting, paraphrasing, 'borrowing' phrases, sentences and/or the opinions of others etc. Failure to do so constitutes plagiarism - the academic equivalent of theft. Plagiarised texts are glaringly apparent in any piece of writing because the style of your writing differs so markedly from those who you are 'borrowing' from. Another clear give away is when borrowed passages are 'out of sync' with the rest of the discussion. The correct procedure for referencing your sources is explained in detail below. The basic elements of any citation remains the same, irrespective of the source. These basic elements include:

- Author's name
- date of publication
- title
- place of publication
- publisher's name

The full details of these sources must then be included in the Reference List, which appears at the end of your writing. The Reference List is a comprehensive account of any and all material that you may have mentioned, used or referred to in your writing. This includes quotes, quoted passages, images, interviews etc. So, any referenced source will appear at least twice in your writing: in text *and* in your Reference List.

**IN TEXT REFERENCING****INDIRECT QUOTE OR PARAPHRASE:**

If the **author's name does not appear in the sentence** the name, date of publication and page number appears in parenthesis after the sentence separated by a colon. Note: there is no space between the date, the colon and the page number. (Author's surname Year: Page)

**Example(s):** It has been argued that questions of ideology are integral to the interpretation of art (Younge 1988:13).

...or when more than one page is cited:

...the interpretation of Design (Noodle 1993:10,14-16)

Note the use of format:  
(Author's surname Year: Page)

If the **author's name forms part of the sentence**, the name is not repeated in parenthesis. Note: the reference follows directly after the author's name.

**Example:** Younge's (1988:13) argument is that questions of ideology are integral to the interpretation of art.

Note the use of format:  
Author's surname (Year: Page)

**DIRECT QUOTE:**

If your quote is **relatively short ( three lines or less)**, it should be included in the flow of your text and enclosed in double quotation marks.<sup>1</sup> Note: there is no space between the date, the colon and the page number and the reference follows directly after the author's name. Also note the placement of the full stop before the double inverted comma.

**Example:** Younge (1988:13) argues that art interpretation "involves questions of cultural signification and social legitimation; in other words, questions of ideology."

Note the use of format:  
Author's surname (Year: Page)

Again, if the **author's name is not used in the introduction of the quote**, the name must appear in parenthesis and the citation or reference is placed after the quote. Also note the placement of the full stop after the double inverted comma and the parenthesised citation.

**Example:** It is argued that art interpretation "involves questions of cultural signification and social legitimation; in other words, questions of ideology" (Younge1988:13).

Note the use of format:  
(Author's surname Year: Page)

<sup>1</sup>Some versions of the Harvard referencing system employ the use of single inverted commas. For consistency, Design Center College follows a system of using double inverted commas and single inverted commas for a quote within a quote (see examples that follow).

If parts of the quoted sentence are to be **left out or broken up**, ellipses (...) and square brackets are used.

Example: Begley (1976:18) says "...[that] ...the design of ... [the art school] ...must have been coincidental."

An important point to keep in mind is that the text is always written in the generic **present tense** except when use of the past tense is unavoidable. Note that the present tense is used for the verb (says, writes, argues that, maintains) in the opening sentence.

Example: Coppystone (2000:21) argues that: "This painting is a good example of conceptual thinking in current painting trends. It was painted by Hodgins who died recently in 2002."

### A DIRECT QUOTE LONGER THAN THREE LINES

If the quote is **longer than three lines<sup>2</sup>**, it becomes a separate indented paragraph, and the quotation marks are dropped. Note: as above, there is no space between the date, the colon and the page number and the reference follows directly after the author's name if it is part of the introductory sentence.

Note:

- NO INVERTED COMMAS
- 1 line spacing
- Citation occurs after author's name in the intro sentence.

Example:

According to Younge (1988:13):

The interpretation of any art involves questions of cultural signification and social legitimation; in other words, questions of ideology. While it may be readily admitted that colonial powers in the past tended to undervalue grossly the cultural achievements of indigenous peoples, the legacy of that phenomenon is now less readily admitted.

**The reference appears at the end of the paragraph when the author's name is not part of the introductory paragraph or sentence.** Note: the author's name must appear in parenthesis. Also, note that the indented passage is distinguished from the rest of your writing (which is set at a line spacing of 1½) by using a single line spacing for the indented passage.<sup>3</sup> See the example on the next page.

<sup>2</sup>Some versions of the Harvard referencing system suggest passages longer than five lines. For consistency, Design Center College follows a system of indenting passages longer than three lines.

<sup>3</sup>Note that a capital letter is to be used for the first letter of the sentence quoted if that letter is capitalised in the original source.

Note:

- NO INVERTED COMMAS
- 1½ line spacing for your own text and 1 line spacing for the quoted text
- Citation occurs at the end of the citation in parenthesis.

### Example:

Some authors have placed great importance in the use of literary critical methodology in the interrogation of prescribed notions of culture and cultural production. In previous art historical writings and critical thinking, it was argued that:

The interpretation of any art involves questions of cultural signification and social legitimation; in other words, questions of ideology. While it may be readily admitted that colonial powers in the past tended to undervalue grossly the cultural achievements of indigenous peoples, the legacy of that phenomenon is now less readily admitted (Younge 1988:13).

### QUOTES WITHIN QUOTES

If an author you are quoting **refers to another author or text** then the included quote is placed in single inverted commas.

Example(s): Seldon (1989:42) refers to Eagleton when he writes: "Eagleton, like Althusser, argues that criticism must break with its `ideological prehistory and become a science.'" "

Note how inverted commas are used here. Note what inverted commas are used and why.

...and when it is necessary to use a double referencing system:

In a discussion of the new telecommunications system, de Beer (de Beer cited in Swart 1989:5) makes no case for the implications for rural settlements when he explains, "...urban centers are found wanting in this area of South African telecommunications."

Note: the bibliographic entry would be referenced under Swart.

**Any quote or word cited by an author in an indented quotation is always placed in double inverted commas** irrespective of how they appear in the original quotation. See the example on the next page.

Example:

Critical thinking around matters having to do with the mass media developed rapidly in the writings of thinkers of the Frankfurt School. Sturken and Cartwright (2001:167) cite Adorno and Horkheimer when they discuss some of the problems that surfaced in a reexamination of these ideas:

While the Frankfurt School model of media is flawed in its condescension towards the viewer, and its inability to examine the complex notions that take place between viewer and cultural products, their criticism of the effects of the industry of culture - summarised in the phrase, "the whole world is made to pass through the filter of the culture industry" - still resonates today.

## THE REFERENCE LIST

- The Reference List contains details of **all the books, journals etc** that you have consulted and have actually used to construct your written work. As mentioned above, it also **includes the sources for any references to images** discussed or analysed in your writing as well as informal sources for information such as interviews and unpublished material. It is therefore imperative that you carefully collect and document bibliographic details while doing your research and collecting resource material.
- **The Reference List is arranged alphabetically.** It is suggested that the contents of each Reference List entry be formatted along one line following onto the next line with no indenting or tabbing of details. Refer to the example of a Reference List included at the end of this section.
- Slightly different formats are used for books, dictionaries, journal articles, Internet articles, interviews, unpublished material etc. Using the correct punctuation in each bibliographic entry is extremely important. For example, note the use of capital letters, inverted commas, full stops and colons. Also note that selected details are either underlined or *italicised*.<sup>4</sup> Always consult a supervisor or lecturer if you are uncertain of how to enter a source in a Reference List or as a reference / citation in text.
- A point that applies to **unpaginated texts** (this only applies to those original sources that are not paginated eg. brochures, pamphlets etc), is the use of the abbreviation “np”. Example: (ABSA 2001:np).
- An example of the correct referencing **in text** appears under each heading.

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<sup>4</sup>. It is recommended however that all written work is typed. At all levels, all written work must be typed.

## 1. FOR A BOOK

Author's surname, author's initial(s). Year of publication. *Book's title*. (italicised if typed or underlined if handwritten, also note the capitalization of key words). Place of publication: Name of publisher.<sup>5</sup>

Example     Younge, G. 1988. *Art of the South Africa Townships*. London: Thames and Hudson.

For in text referencing, see examples on pages 10-12.

You may encounter other **variations**:

- When the current and the original publication dates are given (i.e. the book in your hand is a more recent publication than the original), then the original date should follow the current date in the Reference List.

Example     Tully, G. 2001. (1988) *African Art and Design of South Africa*. London: Thames and Hudson.

The **in text** reference will only refer to the current date:

Example(s):

**In text...**with reference to the work of Mgoba Ndlovu, selected chevron designs appear in his clay pots only (Tully 2001:15).

**In text**     (as part of a sentence)

Tully (2001:15) makes the point that selected chevron design only appear in Mgoba Ndlovu's clay pots.

- Where the text **is edited** the abbreviation (ed). is used.<sup>6</sup>

Example:     Codagen, J. (ed). 1979. *Art as Conscience in Post-Soviet Russian Aesthetic Thinking*. London: Academic Press.

The (ed) is not used **in text**:

Example(s): (Codagen 1979:154)     or

Codagen (1979:154) argues that...

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<sup>5</sup>Words such as "Press", "Publishers", "Inc", "Ltd", "Pty", "company" or "...and sons" are omitted from the publisher's name, for example, David & Charles Publishers Ltd. *becomes* David & Charles. Sir Isaac Pitman & Sons *becomes* Pitman. In the case of a university press such as Oxford University Press, the "university press" remains.

<sup>6</sup>Consult Burger (1992:38-40) for further variations on this format.

- Where the text is **co-authored** an ampersand (&) is used.<sup>7</sup>

An **ampersand (&)** is used when referring to the authors in **in text** references but “and” is used in all bibliographical entries and when the authors’ names appears as part of a sentence. See examples on the next page.

Example(s):

**In text**...this point and others was made clear by prominent members of the Frankfurt School (Sturken & Cartwright 2001:156).

**In text** (as part of a sentence)  
Sturken and Cartwright (2001:156) argue that...

**Reference List** Sturken, M. and Cartwright, L. 2001. *Practices of Looking: An Introduction to Visual Culture*. Oxford: Oxford University Press.

- Where you need to **reference chapters in books**, you will need to include two entries in the Reference List: One indicating the book and the other indicating both the book and the chapter that you are referencing.

Example:

**AND**  
Berger, J. 2009. (1980). *About Looking*. London: Bloomsbury.  
Berger, J. 2009. (1980). Chapter 3: Why Look at Animals? *About Looking*. London: Bloomsbury.

The **in text** reference makes no reference to the actual chapter except through the page number:

Example(s): (Berger 2009:14) or

Berger (2009:14) argues that...

- Where **collective or composite works** (chapters in books written by different authors) are used:

In the case of composite works the bibliographic entry will include two entries:

- (a) under the author of the selected section you are referencing and
- (b) under the author(s) or editor(s) under which the book itself falls.

Note the use of capital letters in the book’s entry and the use of lower case in the selected section entry. Also, page numbers are included in the selected section entry following the publisher’s name and a colon. The chapter or section referred to in the selected section entry is NOT placed in any inverted commas and is NOT italicised or underlined. The two entries do not follow or precede each other. They are listed alphabetically in the Reference List.

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<sup>7</sup>Consult Burger (1992:36) for variations on multiple-authored works and multiple works by one author.

Example(s): Boon, J. & Prinsloo, K. 1986. *National Libraries: Some South African Perspectives*. Pretoria: Struik.

Note the use of the joining word "in"

...and else where in the Reference List:

Smit, M. 1986. The role of libraries in SA. In *National Libraries: Some South African Perspectives*, J. Boon , K. Prinsloo. Pretoria: Struik: 111-116.

**In text** citations follow the same format as books with the exception that here, the author of the specific section you are referring to is used.

Example(s): In a seminal text on the matter, Smit (1986:113) mentions that...

It was widely acknowledged that Libraries needed more effective management (Smit 1986:113).

## 2. FOR A JOURNAL ARTICLE:

Author's surname, author's initial(s). Year of publication. Article's title. *Journal's title* (italicised), Volume number(Issue number): page numbers.

Note: The volume number is present depending on what kind of periodical it is. This is placed to the left of the parenthesised issue number. There is no space between them. Also, page numbers should be entered if they are known. These are included at the end after a colon. The article's title is not italicised or placed in inverted commas unless these are part of the title, as is the case in the second example below. The first word is capitalised but the rest of the title remains in lowercase unless proper names appear in the title and are therefore capitalised.

Example(s): Ottman, K. 1984. Painting in an age of anxiety. *Flash Art* (118), Summer: 44-58.

Woods-Marsden, J. 1987. "Ritratto al Naturale": questions of realism and idealism in Early Renaissance portraits. *Art Journal* 46(3), Fall:209-216.

The reference **in text** will be the same as for books, ie the author's name, date of publication and page number

Example: (Ottman 1984:45).

**Jstor Articles**. When citing a source from Jstor, you would not include the website details and protocol. Follow the same system for print journals. See the article's cover page for bibliographic details.

**Newspaper articles** and **reviews** or reports often present problems with the omission of required details.

- When the author **is known** details will include author, date, title, newspaper's name (*Italicised*), day and month, colon and page.

Example: Klein, L. 2003. *What not to say when you are mad. The Star* 23 June:5.

**In text** reference:

Example: (Klein 2003:5)

- When the **author is not known** the bibliographic entry is placed alphabetically according to the first letter of the first word of the title. The title is not italicised or placed in inverted commas.

Example: *What not to say when you are mad. 2003. The Star* 23 June:5.

With the **in text** reference, **long** titles can be shorted by using the first few words followed by three ellipsis points (...).

Example: (What not to say... 2003:5)

- When the **title and author are not known**, the newspaper's name (**always Italicised**) is used:

Example: *The Star. 2003. 23 June*:5

**In text** reference:

Example: ...in recent accounts. It is widely known that angry people are irrational (*The Star* 2003:5). The starting point for this debate...

### 3. FOR A DICTIONARY OR ENCYCLOPAEDIA

When you refer to books in which the information is listed alphabetically, such as encyclopaedias and dictionaries, provide the item (not the volume or page number) in the text and in the Reference List. Precede the reference to the item by the abbreviation "Sv" (*sub verbo*), Latin for "under the word".<sup>8</sup> Note the use of double inverted commas for key words and the use of italicised titles.

Example(s): Encyclopaedia of World Art. 1966. Sv "portraiture". New York: McGraw-Hill.

*Collins English Dictionary*. 1986. 2<sup>nd</sup> edition. Sv "art", "design", "craft". London: Collins.

The reference **in text** can include an abbreviation of the source's name. So *Encyclopaedia of World Art* becomes EWA and *Collins English Dictionary* will be CED.

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<sup>8</sup>The Sv denotes a key-word search. Unlike in electronic source citations (see examples on the following pages) the Sv remains capitalised in both bibliographic and **in text** references.

Example(s): “Art” can be defined as... (CED 1986. Sv “art”).

“Design” can be defined as... (CED 1986. Sv “design”).

#### 4. FOR ELECTRONIC SOURCES

Most of the information in this section was compiled by David Wigston (Dept of Communication Science, UNISA, 2002) and was selectively drawn from a booklet entitled *Department of Communication Science, Reference Techniques*.

**Also note that all published articles from on line journals such as Jstor are cited using the same system and formatting for print articles, i.e. no website protocol is recorded. Refer to the cover page of the article for bibliographic details.**

- When the **author is known**, the format includes the author’s name, publication date followed by a full stop and title followed by a full stop. An “O” in square brackets [O] is placed after the title to indicate that the document is available on line. The title is italicised and only proper names are capitalised. Note the stack-like arrangement in the formatting of details. The word “available” then follows on the next line down followed by a colon and the full protocol (<http://www>) and URL. There is no full stop. On the next line down the date on which the site was accessed is indicated.<sup>9</sup>

Example: Shepperton, A. 1997. *South African television: from activism to affirmation after 1994*. [O].  
Available: <http://www.und.ac.za/ccms/articles/acttoaff.htm>  
Accessed on 2004/01/15

The **in text** reference is kept to a minimum:

Example(s): According to Shepperton (1997) television programming in South Africa changed because...

Television programming in South Africa has changed because the SABC was able to initiate public debate on the matter (Shepperton 1997).

- When the **author is unknown**, the reference begins with the title. The format remains largely the same. The title is not italicised.

Example: Telkom surges ahead with the development of new technologies. 2000. [O].  
Available: [http://www.telkom.co.za/company/news/article\\_257.html](http://www.telkom.co.za/company/news/article_257.html)  
Accessed on 2003/07/24

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<sup>9</sup>Word processes usually default an Internet address into underlined and coloured hypertext. Delete the hypertext codes by using the “reveal codes” pull down menu.

The **in text** reference uses the title (not italicised) and ellipsis are used to abbreviate lengthy titles:

Example(s): According to one source (Telkom surges ahead ... 2000) new technologies are unlikely to be successful because...

The new technologies to be introduced by Telkom are only likely to prove beneficial to rural telephone users in five years time (Telkom surges ahead ... 2000)

When there is **no publication date** an abbreviation for the Latin expression sine anno (Latin for “without year”) is used. The abbreviation (in square brackets) [Sa] is capitalised in the Reference List and lower cased [sa] in the **in text** reference.

Example: Rapoo, A. [Sa]. *Complex Notions of Revolution in Current South African Television*. [O].  
Available: <http://www.und.ac.za/ccms/southafricantv/acttoaff.htm>  
Accessed on 2004/01/15

**In text** references:

Example(s): According to Rapoo [sa] the role of government communication in a transforming society is...

There is a distinct danger that government may move beyond these roles and project the agenda of the ruling party (Rapoo [sa]).

- With **journal articles**, full details are given including the site from which the article was accessed. Note that only the journal's name is italicised and that the details include the volume and issue numbers (in the same way as that for print journals - it so happens there is no volume number for the article in the example below). [O] indicates “online”. Also note the format of the reference with consecutive details following on the next line down in a stack-like arrangement.

Example: Erlmann, V. 2002. Africa civilised, Africa uncivilised: local culture, world system and South African music. *Safundi: The Journal of South African and American Comparative Studies* (8) [O].  
Available: <Http://www.safundi.com/papers.asp?lop=erlmann>  
Accessed on 2002/06/03

**In text** references are kept to a minimum:

Example: Erlmann (2002) justifies his choice of postmodernism as a...

When **no date** is given the procedure is basically the same as above:

Example: Baudrillard, J. [Sa]. Hystericising the Millennium. *Critical Theory* [O]. Available: <[http://www.cttheory.com//a-hystericising\\_the.html](http://www.cttheory.com//a-hystericising_the.html)> Accessed on 1997/12/04

**In text** references are kept to a minimum:

Example: Baudrillard [sa] alludes to the idea of hyperreality in his analysis of...

- For **personal e-mails** relevant to the research (this could include interviews conducted electronically) the format is as follows. Note the italicised title (attained from the subject box in the e-mail message) and the stack-like arrangement of details. Note too, the selective use of full stops.

Example: Bezborodova, E. (elena\_bezborodova@YAHOO.COM). 2002/07/11. *Qualitative data analysis and software*. E-mail to D Wigston (wigstdj@unisa.ac.za) Accessed 2002/07/29

**In text** references are kept to a minimum:

Example: Bezborodova (2002/07/29) advises that practical experience has no substitute for...

- For **CD-ROM** as source include **[CD-ROM]** in the citation:

When the text **is authored**, note that the CD-ROM name is italicised and the entire citation follows on one line (ie. not stacked as previous examples above are).

Example: Leitch, V. 1998. Structuralism, in *Grolier Multimedia Encyclopaedia*. [CD-ROM]. Available: Grolier Interactive.

**In text** references are kept to a minimum:

Example: According to Leitch (1998) Claude Lévi-Strauss can be...

When there is **no author** the abbreviation Sv (Reference List) or sv (in text)<sup>10</sup> is used and the key word is placed in single inverted commas.

Example: *Grolier Multimedia Encyclopaedia*. 1998. Sv `Structuralism'. [CD-ROM]. Available: Grolier Interactive.

Here, the **in text** reference is more extensive as it includes the full name of the encyclopaedia. Lengthy titles can be abbreviated (for eg. *Grolier Multimedia Encyclopaedia* becomes *GME*). Note the use of commas and full stops and how they differ from the bibliographic entry.

Example: Claude Lévi-Strauss is acknowledged as the father of structuralism (*GME* 1998, sv `Structuralism').

## 5. FOR UNPUBLISHED SOURCES

The most important thing to remember for the citation of **unpublished sources** is that the title is **never italicised**.

- **Pamphlets** and documents produced by corporate bodies include the name of the corporate body, date, title and place.

Example: British Museum. 1975. *Visitor's Guide*. London.

**In text** reference is kept to a minimum and lengthy names of corporate bodies can be abbreviated if necessary (eg NATO, UNISA, WITS etc.).

Example: According to specific sources, London Bridge is falling down (British Museum 1975).

- **Research Reports and dissertations / theses** follow a similar format.

Example: Wright, T.1994. *Problems of Self-Representation with Specific Reference to Gender in Selected Twentieth Century Painting*. University of the Witwatersrand. Johannesburg.

The **in text** reference includes date and page number(s):

Example: Wright (1994:56) argues that...

- **Lectures / informal talks**. It is often useful to include ideas, suggestions or quotations from notes that you have taken in lectures. In citing a lecture or talk include the name of the institution / organization / conference, the date (if known), the title and the location.

Example: Greenside Design Center Lecture. 2012. "Design and responsibility". Greenside Design Center. Johannesburg.

The **in text** reference is kept to a minimum:

---

<sup>10</sup>Note that this differs from previous examples of non-electronic source citations or references (where the [Sv] remains capitalised in bibliographic as well as in text citations).

Example: In arguing against ecological destruction, the lecturer (GDC 2003) spoke animatedly of the need for a new kind of design.

- Informal personal correspondence and **interviews**. This includes telephonic or print (letters) interviews. Always begin with the name of the interviewee.

Example(s): Endeman, L. 1997. Personal interview. 27 July, Pretoria.

Preller, K. 1999. Correspondence. 15 November, Johannesburg.

Often a transcript of an **interview** may be included as an appendix or the interview maybe written up but not published. This citation includes slightly different details such as who the interviewee is and what their position is but always begins with the interviewee's name. [Recorded] indicates that the interview was taped. [Transcript] indicates that notes were taken during the interview.

Example: Marsden, J. CEO, National Advertisers Forum. 2002. Interview by Author. [Transcript]. 20 July. Sandton.

The **in text** reference is kept to a minimum:

Example(s): In an interview conducted in Pretoria recently, Endeman (1997) suggested that...

A letter from the artist was received last year and it stated categorically that painting large pictures presented specific problems (Preller 1999).

Some variations include:

### **An exhibition catalogue**

If the catalogue is **published** as a monograph or book then the citation would be similar to that of a book. Note the citation begins with the artist's name (or the curator's name) not the name of the author or editor(s) of the text. Only if these details are not available then the citation would begin with the author or editor(s) name). Note too that because the text is published, the title is italicised:

Example: Alexander, J. 2002. *Jane Alexander, (DaimlerChrysler Award for South African Sculpture 2002)*, Hatje Cantz Verlag: Stuttgart.

**In text:** references for this source would be under individual authors and there would need to be secondary entries in the Reference List under the names of authors you are working with (see below).

If you are referencing a **collective or composite**<sup>11</sup> work from an exhibition catalogue (ie a passage within the catalogue), the procedure is similar to that of a book:

---

<sup>11</sup> ...also refer back to page 13 for previous reference to "co-authored" texts which are different to "collective or composite" texts.

Example(s): Miki, A. 2002. Making invisible relationships visible: Jane Alexander and the act of sculpting. In Alexander, J. *Jane Alexander*, (Daimler Chrysler Award for South African Sculpture 2002), Hatje Cantz Verlag: Stuttgart.

Kurgan, T.1998. *Bringing up Baby: Artists Survey the Reproductive Body*. Cape Town: Bringing Up Baby Project.

The **in text** citations are the same for a book:

Example(s): Miki (2002:65) writes that...

Kurgan (1998:42) explains that...

If the text is **unpublished**, ie a handbook of sorts or the booklet for a design expo etc, then just remember that the title remains un-italicised. Note the inclusion of the exhibition's details in parentheses.

Example: Brice, L.1999. Handbook: "Bom Boys" and "Lucky Girls". Jane Alexander. Cape Town: UCT. (Exhibition held at the Irma Stern Museum, Cape Town, 6 - 31 July 1999).

The **in text** citation is kept to a minimum:

Example: In an A5 size booklet on Alexander's most recent work, Lisa Brice (1999:np) makes the point that...

If an author's name is **unavailable** then the citation would begin with the title:

Example: Handbook: "Bom Boys" and "Lucky Girls". Jane Alexander. Cape Town: UCT. (Exhibition held at the Irma Stern Museum, Cape Town, 6 - 31 July 1999).

The **in text** citation can be shortened using ellipsis if the title is too long:

Example: Lisa rice (Handbook...1999:np) argues that the artist faced unknown traumas...

## Conference papers

Conference papers are normally (but not always) unpublished documents that are presented in a collection of writings known as "conference precedings". Begin the citation with the author's name. Note that the title is un-italicised and that the conference details are included:

Example: Degenaar, J. 1987. Writing and rewriting. Paper presented at the third Conference of the South African Association of Art Historians. 10-12 September, University of Stellenbosch.

The **in text** citation would be similar to that of a book:

Example: Degenaar (1987:2-3) makes the point that...

## Institutional reading packs

These would follow a similar format to the above sources. Basic information would be the institution's name, the title of the text, the year in which the document was produced.

Example: Greenside Design Center, First Year Design Briefs and Mark Schedules. 2006.

A variation on this would include the citation of a text that appears in this document. In the case the format would follow the process for a **composite work**.

Example: Quitman/Troyka, L. 2006, *The Writing Process*, in Greenside Design Center, First Year Design Briefs and Mark Schedules. 2006.

## 6. *FOR NONPRINT MEDIA*

- **Film** citations include the following: Director's name followed by (dir) for director, date of release, title italicised, [Film] and the company. Note the use of square and round brackets and other punctuation in the examples to follow.

Example: Redford, R (dir). 1980. *Ordinary People*. [Film]. Paramount.

The **in text** reference is kept to a minimum:

Example: These characteristics can be found in early films by Redford (1980).

If the **director** and **producer are known** then both names are included and the [Film] falls away. Note the selective use of the ampersand (&) and the word “and”.

Example: Ehlers, E. (dir) & Holdt, D. (prod). 1997. *River at High Summer: the St. Lawrence*. Merganser Films.

The in text reference is kept to a minimum. Note the use of “and” and the “&”.

Example(s): The unique use of camera movements in the opening sequence by Ehlers and Holdt (1997) establishes...

The plot in this film is firmly established in the first five minutes (Ehlers & Holdt 1997).

- **Video footage** citations follow a similar format but include [Video recording]. If the director and producer’s names are **not known** then the citation would begin with the title as an anonymous work.

Example: Kao, J. (dir). 1997. *The art and discipline of managing creativity*. [Video recording]. Cape Town. Video Learning Systems.

The **in text** reference is kept to a minimum.

Example: Organisational effectiveness can be improved through careful management of resources (Kao 1997).

- The citation of **television programmes** follows a similar but different format to the above. It would normally include the producer’s name (rather than the director’s name as a priority), date, the name of the specific show in single inverted commas, the name of the episode italicised, the words [Television programme], the company’s name and when the show was broadcast. Note the stacking format of information.

Example: Bellisario, D. (prod). 2002. ‘Odd Man Out’. *JAG*. [Television programme]. Paramount.  
Broadcast: 20:30, 3 August 2002, SABC 3.

When the **producer’s name** is **not known**, then information begins with the episode’s name (no inverted commas):

Example: Odd Man Out. 2002. *JAG*. [Television programme]. Paramount.  
Broadcast: 20:30, 3 August 2002, SABC 3.

When both **episode's name** and **producer's name** is **not known** the series name is used:

Example:     **JAG. 2002. [Television programme]. Paramount.  
Broadcast: 20:30, 3 August 2002, SABC 3.**

**In text** references would either include reference to the producer (if known) or the series (if the producer is not known).

Example(s): **In the episode 'Odd Man Out' of the action-drama series JAG (Bellisario 2002), the cardinal functions...**

**In JAG (2002) we can find a double layer of meaning...**

## **7. FOR THE CITATION OF IMAGES**

### (A) GENERAL REPRODUCED IMAGES (DESIGN, PRODUCT, ARTWORK, BUILDING)

- Images must be numbered as Figure 1, Figure 2 and so on, below the reproduction. Brief details such as artist/designer/ architect, title (in italics) and date are included. See layout example below.
- The word "Figure" is never abbreviated and always capitalised. In text references remain the same irrespective of the source of the image (ie Figure 1, Figure 2, Figure 3... not according to author or source etc.)
- In all written assignments images must be catalogued at the end of the document, after the endnotes and Reference List, under a section entitled "Images". With research reports images are catalogued after the Reference List in a section entitled "Images".
- The information for each image is arranged chronologically by the figure number in a List of Images. (See example(s) and layout details below). In an essay the List of Images is placed after the text but before the Reference List. In a research report the List of Images is normally placed after the Acknowledgments.

**In text** references must consist of the figure number:

Example:     **As illustrated in Figure 2...**

- Students should be discouraged from using a system of un-analytical and un-critical reference to images **in text**. The reference to images should always be relevant and integrated into the discussion or argument. When the reference is part of the sentence, the word figure is capitalised and written in full. An abbreviation can be used in selected or isolated circumstances. Note the use of full stops in the second example below.

Example(s): In Figure 2 the use of space is imaged in the way...

Figure 2 illustrates a good example of how space can create a feeling of anxiety and disquiet. This is shown particularly in the use of scarlet red paint on the interior walls of the building reproduced here in selected views (Fig. 3 and Fig. 4).

- So often the reference to images becomes a mere backdrop or eye-candy to the current discussion or argument. This problem is often compounded by an oversimplified discussion or argument. So it would be incorrect to refer to an image by writing:

Example(s): A Postmodernist approach to interior design partly involves a critical account of space (fig. 6) and its relation to people (see fig. 6) that inhabit that space at any one time.

(In this example, the images merely illustrate an already over simplified or generalised point. There is no specific analysis or discussion of the contents of the images cited and why these may/may not be important or significant).

- The citation of images must appear in both a List of Images AS WELL AS the Reference List if the image was obtained by a specific source, eg. book, newspaper, magazine, website, e-mail, pamphlet etc. (In other words, images other than those photographed by the author)
- When a design, product, artwork, building etc is included in your text, its full empirical data must be provided in the List of Images. Empirical data includes the following:
  - figure number (eg Figure 1);
  - name of the designer/artist/architect;
  - title/name of design / product / artwork / building;
  - date;
  - medium / materials & size of work;
  - collection (the person or institution in whose collection the work is or the name of the museum or gallery in which it is housed, for eg. (Collection of the Artist) or (Collection of Mr and Mrs Van Tonder). If the collection is unknown, or if the work is in a private collection, you state: (Collection unknown) or (Private collection).
  - Source (citation / reference) ie. where you found the image.

Some useful variations on the citation of images may apply:

### (B) PRINT ADVERTISEMENTS

Advertisements are cited under the name of the product or service. Advertisements can be treated as photographs and cited separately in the List of Images. Note that the advert's source is not parenthesised in the List of Images as is the case with examples of art works, design and architecture. See examples on the next page.

### (C) MAGAZINES, ARTICLES OR JOURNALS

Example(s):

(In Reference List)

Jeep Cherokee. 1996. *Out There* 6(13):10

(In List of Images)

Figure 7 Jeep Cherokee. 1996. Print advertisement showing the most recent model of the Jeep Cherokee. *Out There* 6(13):10

**In text reference:**

Example(s): In the advertisement imaged in Figure 7 for Jeep Cherokee (1996:10) a contradiction surfaces in the way...

The use of mud (as a visual effect) shown in a reproduction of an advert for Jeep Cherokee (Fig. 7), signifies, in this particular advertisement, aspects that suggest the outdoors (Jeep Cherokee 1996:10).

Photographs from magazines are cited similarly to that of journal articles. There are variations.

- **Where the photographer is known.**

Example(s):

(In List of Images)

Figure 1 Boccon-Gibod, N. 1996. Image showing holiday makers on Durban's North beach. *Out There* 4(11):71

(In the Reference List)

Boccon-Gibod, N. 1996. *Out There* 4(11):71

- Where you, as author, are the photographer.
- or if you are reproducing the image with permission (this is often the case when an artist or photographer has copyrights over the image you are wanting to reproduce in your work):

Example(s):

(In List of Images)

Figure 1 Jane Alexander, *African Adventure*, (1999/02), (detail view of *Doll with industrial-strength gloves*). Dimensions: variable. (Collection of the artist). (Photograph: the author. Reproduced courtesy of Jane Alexander).

or

Figure 12 Front north-facing façade of the Michelangelo Hotel, Sandton. (Photograph: the author).

(In the Reference List)

This source would not appear in the Reference List.

- Where the photographer is not known.

Example(s):

(In List of Images)

Figure 1 1996. Image showing holiday makers on Durban's North beach. *Out There* 4(11):71

(In the Reference List)

*Out There*. 1996. 4(11):71

## (D) NEWSPAPERS

Example(s):

(In List of Images)

Figure 3 Jeep Cherokee. 2002. Image showing side frontal view of car careering through a muddy riverbed. *Beeld Motors* 25 Julie:18.<sup>12</sup>

(In the Reference List)

Jeep Cherokee. 2002. *Beeld Motors* 25 Julie:18.

The **in text** reference:

Example: The use of divergent vectors can be seen in the Jeep Cherokee (2002:18) advertisement (Fig. 3).

Captions to newspaper images that form part of a citation are given in double inverted commas. Where captions are lengthy, they may be shortened using ellipsis (...). The bibliographic entry is similar to that of newspaper sources. There are a number of variations

- **Where the photographer is known:**

Example(s):

(In List of Images)

Figure 1 Shivambi, L. 2002. "Unisa staff members..." *Pretoria News* 15 August:1.

(In Reference List)

Shivambi, L. 2002. *Pretoria News* 15 August:1.

- **Where the photographer is not known:**

Example(s):

(in List of Images)

Figure 1 "Unisa staff members..." 2002. *Pretoria News* 15 August:1.

(In the Reference List)

*Pretoria News*. 2002. 15 August:1.

---

<sup>12</sup>It is worth noting that the language used in a citation follows that of the source. In this case the language used is Afrikaans as opposed to English.

## ACKNOWLEDGMENTS:

The following sources were used selectively in the compilation of this document:

Burger, M. 1992. *Reference Techniques*. 8<sup>th</sup> revision. Pretoria: University of South Africa.

Smith, M. 1995. *Style guide for the Writing of Theses and Dissertations*. Johannesburg: University of the Witwatersrand.

Technikon Witwatersrand, Department of Fine Art. [Na]. *Guide to the Harvard Method of Referencing*. Johannesburg.

University of South Africa. Department of Art History and Visual Arts. 2000. *Reference Techniques and Presentation of Assignments, Research Articles, Dissertations and Thesis: tutorial letter 301/2000/4*. Pretoria.

Wigston, D. 2002. *Department of Communication Science: Referencing Techniques*. Pretoria: University of South Africa.

EXAMPLE OF AN A4 PAGE LAYOUT WITH IMAGE  
INSERTED:

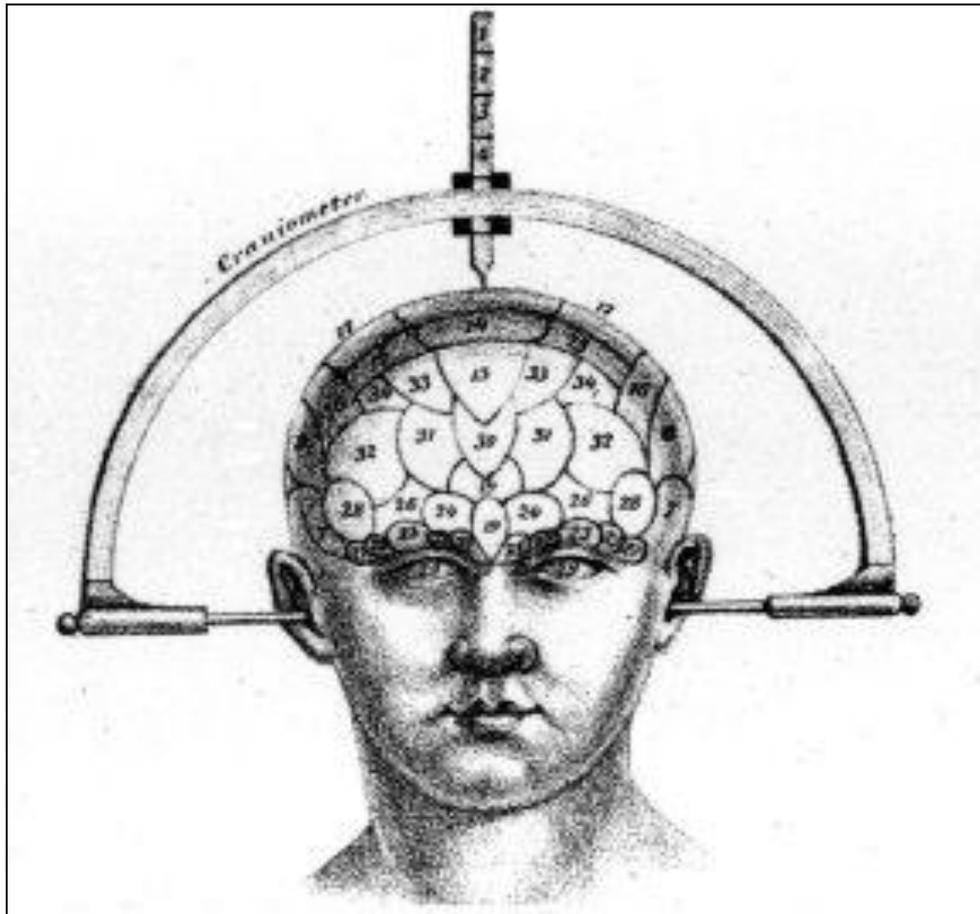


Figure 12 Early 19<sup>th</sup> Century device designed to measure the intelligence of Greenside Design Center Students.

NOTE: Only a brief caption is included here. Other details are included in the List of Images only.

## EXAMPLE OF A REFERENCE LIST

(Note that there should be a line space between each bibliographic entry and that all entries are listed in ALPHABETICAL order).

### Reference List

Atkinson, B. 1997. The new painting? *Mail & Guardian*, 16 -26 January.

Barber, K. (ed). 1997. *Readings in African Popular Culture*. London: The International African Institute.

*Collins English dictionary*. 1986. 2<sup>nd</sup> edition. Sv "character", "personality" and "physiognomy". London: Collins.

Connellan, K. 1994. Craft: status, perceptions and implications for South African Design. *Image & text* 4, December.

*Encyclopaedia of World Art*, vol 11. 1966. Sv "portraiture". New York: McGraw-Hill.

Friedman, H. 1995. West is no longer the best. Supplement to the *Mail & Guardian*, 3-9 March.

Hutcheon, L. 1989. *The Politics of Postmodernism*. New York: Routledge.

Jantjes, G. 1993. The artist as a cultural salmon: a view from the frying pan. *Third Text* (23): 103-106.

Jencks, C. (ed). 1995. *Visual Culture*. London: Routledge.

McCloy, M. [Sa]. 'Mama Africa meets the kwaito generation'. Available: <[http://www.unesco.org/courier/2000\\_07/uk/doss24htm](http://www.unesco.org/courier/2000_07/uk/doss24htm)> Accessed on 2003/01/03

*Microsoft Encarta '95 for Windows: the complete interactive multimedia encyclopaedia* [CD-Rom]. 1995. 3<sup>rd</sup> edition. Available: Microsoft corporation, USA. Sv "design".

Siopis, P. 1997. Domestic affairs. *De Arte* 55: 58-69.

Van Eeden, J. 1996. The influence of Arts and Crafts ideology in South Africa. *Suid-Afrikaanse Tydskrif vir Kultuurgeskiedenis* 10 (2), September.

## EXAMPLE OF A LIST OF IMAGES

Note the indenting of details and the use of punctuation (there is no full stop after Figure 1, Figure 2 etc.)

### LIST OF IMAGES

- Figure 1     Andy Warhol, *White Disaster* (1963). Silkscreen on canvas, 255 x 205 cm. Stable Gallery, New York. (Finch 1973:147).
- Figure 2     Designer unknown, *Payn & McNaughton* (1947). American poster design. (Heller & Chwast 1988:25).
- Figure 3     Sidney Harpley, Jan Smuts (1964). Bronze, approximately twice life size. Gardens, Cape Town. (Photograph: Frieda Harmsen. Reproduced courtesy of Frieda Harmsen.)
- Figure 4     Mies van der Rohe, Farnsworth house: detail example of a detached floor. (1921) (Thiis-Evensen 1987:56).
- Figure 5     Marianne Brandt's silver tea and coffee service. (1924). Currently produced by Alessi. (Wingler 1969:318.)
- Figure 6     George Stubbs, *Horse with Rider*. (1834). Oil on canvas. 1500X 650. Collection: The White Chapel Art Gallery. [O]  
Available: [Http://www.londonart.com/gallery/georgeStubbs](http://www.londonart.com/gallery/georgeStubbs)  
Accessed: 2009/07/23
- Figure 7     Britz, S. *Dogs Are Us*. (2003). Digital photographic print. 210 X 150. (Photograph: Sonja Britz. Reproduced courtesy of the artist).
- Figure 8     Khumalo, S. Detail View of Melrose Arch East Façade. (2010). Black and white photograph. 210 X 180. (Photographed by the author. Reproduced courtesy of Melrose Arch Center Management.)

...an example of when you, the student (S. Khumalo), are the "author" of the image.

