



 **intellect**

# Style Guide

5th edition

# *Contents*

<b>House Style</b>	<b>1</b>
<b>Alternative Styles for Books</b>	<b>1</b>
<b>Consistency</b>	<b>2</b>
<b>A–Z of Style</b>	<b>3</b>
Abbreviations	3
Acknowledgements	3
Alternative text for images	3
Brackets	3
Bullet points	4
Capitalization	4
Capitals following colons	4
Captions	4
Contractions	5
Currencies	5
Dates and times	5
Emphasis	6
Foreign language titles	6
Foreign language words	6
Front matter and end matter	6
Funding information	7
Hyphens and dashes	7
Lists	7
Notes	8
Numbers	8
ORCID® identifiers	8

Percentages	8
Personal pronouns	8
Punctuation in quotations	9
Quotations	9
Reviews: Book/exhibition/performance/film	10
Serial comma/Oxford comma	10
Subject areas and titles	10
<b>References</b>	<b>12</b>
Citations	12
References	12
1. BOOKS	14
Books with a single author	14
Books with multiple authors	14
Edited books	15
Later editions/reprints/multi-volume works	16
Multiple cities of publication	16
Multiple works by the same author	17
Books in a series	17
Translated works	18
Translations of foreign language book titles	18
E-books and pdfs	19
Dictionary	19
Play and scripts	20
Poetry and short stories	20
2. JOURNAL AND NEWSPAPER ARTICLES	21
Print journal articles	21
Special Issue or Special Section	22

Newspaper articles	22
Online journal article	22
Article first or fast-track articles	23
Online magazine or newspaper articles	23
Reviews	24
Translations of foreign language journal titles	24
3. OTHER SOURCE TYPES	25
Archive material	25
Comic books	25
Conference and symposium papers	26
Dissertations/Ph.D. theses	26
Laws and Acts of Parliament	27
Law report and court case	27
Personal interviews	27
Published interviews (TV/radio/magazine)	28
Reports by organizations	28
Seminars and lectures	29
Transcripts	29
Religious texts	29
Working paper	30
4. FILM AND BROADCAST MEDIA	31
DVD	31
Film	31
Film festivals	32
Foreign film	32
Radio	33
Screenplays	33

Television episode	34
Television series	34
5. ELECTRONIC SOURCES AND NEW MEDIA	36
Websites	36
Blog	36
Blog comments	36
Video/vlog	37
Facebook	37
Twitter	37
Video game/app	38
Podcast	38
YouTube video	38
Google Earth	38
6. MUSIC AND PERFORMANCE	39
CD/disk media	39
Song/composition	39
Album	39
Lyrics	40
Scores	40
Live performance	40
Music festival/tour performance	41
7. VISUAL ARTS	42
Artworks	42
Exhibitions	42
Exhibition catalogue	42
Installations	43
Fashion collections/shows	43

8. UNPUBLISHED WORKS	44
Forthcoming work	44
In-house publication	44
Self-published work	44
<b>Preferred Spellings</b>	<b>45</b>
<b>Using 'ize' Endings</b>	<b>54</b>
<b>Inclusive Language</b>	<b>55</b>

---

## *House Style*

At Intellect we use Intellect Harvard, our version of the Harvard referencing system, with in-text citations. The Harvard system was developed in the United States in the 1950s and 1960s, and since then it has become the most commonly used system in international academic journals. Harvard is flexible and simple, easy to use for the author as well as the reader.

This guide should provide you with all the information you need to use Intellect Harvard, but, please feel free to direct any queries you may have to [naomi@intellectbooks.com](mailto:naomi@intellectbooks.com) or your production manager.

---

## *Alternative Styles for Books*

While Intellect would prefer authors to follow our own house style for books (Harvard), we also offer copy-editing in the following styles:

- APA (7th edition)
- MLA (8th edition)
- MHRA (3rd edition)
- Chicago (17th edition)

Journal style is non-negotiable, and follows house style unless specified on the journal webpage.

---

## *Consistency*

We follow standard UK English, using the *Oxford English Dictionary* or the *Oxford Dictionary for Writers and Editors*.

Our stylistic rules are based on *New Hart's Rules*, although there are variations.

Thus, we ask authors to please use 'ize', not 'ise' endings (e.g. 'organize', 'globalize') in cases where both are correct under UK English. [See 'Using 'ize' Endings'](#).



---

## *A–Z of Style*

### **Abbreviations**

Unless commonly known, abbreviations should be spelt out in the first instance, with the abbreviated form in parenthesis: e.g. 'information and communications technology (ICT)'. Commonly used abbreviations include Ph.D., BBC, UN, MA, Dr, Ltd, St.

[See 'Preferred Spellings'](#).

Please spell out the names of countries (e.g. European Union, United Kingdom, United States), these should only be abbreviated when used as an adjective (US policy, EU Social Fund, etc.).

Do not confuse e.g. (meaning 'for example') with i.e. (meaning 'that is').

Book titles, journal titles and other text that usually appears in italics will produce abbreviations in italics.

*For example:*

*Dictionary of National Biography* is abbreviated to *DNB*

*Oxford English Dictionary* can be written as *OED*

*Journal of Contemporary Chinese Art* is abbreviated to *JCCA*

### **Acknowledgements**

In a journal, acknowledgements should appear at the end of the article under the heading 'Acknowledgements', not as a footnote attached to the title. In a book manuscript, Acknowledgements will be part of the front matter, following the foreword or preface.

### **Alternative text for images**

As part of Intellect's commitment to innovation and accessibility, we ask our book authors and editors to provide descriptive text alternatives for all images, graphs and figures in their work. Useful guidelines for writing alternative text are available through the Intellect website:

<https://www.intellectbooks.com/book-authors-and-editors#alternative-text-for-images>

### **Brackets**

Our preference is for curved parentheses ( ) when these are needed for citations, digressions, translations, etc. Nested brackets within these should be square brackets ( [ ] ) for clarity. Within this, return to curved brackets ( [ ( ) ] ). Square brackets are also used within quotes for insertions, amendments or ellipses [...].

## **Bullet points**

Various punctuation rules are acceptable with bullet points. Lists that are made up of full sentences usually start each item with a capital letter and end each item in a full point. Lists that are made up of sentence fragments usually start each item with a lowercase letter and end each item with a comma, semicolon or no punctuation. Our preference is for the last item in a list to end with a full point; without this, text-to-speech readers or assistive technologies may not mark the end of the list correctly.

## **Capitalization**

Title case means that nouns, adjectives, pronouns, possessives and verbs are capitalized. Articles, conjunctions and prepositions are lower case.

Sentence case means that the first word is capitalized (as well as any proper nouns or commonly capitalized terms). Capitalization of foreign titles follows the rules of the language.

See 'Foreign language titles'.

## **Capitals following colons**

In UK English, the word immediately following a colon is in lower case, unless it is a quote, display quote, or a subtitle in a reference list. In US English only, a capital letter may be used after a colon if the following text is a complete sentence. See *New Hart's Rules* Chapter 5.2 for guidance.

## **Captions**

Images should be referred to as Figure 1, Figures 2–3, etc. Tables should be referred to as Table 1, Tables 2–3, etc.

Please note the colon after the figure number and the terminating full point, even if the caption is not a full sentence. Please do not place endnotes within a caption.

Figure captions appear below the image with the source included within them; table captions appear above the table with the source listed underneath, in the following style (note the italics):

*Source: Details of source, including citation and/or accessed date.*

The following is the agreed style for captions, and as much information as is available should be provided. Correct use of 'Courtesy of' or © is the responsibility of the author.

## **Artwork**

Figure 1: Artist, *Title of Artwork*, Year. Medium. Dimensions. Location. Copyright holder information.

*For example:*

Figure 1: Leonardo da Vinci, *Mona Lisa*, 1503. Oil on canvas. 77 cm x 53 cm. The

Louvre, Paris. Courtesy of The Louvre, Paris.

Figure 1: Gran Fury, *Women Don't Get AIDS*, 1991. Ink on acetate. New York. 47 inches x 70 inches. © Gran Fury.

### **Book/journal/newspaper illustration**

Figure 1: Artist, *Title of Illustration/description of image*, illustration for *Publication Title* (Author Year: Page). Copyright holder information.

*For example:*

Figure 1: John Minton, *Landscape near Ajaccio*, woodcut, illustration for *Time Was Away* (Ross 1948: 75). Courtesy of Alan Ross and John Lehmann Ltd.

### **Film still**

Figure 1: Description of image (Actor Name if available), Director (dir.), *Film*, Year. Country. Copyright holder information.

*For example:*

Figure 1: Sugar Kane Kowalczyk (Marilyn Monroe) plays the ukulele, Billy Wilder (dir.), *Some Like It Hot*, 1959. USA. © Ashton Productions.

### **Contractions**

Contractions should be spelled out in academic writing: e.g. 'don't', 'didn't', 'I'll' should be 'do not', 'did not', 'I will', etc.

### **Currencies**

Currencies should be in numerals preceded by symbols (£, \$, €) or three-letter currency codes (GBP, EUR, USD, AUD). Codes are especially useful if there are different versions of the dollar referred to. The use of symbols or of codes should be consistent throughout the text.

*For example:*

£20, £30.50, \$20 million, €30,000

GBP 20, GBP 30.50, USD 20 million, AUD 20 million, EUR 30,000

### **Dates and times**

Specific day: 21 March 1978 (September 11 or 9/11 is permitted)

Decades: 1920s, 1950s–60s

Date ranges: 1964–67, 1897–1901

Approximate dates (*circa*): use *c.*, in italics, with no space: *c.1960*

Centuries: nineteenth century, twentieth century, twenty-first century (but 'a nineteenth-century woman')

Twelve-hour clock: use a full point and p.m. or a.m. (5.30 p.m., 6 a.m.)

Twenty-four-hour clock: use a colon and no a.m./p.m. (17:30, 06:00)

Specific moments in time-based media: use hours, minutes and seconds separated by colons (05:00:06–05:06:11)

### **Emphasis**

When italics are used for emphasis within quotations, authors must indicate whether the emphasis is from the original text or whether they are adding it to make their own point: (Smith 1999: 2, original emphasis) or (Smith 1999: 2, emphasis added).

Bold type should not be used for emphasis, or in the names of organizations or exhibitions. Italics should be used sparingly, as they are also used for other purposes. If an author wishes to draw attention to a word or phrase, roman type inside single quotation marks can also be used.

### **Foreign language titles**

The rules governing the capitalization of titles in some languages, such as French and German, are complex. See *New Hart's Rules* Chapter 12 for guidance.

However, punctuation should be styled to be consistent with Intellect House Style. Note in particular that a colon must separate the main title from the subtitle (not a period or dash).

It is not strictly necessary to provide translations of non-English-language titles. However, if you would like to provide English translations for titles in other languages, see the relevant sections in References:

See 'Translations of foreign language book titles', 'Translations of foreign language journal titles' or 'Foreign film'.

### **Foreign language words**

We follow the *Oxford Dictionary for Writers and Editors* for foreign words that are in popular use in UK English (e.g. *a priori*, *mise en scène*). Unless specified otherwise in the 'Preferred Spellings' list or dictionary, foreign words and phrases inserted in the text should be italicized.

If translations are provided, they should be in single quotation marks within brackets. The foreign language word should be first, followed by the translation in brackets: *l'oiseau* ('the bird'), rather than 'the bird' (*l'oiseau*). Capitalized proper names of foreign organizations, institutions, political parties, trade unions, etc. should be kept in roman type, not in italics. Quotations from other sources that are in foreign languages do not need to be italicized.

### **Front matter and end matter**

Roman numerals are used for front matter page numbers. Any material provided should be ordered as follows:

- Half title (main title)
- Frontispiece (if there is one)
- Full title page
- Copyright info page – verso of full title page

- Dedication and/or epigraph
- Contents
- List of plates, figures, maps and tables (new page for each)
- Foreword and/or preface
- Acknowledgements
- Notes on the text/transliteration
- Conversion tables for imperial measures, currency, etc.
- List of abbreviations
- General map(s) relevant to the whole book.

Endmatter should be ordered as follows:

- Appendices – Appendix 1, Appendix 2, etc.
- Bibliography
- Notes on Contributors
- Index.

### **Funding information**

If your work has been funded, you must include the funding organization name and the award number in your Acknowledgements section (for books) or under a separate Funding heading, before the References but after your Acknowledgements section (for journals).

See 'Acknowledgements'.

*For example:*

This research was made possible through a grant from Qatar National Research Fund (NPRP9 309-5-041).

### **Hyphens and dashes**

Hyphens are used to avoid mispronunciation, particularly where there are two vowels or two consonants together (anti-intellectual). A hyphen can also be used to avoid confusion where a prefix is repeated (re-release, sub-subcategory) or to avoid confusion with another word (reform/re-form, re-cover/recover). Hyphens are also used in compound adjectives (nineteenth-century women, free-range egg).

Note that we use an en rule (–) with space either side, rather than a hyphen (-) or an em rule (—), as a parenthetical dash.

### **Lists**

Bulleted and numbered lists are both allowed, depending on author preference. When numbered lists are incorporated within a paragraph, the numbers should be formatted as '(1) (2) (3), etc.'. If the list is displayed with items one below another, the numbers should be formatted as '1. 2. 3., etc.'.

See 'Bullet Points'.

## Notes

We discourage the use of extensive notes – if something is worth saying, it is worth saying in the text itself. If a note is necessary, please use Word's note-making tool and create endnotes (not footnotes). Once typeset, notes will appear as endnotes in books, and sidenotes in journal articles. Place note calls outside the punctuation, i.e. after the comma, full point, colon, etc. The note call must be in superscript Arabic (<sup>1</sup>, <sup>2</sup>, <sup>3</sup>).

As Intellect's House Style uses the Harvard referencing system, citations should not be added to endnotes. Sources should be cited in text, and in a reference list. Please do not place endnotes within a figure caption.

## Numbers

One to twenty (in words), 21–99 (in figures)

100, 200, 1000, 1500, 5000, 10,000

Note: we use 10 million (not ten million, as this stands for a number higher than twenty)

Numbers in a range, up to 100, both numbers appear in full: pp. 10–19, 19–21

After 100, only the last two figures of the second number are shown, unless more are changed: 102–17, 347–49, 2001–03, 1999–2001

Approximations can be in words: around thirty, over forty, almost fifty

Ages: 15 years old, a 7-year-old child

3 per cent, 4.7 per cent, 10 per cent, 25 per cent. See 'Percentages'.

16 mm, 35 mm, 6 km<sup>2</sup>.

Note: we prefer 'feet' and 'inches' spelled out in words, rather than symbols ' ' and ' ' "

## ORCID® identifiers

ORCID iDs are unique, career-long identification numbers for authors. They are similar to ISBNs for books, or DOI numbers for journal articles. Authors should provide iDs whenever they submit work to us. ORCID iDs must be supplied with the prefix <https://orcid.org/> in order for us to auto-update publication records and connect with publishers, institutions and funders worldwide.

*For example:*

<https://orcid.org/0000-0002-1825-0097>

If you do not yet have an ORCID iD, please register at <https://orcid.org/register>.

## Percentages

We use 'per cent' rather than '%'. '%' is only acceptable if a series of percentages are given within a paragraph, for example, in a statistical survey. Percentages should always be expressed in figures not words (3 per cent, 10 per cent).

## Personal pronouns

Capitalize the initial letter in personal pronouns (e.g. He, Him, His) only when referring to God. Do not use this form when referring to prophets or founders of the world's religions (e.g. Abraham, Bahá'u'lláh, Buddha, Jesus, Muhammad, etc.).

## Punctuation in quotations

In UK English, punctuation is placed outside the closing quotation mark if the quotation is a partial sentence or phrase: the research does not show 'sufficient results'.

The full point is placed within the closing quotation mark only if a complete sentence is being quoted: as scholars have noted, 'the research does not show sufficient results.'

Quoted sentences that end with a question mark or exclamation mark do not need any other form of punctuation after the closing quotation mark. Only one closing form of punctuation is needed.

*For example:*

McLuhan comments on an advert for whiskey drinkers: 'Hasn't anyone in science or industry ever distinguished himself by drinking whiskey?' The advert depicts nine artistic gentlemen.

Omitted material in quotations should be signalled by an ellipsis enclosed in square brackets: [...]. Square brackets should be used if you choose to add details into a quotation, change a quotation's opening capitalization, or change tense so that the quotation agrees with your sentence grammatically.

*For example:*

Prior reveals the folly of the situation when he states '[t]his is my ex-lover's [Louis'] lover's Mormon mother' (Kushner 2003: 101).

## Quotations

We use single quotation marks, with double quotation marks for a second quotation contained within the first.

### Display quotes

All long quotations (i.e. over 40 words long) should be 'displayed', i.e. set into an indented paragraph with a line space above and below, and without quotation marks at the beginning or end. Any quotations within this display quote will then have single quotation marks. Dialogue or scripts should also always be displayed if there is more than one speaker.

*Scripts*

When quoting film scripts, play scripts or other scripted material (including if you transcribe the dialogue yourself), use small caps for the names of the speakers and regular roman text for the spoken text.

## Interviews

When quoting interviews, set the names of the speakers in bold.

### **Emphasis**

When italics are used for emphasis within quotations, authors must indicate whether the emphasis is from the original text or whether they are adding it to make their own point: (Smith 1999: 2, original emphasis) or (Smith 1999: 2, emphasis added).

### **Translated quotes**

When authors provide translations of quotations from non-English-language sources, they must indicate whether this is an official translation (Smith 1999: 2, official translation), or their own (Smith 1999: 2, translation added). See 'Foreign words'.

### **Reviews: Book/exhibition/performance/film**

When submitting a review for a journal, the following information should be provided in this order:

#### **Book review**

Title of Publication, Author or Editor Name/s (ed./eds) (Year), Edition number if not first, City: Publisher, number of pages, ISBN 123-1-12345-123-1, h/bk or p/bk, price

*For example:*

Queer Game Studies, Bonnie Ruberg and Adrienne Shaw (eds) (2017)  
Minneapolis: University of Minnesota Press, 336 pp.,  
ISBN 978-1-51790-036-6, h/bk, \$108

#### **Exhibition/performance review**

Title, Artist Name, curated/performed/directed by Name  
Location, City, date or date range, year

*For example:*

Duck Weave, Richard Woods, curated by Ruth Claxton and Gavin Wade  
Eastside Projects, Birmingham, UK, 30 January–9 April 2016

#### **Film review**

Title, Director Name (dir.) (Year), Country: Production Company

*For example:*

Bring It On, Peyton Reed (dir.) (2000), USA: Beacon Pictures

### **Serial comma/Oxford comma**

Please do not use a comma before the 'and' or the 'or' between the last two items of a list. A comma is only required before 'and' if you are joining two independent sentences with a conjunction.



## **Subject areas and titles**

In general, titles appearing before a name are in capitals: Professor Jones, Managing Director Emma Smith, Senior Lecturer Carston.

Capitals are also used when a title acts as a synonym for a specific person or place: the Queen, the Ministry, etc.

Titles appearing after a name are not normally in capitals: Tom Jones, the professor; Emma Smith, managing director of the company; Carston is a senior lecturer, etc.

Lower case is used when a job title is referred to in a general sense: a professor, the marines, every queen in the world, etc.

Abbreviations of academic qualifications with a mix of upper- and lower-case letters (such as Ph.D., M.Sc.) take full points. Full points are not used for abbreviations made up of upper-case letters only (such as MA, BA, MFA).

Note the difference between Master (upper case) and master's (lower case, with apostrophe). If you have a master's degree (abbreviated to master's), then you are a Master (of Law, of Art, etc.). Similarly, if you have a bachelor's degree, you are a Bachelor (of Art, of Science, etc.). If you have a doctorate, you are a Doctor, etc.

*For example:*

Jack Smith, Ph.D., is a senior professor in the Department of Theatre Studies at the University of Victoria. He specializes in contemporary performance practice, pedagogy and theatre education, and earned his master's at the University of Sydney.

The punctuation rules for job titles and subject areas vary and can be confusing – we are occasionally able to follow authors' preferences if requested.

---

## *References*

### **Citations**

- House style citations are embedded in the main text in Author Date format.
- When citing a quotation from text-based media, n.pag. may be used if there are no page numbers available (i.e. for an online source).
- If there is no year available, n.d. may be used.
- If there is no place of publication available, n.p. may be used.
- Quotations from non-text-based media (i.e. film, music, DVD, television, vlog, radio, artwork), do not require reference to a page number within the citation.
- Multiple citations within the same sentence can be listed in any order, separated by semi-colons.
- References by the same author are separated with commas.
- Authors or artists cited in other works should be formatted as follows: (Williams cited in Hughes 2012: 54). This should be listed under the secondary work (i.e. Hughes) in the references.

#### **Citation:**

(Surname Year: Page [or n.pag.])

*For example:*

(Harper 1999: 27)

(Anon. 2012; Rainer 1965)

(Benjamin 2005, 2009)

### **References**

- Do not split bibliographies into 'Further Reading' or 'Works Cited'.
- All items should be listed alphabetically by authorship.
- Works from the same author or source should be listed together chronologically, with the earliest work listed first. Any works with (n.d.) are listed underneath those with a date.
- If there are multiple works by the same author, the author or source name should be repeated for every reference.
- If the original publication date of a historical work is provided, as well as the date of a modern edition, the original date may appear in square brackets before the date of the modern edition used: ([1830] 2005). The chronological order follows the modern edition date, not the date in square brackets.
- 'Ibid.' and 'op. cit' are not used in Harvard referencing.
- 'et al.' must be used for in-text citations for works with three or more authors, but all author names should be provided in the references.

- Our preference is for authors' full first names. If a full first name is not available, initials can be used. The use of full first names or of initials should be consistent across your reference list (not a mixture of two formats). Understandably, use of all initials or all first names may vary across an entire journal issue or edited book, but each article or chapter reference list should be consistent with itself.
- 'Anon.' should be used for items for which you do not have an author.
- When film or book titles are cited within another title, they should be formatted according to Intellect House Style i.e. film/book titles are set in roman font within an italicized reference, or italics within an article/chapter reference.
- If there are no pages available, n.pag. may be used.
- If there is no year available, n.d. may be used.
- If there is no place of publication available, n.p. may be used.
- In title case, nouns, adjectives, pronouns, possessives and verbs are capitalized. The second part of a compound word is also capitalized. Articles, conjunctions and prepositions are left in lower case.
- Capitalization of foreign titles follows the rules of the language. See *New Hart's Rules* Chapter 12 for guidance.
- Our preference is for USA and UK (rather than US and UK or United States and United Kingdom) when stating country of production for film/TV/music references.

*We have provided some examples of reference types below. Occasionally you may need to cite a source not specified below – please follow the example type that is most like your source.*

---

## 1. BOOKS

Book titles should be in italicized title case. Book chapter titles should be in sentence case within single quotation marks. For the city of publication, US states are indicated using a two letter abbreviation, unless the state is deemed unnecessary (as in New York, NY).

### Books with a single author

**Reference:**

Surname, Name (Year), *Title*, City: Publisher.

*For example:*

Anon. (1957), *Narrative in Early Renaissance Art*, Oxford: Books Press.

Auslander, Philip (2007), *Theory for Performance Studies*, Abingdon: Routledge.

Carey, John (2012), *The Intellectuals and the Masses: Pride and Prejudice Among the Literary Intelligentsia 1880–1939*, London: Faber & Faber.

**Citation:**

(Anon. 1957: 5)

(Auslander 2007: 56)

References should be alphabetized by author surname, taking multiple authors into account. Rules for non-English names are complex. See *New Hart's Rules* Chapter 6 for guidance. In general:

- Names containing the French prefix 'de' should not be alphabetized under 'D'.
- Italian authors with a 'di' or 'da' prefix are commonly placed under 'D'.
- Dutch authors with a 'van' prefix are placed under 'V'.

*For example:*

Beauvoir, Simone de (2014), *The Second Sex*, London: Random House.

di Robilant, Andrea (2003), *A Venetian Affair*, New York: Knopf.

van Dijk, Teun A. (1987), *Communicating Racism: Ethnic Prejudice in Thought and Talk*, Newbury Park: Sage.

**Citation:**

(Surname [with prefix] Year: Page)

(de Beauvoir 2014: 89)

### Books with multiple authors

Separate authors with a comma, using 'and' instead of a comma before the last author name. All names are in the order Surname, Name. Please note, 'et al.' should be used within

citation text for books with three or more authors, but all names must be provided in the references section.

**Reference:**

Surname, Name and Surname, Name (Year), Title, City: Publisher.

*For example:*

Saunders, Mark, Lewis, Phillip and Thornhill, Adrian (2016), *Research Methods for Business Students*, Cambridge: Pearson.

**Citation:**

(Saunders et al. 2016: 78)

### **Edited books**

Editors are indicated with (ed.) or (eds). The abbreviation (eds) does not need a full point: (eds) not (eds.). The editor is referred to using 'Initial. Surname' rather than their full first name.

The year should be that of the edited collection. If the chapter/article has been published elsewhere, the date of the original publication may appear in square brackets before the date of the edition. The chronological order follows the later edition date, not the date in square brackets.

See 'Later editions/reprints/multi-volume works'.

#### **Listed under chapter author**

**Reference:**

Surname, Name (Year), 'Title of chapter/article', in Initial. Surname (ed.)/(eds), Title, City: Publisher, page range.

*For example:*

Derrida, Jacques ([1999] 2002), 'The university without condition', in P. Kamuf (ed.), *Without Alibi*, Stanford: Stanford University Press, pp. 202–37.

Flieger, Verlyn (2011), 'Sometimes one word is worth a thousand pictures', in J. M. Bogstad and P. E. Kaveny (eds), *Picturing Tolkien: Essays on Peter Jackson's The Lord of the Rings Film Trilogy*, London: McFarland and Co, pp. 46–52.

**Citation:**

(Derrida [1999] 2002: 204–05)

(Flieger 2011: 47)

#### **Listed under editor**

**Reference:**

Surname, Name (ed.)/(eds) (Year), Title, City: Publisher.

*For example:*

Frank, Claudine (ed.) (2003), *The Edge of Surrealism: A Roger Caillois Reader*, Durham: Duke University Press.

Martin, Luther H., Gutman, Huck and Hutton, Patrick H. (eds) (1998), *Technologies of the Self: A Seminar with Michel Foucault*, Amherst: University of Massachusetts Press.

**Citation:**

(Frank 2003: 60)

The editors' names may be omitted if the reference is to a chapter of the edited book written by the main editors, or if there are no other contributing authors or editors (e.g. within a collection of an author's own work).

*For example:*

Jeffreys, Elaine and Allatson, Paul (eds) (2015), 'Afterword', in *Celebrity Philanthropy*, Bristol: Intellect, pp. 211–17.

Butler, Judith (1993), 'Arguing with the real', in *Bodies that Matter: On the Discursive Limits of 'Sex'*, New York: Routledge, pp. 139–68.

**Citation:**

(Jeffreys and Allatson 2015: 215)

**Later editions/reprints/multi-volume works**

The following abbreviations are used for later editions, multi-volume works and reprints. [See '8. Unpublished works'](#), for how to reference forthcoming titles.

Later edition: 2nd ed., 3rd ed., etc. There is no need to specify for first editions.

*For example:*

Ben-Naim, Arieh (2016), *Entropy Demystified: The Second Law Reduced to Plain Common Sense*, 2nd ed., London: World Scientific Publishing Company.

**Original publication:** If a work has been published previously, the original date may be given in square brackets before the date of the edition you are using. The chronological order follows the modern edition date, not the date in square brackets.

*For example:*

Wilde, Oscar ([1891] 2009), 'Lord Arthur Savile's Crime', in R. Luckhurst (ed.), *Late Victorian Gothic Tales*, Oxford: Oxford University Press, pp. 10–25.

**Reprint:** Rpt. in

*For example:*

Wein, Len and Wrightson, Bernie (1971), 'Swamp Thing', *House of Secrets #92*, New York: DC Comics. Rpt. in Wein, Len and Wrightson, Bernie (1991), *Swamp Thing: Dark Genesis*, New York: DC Comics.

**Revised edition:** rev. ed.

*For example:*

Koch, Liz (2012), *Core Awareness: Enhancing Yoga, Pilates, Exercise and Dance*, rev. ed., New York: North Atlantic Books.

**Second volume:** vol. 2, note the 'v' is lower case.

*For example:*

Sykes, Christopher Simon (2014), *Hockney: The Biography*, vol. 2, London: Century.

**Multiple cities of publication**

Multiple publication locations should be indicated as 'City and City: Publisher and Publisher'

(not & or /). North American states are indicated using a two letter abbreviation unless the state is deemed unnecessary (as in New York, NY).

For example:

O'Donoghue, Tom (2017), *Understanding Contemporary Education: Key Themes and Issues*, London and New York: Routledge.

**Citation:**

(O'Donoghue 2017: 43)

### **Multiple works by the same author**

References by the same author should be ordered from oldest to most recent. References for the same author with the same year should be distinguished using a, b, c, etc. within the parenthesis. 'Ibid.' and 'op. cit' are not used in Harvard referencing. The author or source name should be repeated for every reference.

Solo edited works appear in date order with the monographs – the inclusion of (ed.) does not affect the order. Co-authored titles appear after the monographs/solo edited works, as the inclusion of a second or third name does affect the alphabetical order.

**Reference:**

Surname, Name (Year a), *Title*, City: Publisher.

Surname, Name (Year b), *Title*, City: Publisher.

For example:

Žižek, Slavoj (2006a), *How to Read Lacan*, London: Granta Books.

Žižek, Slavoj (2006b), *Interrogating the Real*, New York: Continuum.

Žižek, Slavoj (ed.) (2011), *Hegel and the Infinite: Religion, Politics and Dialectic*, New York: Columbia University Press.

Žižek, Slavoj and Daly, Glyn (2004), *Conversations with Žižek*, Cambridge: Polity.

**Citation:**

(Žižek 2006a: 54)

### **Books in a series**

When books are in a series, the series name appears after the book title, in title case without italics.

**Reference:**

Surname, Name (Year), *Title*, Series Title, City: Publisher.

For example:

Margolis, Ellen and Tyler Renaud, Lissa (eds) (2010), *The Politics of American Actor Training*, Routledge Advances in Theatre and Performance Studies, London: Routledge.

**Citation:**

(Margolis and Tyler Renaud 2010: 57)

## Translated works

### **Where an editor and/or translator are named**

When an editor and a translator are named in addition to the author, the editor is listed first in parenthesis after the title.

#### **Reference:**

Surname, Name (Year), *Title* (ed. Initial. Surname, trans. Initial. Surname), City: Publisher.

#### *For example:*

Lacan, Jacques (1988), *The Seminar of Jacques Lacan* (ed. J. A. Miller, trans. J. Forrester), Cambridge: Cambridge University Press.

Nancy, Jean-Luc (2008), *Philosophical Chronicles* (trans. F. Manjali), New York: Fordham University Press.

#### **Citation:**

(Lacan 1988: 34)

## Translations of foreign language book titles

It is not strictly necessary to provide translations of non-English-language titles. However, if you would like to provide English translations for titles in other languages, use the format below.

### **Unofficial title translations**

Unofficial translations of book titles (i.e., those made by the author for explanatory purposes), are set in sentence case, roman type, in single quotation marks within brackets. This also applies to other reference types.

See 'Translations of foreign language journal titles', or 'Foreign film'.

#### **Reference:**

Surname, Name (Year), *Original Title* ('Unofficial translation'), City: Publisher.

#### *For example:*

Maupassant, Guy de (1885), *Bel Ami* ('A good friend'), Paris: Victor-Havard.

#### **Citation:**

(de Maupassant 1885: 23)

#### **In the text:**

*Original Title* ('Unofficial English title') then *Original Title* thereafter. Note that the unofficial translation should be in sentence case.

### **Official titles**

The official titles of published translations follow the same format as the original title. Alternative book titles should be set in italics within brackets:

#### **Reference:**

Surname, Name (Year), *Original Title* (*Official Translation*), City: Publisher.



For example:

Beckett, Samuel (1951), *Malone meurt (Malone Dies)*, Paris: Les Éditions de Minuit.

**Citation:**

(Beckett 1951: 12)

**In the text:**

*Original Title (English Title)* then *English Title* thereafter.

## **E-books and pdfs**

These appear in a similar style to other journal references, but a URL and accessed date are included. If there are no pages available, then n.pag. should be used in citations. If there is no date available, then n.d. may be used. Original publication year may be referenced using square brackets. There is no need to specify [online] in Harvard referencing.

**Reference:**

Surname, Name (Year), *Title*, City: Publisher and/or Collection, URL. Accessed date.

For example:

Carpentier, Nico (2011), *Media and Participation: A Site of Ideological-Democratic Struggle*, Bristol: Intellect, <https://open.org/search?identifier=606390>. Accessed 1 July 2016.

Conan Doyle, Arthur ([1907] 2004), *Through the Magic Door*, Adelaide: University of Adelaide Library Electronic Texts Collection, [http://etext.library.adelaide.edu.au/d/doyle/arthur\\_conan/d75th/part1.html](http://etext.library.adelaide.edu.au/d/doyle/arthur_conan/d75th/part1.html). Accessed 3 February 2003.

**Citation:**

(Carpentier 2011: 34)

(Conan Doyle [1907] 2004: n.pag.)

## **Dictionary**

### **Listed under a specific word**

**Reference:**

'word cited' (Year), *Dictionary Title*, edition, City: Publisher, URL [if available]. Accessed date.

For example:

'footnoting, n.' (2016), *OED Online*, 16th ed., Oxford: Oxford University Press, <http://www.oed.com/view/Entry/36961802>. Accessed 23 May 2016.

**Citation:**

We suggest citing the title of the dictionary and year in text, to avoid repeating the specific word you are discussing:

(OED Online 2016) rather than ('footnoting, n.' 2016)

### **Listed with no specific word**

**Reference:**

*Dictionary Title* (Year), edition, City: Publisher, URL [if available]. Accessed date.

For example:

Encyclopaedia Britannica (1991), 15th ed., Chicago: Encyclopaedia Britannica Inc.

**Citation:**

(Encyclopaedia Britannica 1991)

## Play and scripts

For a printed publication/script of a play, emphasis is given to the author first. The play is referenced as a book.

**Reference:**

Surname, Name (Year), *Title of Play*, Series or Edition (ed./eds Initial. Surname) [if applicable], City: Publisher.

For example:

Shakespeare, William (2001), *Henry VI: Parts I, II, III*, Signet Classics (ed. S. Barnet), New York: Penguin.

Rabey, David Ian (2004), *The Wye Plays: The Back of Beyond and The Battle of the Crows*, Bristol: Intellect.

Kane, Sarah (2001), *Sarah Kane: Complete Plays* (eds D. Greig and K. Brown), London: Methuen.

**Citation:**

For a specific quote, citations may include the Act, Scene and line number. Citations may also use the (Author Date: Page) format if that is more appropriate for the play.

(*Title of Play* Act. Scene [in numbers or numerals as provided]: line numbers)

(*Twelfth Night* II.V: 36–37).

(Kane 2001: 35)

## Poetry and short stories

Poems and short stories should be referenced in the collection that they appear in, unless unpublished. Titles for poems and short stories appear in title case within quotation marks. Editors' information may also be provided if available.

**Reference:**

Surname, Name (Year), 'Title of Poem/Short Story', in Initial. Surname (ed.)/(eds) [if applicable], *Title of Publication*, City: Publisher, page range.

For example:

Fitzgerald, F. Scott (2012), 'The Jelly-Bean', in *Tales of the Jazz Age*, Oxford: Oxford University Press, pp. 11–15.

Plath, Sylvia (1965), 'Morning Song', in T. Hughes (ed.), *Ariel*, London: Faber & Faber, p. 3.

**Citation:**

(Fitzgerald 2012: 13)

---

## 2. JOURNAL AND NEWSPAPER ARTICLES

Article titles should be in sentence case within single quotation marks. Journal, newspaper and magazine titles should be in italicized title case.

### Print journal articles

**Reference:**

Surname, Name (Year), 'Title of article', *Journal Title*, volume:issue, page range.

*For example:*

Overdiek, Anja (2016), 'Fashion designers and their business partners: Juggling creativity and commerce', *International Journal of Fashion Studies*, 4:1, pp. 27–46.

**Citation:**

(Overdiek 2016: 32)

### Journal without issue numbers

If a journal does not use issue numbers, then you can just include the volume number. Some journals also use a month or season instead of an issue number.

**Reference:**

Surname, Name (Year), 'Title of article', *Journal Title*, volume, month/season [if available], page range.

*For example:*

Langlois, Justin (2020), 'Invisible hospitalities of the art school', *PUBLIC*, 61, pp. 196–207.

Setzler, Matthew and Goldstone, Robert (2020), 'Coordination and consonance between interacting, improvising musicians', *Open Mind: Discoveries in Cognitive Science*, 4, November, pp. 88–101.

**Citation:**

(Langlois 2020: 198)

(Setzler and Goldstone: 89–91)

### Double issue

To cite a double issue, use '&' between the issue numbers, not '/' or '–'

**Reference:**

Surname, Name (Year), 'Title of article', *Journal Title*, volume:issue&issue, page range.

*For example:*

Roberts, Graham H. (2019), 'Queering the stitch: Fashion, masculinity and the postsocialist subject', *Critical Studies in Men's Fashion*, 6:1&2, pp. 59–80.

**Citation:**

(Roberts 2019: 71–72)

## Special Issue or Special Section

### Entire Special Issue or Section

To cite an entire Special Issue, provide the editors and the title of the issue in title case without italics.

#### Reference:

Surname, Name (ed.) (Year), *Journal Title*, Special Issue/Section: 'Title of Special Issue/Section', volume:issue, page range [if applicable].

#### For example:

Bolton, Lucy (ed.) (2015), *Film, Fashion & Consumption*, Special Issue: '#Marilyneveryday', 4:2&3.

Dillane, Aileen, Langlois, Tony, Power, Martin J. and Bhriain, Orfhlaith N. (eds) (2015), *Journal of Urban Cultural Studies*, Special Section: 'Urban Soundscapes and Critical Citizenship', 2:1&2, pp. 89–176.

#### Citation:

(Bolton 2015: 21)

(Dillane et al. 2015: 175)

### Article within Special Issue or Section

#### Reference:

Surname, Name (Year), 'Title of article', *Journal Title*, Special Issue/Section: 'Title of Special Issue/Section', volume:issue, page range.

#### For example:

McCoy, Kelli (2018), 'What does a prince do?: Postfeminist girlhood and boyhood in Disney Junior cartoons', *Visual Inquiry*, Special Issue: 'Identity, Gender, Power and Nostalgia in Twenty-First-Century Disney Culture', 7:2, pp. 111–23.

#### Citation:

(McCoy 2018: 112)

## Newspaper articles

#### Reference:

Surname, Name (Year), 'Title of article or column header', *Title of Newspaper*, date and month, page range [column line if appropriate].

#### For example:

Asthana, Anushka, Stewart, Heather and Brooks, Libby (2016), 'Theresa May visits Scotland to press case for "special union"', *The Guardian*, 15 July, pp. 4–5.

#### Citation:

(Asthana et al. 2016: 4b)

## Online journal article

If you accessed a journal article online, then you should reference it as such. These references appear in a similar style to other journal references, but a URL or DOI and accessed date are included. The journal name should be in italics in title case. If there are no

pages available, then n.pag. should be used in citations. If there is no date available, then n.d. may be used. There is no need to specify [online] in Harvard referencing.

See 'Websites'.

**Reference:**

Surname, Name (Year), 'Title of article', *Journal Title*, volume:issue, page range, URL/DOI. Accessed date.

*For example:*

Pizzocaro, Silvia (2018), 'Theory as habitus for scholarly design research', *Artifact: Journal of Design Practice*, 5:3, pp. 1–16, [https://doi.org/10.1386/art\\_00001\\_1](https://doi.org/10.1386/art_00001_1). Accessed 16 March 2021.

**Citation:**

(Pizzocaro 2018: 14)

### **Article first or fast-track articles**

Article first, also known as online first or fast-track articles, are articles that are published online ahead of the print publication. They will have a journal title, year of online publication and DOI, but may not have a volume, issue or page numbers. We use 'article first' to show these articles are different to other online journal articles.

**Reference:**

Surname, Name (Year), 'Title of article', *Journal Title*, article first, URL/DOI. Accessed date.

*For example:*

Choi, Dooyoung (2021), 'Internalization of sexualized female ideals and body shame', *Fashion, Style & Popular Culture*, article first, [https://doi.org/10.1386/fspc\\_00056\\_1](https://doi.org/10.1386/fspc_00056_1). Accessed 16 March 2021.

**Citation:**

(Choi 2021: n.pag.)

### **Online magazine or newspaper articles**

**Reference:**

Surname, Name (Year), 'Title of article', *Title of Newspaper*, date and month, URL. Accessed date.

*For example:*

Asthana, Anushka, Stewart, Heather and Brooks, Libby (2016), 'Theresa May visits Scotland to press case for "special union"', *The Guardian*, 15 July, <http://www.theguardian.com/politics/2016/jul/15/theresa-may-to-visit-scotland-nicola-sturgeon>. Accessed 16 July 2016.

**Citation:**

(Asthana et al. 2016: n.pag.)

## Reviews

Unless the review is given an original title, book/conference/exhibition reviews should be clearly indicated using 'review'.

### Reference:

Surname, Name [of reviewer] (Year), 'Title of review', review, *Journal Title*, volume:issue, page range, URL [if available], Accessed date.

*For example:*

Keddie, Nikki (2000), 'Women in the Medieval Islamic World: Power, Patronage, and Piety by Gavin R. G. Hambly', review, *Iranian Studies*, 33:1&2, pp. 242–45.

### Citation:

(Keddie 2000: 243)

## Translations of foreign language journal titles

We do not recommend providing translations for every non-English-language article title. If a translated article title is necessary, use the format below. Note: this is the same for official and unofficial translations.

### Reference:

Surname, Name (Year), 'Original article title' ('Translated article title'), *Journal Title*, volume:issue, page range.

*For example:*

Kayser, Jacques (1954), 'Une semaine dans le monde' ('A week in the world'), *Etude comparée de*, 17:1, pp. 1–35.

### Citation:

(Kayser 1954: 33)

---

### 3. OTHER SOURCE TYPES

#### **Archive material**

Archive sources are often referred to by the MS number and/or the main title and author. Both are allowed. As much information as is available should be provided.

##### **Reference:**

Surname, Name (Year), 'Title'/Title/MS Number or description [see below for an example of each of these], date and month, City: Name of Library/Archive/Repository, Collection, MS Number [whichever available].

#### **With title**

*For example:*

Harris, Charles J. (1969), *Charles William Frederick Goss*, London: Bishopsgate Institute Archive Collections, Charles Goss Collection 2/2.

##### **Citation:**

(Harris 1969: 23)

#### **With MS number**

*For example:*

MS 42523 (1889), 'letter by David M. Thompson', 13 June, St Andrews: University of St. Andrews Library Special Collections.

OR

Thompson, David M. (1889), MS 42523, 13 June, St Andrews: University of St Andrews Library Special Collections.

##### **Citation:**

(MS 42523 1889: 9)

(Thompson 1889: 9)

#### **With description**

*For example:*

Peacock, Andrew (1960), BBC lecture broadcast transcript, 1 May, Dundee: University of Dundee Archive Services, URSF 2/12/3(14).

##### **Citation:**

(Peacock 1960: n.pag.)

#### **Comic books**

Comic book series title and number should be in italics with title case. Note the use of #. Individual issue titles are set in single quotation marks in title case, no italics. Standalone graphic novels should follow the referencing style for a book.

##### **Reference:**

Surname, Name (Year), 'Title of Issue', *Comic Book Series Title #Number*, City:

Publisher.

*For example:*

Wein, Len and Wrightson, Bernie (1971), 'Swamp Thing', *House of Secrets #92*, New York: DC Comics.

**Citation:**

(Wein and Wrightson 1971: 2)

## **Conference and symposium papers**

### **Unpublished conference papers**

**Reference:**

Surname, Name (Year), 'Title of paper', Title of Conference, location, date and month of conference.

*For example:*

Cook, Dave (2000), 'Developing franchised business in Scotland', *Small Firms Adding the Spark: The 23rd ISBA National Small Firms Policy and Research Conference*, Robert Gordon University, Aberdeen, 15–17 November.

**Citation:**

(Cook 2000: n.pag.)

### **Published conference papers**

**Reference:**

Surname, Name (Year), 'Paper title', in Initial. Surname (eds) [if available], Title of the Proceedings, location, date and month [of the conference], City: Publisher, page range.

*For example:*

Golez, Todd (2005), 'Calculus between mathematic and physics', in A. Beckmann, C. Michelsen and B. Sriraman (eds), *Proceedings of the First International Symposium of Mathematics and Its Connections to the Arts and Science*, Berlin, Germany, 13–16 June, Berlin: Franzbecker, pp. 201–14.

**Citation:**

(Golez 2005: 213)

## **Dissertations/Ph.D. theses**

**Reference:**

Surname, Name (Year), 'Title of thesis', Ph.D. thesis/doctoral thesis/MA dissertation, etc., City: Institution.

*For example:*

Erim, Greg (1999), 'Color perception in basic design education', Ph.D. thesis, Istanbul: Marmara University.

**Citation:**

(Erim 1999: 15)



## Laws and Acts of Parliament

### Reference:

Title of Act (Year), chapter/section/paragraph, URL [if available]. Accessed date.

For example:

Criminal Justice Act (2003), § 44.3.2, p.9,

<http://www.legislation.gov.uk/ukpga/2003/44/contents/enacted>. Accessed 18 July 2013.

### Citation:

(Title of Act Year: section or page) (Criminal Justice Act 2003: § 44.3.2.a)

## Law report and court case

N.B. this follows accepted legal citation, rather than Intellect House Style. The names of the two parties are set in italics, title case: *Name v. Name*.

### Reference:

*Name v. Name of parties involved in the case* (Year), abbreviation part number/case number, starting page [if available].

For example:

*Australian Broadcasting Corporation v. Lenah Game Meats Pty Ltd.* (2001), HCA 63, p. 1045.

*Lessard v. Schmidt* (1998), F. Supp 627, p. 483.

### Citation:

(*Name v. Name* Year: page)

(*Lessard v. Schmidt* 1998: 483)

## Personal interviews

Interviews may be cited in text and included in the references, although this is not compulsory for casual or informal conversations.

### Reference:

Interviewee Surname, Name (Year), type of communication with Initial. Surname of interviewer, location [unless e-mail or telecommunication], date and month.

For example:

Björgvinsson, Evan (2009), telephone interview with A. Høg Hansen, 23 January.

Branson, Richard (2014), in-person interview with J. Doe, Birmingham City University, 4 July.

Walters, Frank (2007), letter to J. Stephens, 23 January.

Robson, Paul (2008), e-mail to author, 1 December.

### Citation:

(Björgvinsson 2009: n.pag.)

## Published interviews (TV/radio/magazine)

### TV

**Reference:**

Interviewee Surname, Name (Year), interviewed by Initial. Surname, *Title of Programme*, Channel/Station, date and month.

*For example:*

Abbott, Diane (2016), interviewed by A. Marr, *The Andrew Marr Show*, BBC One, 1 May.

**Citation:**

(Abbott 2016: n.pag.)

### Print

**Reference:**

Interviewee Surname, Name (Year), interviewed by Initial. Surname, *Title of Publication*, volume:issue, page range, URL. Accessed date [if available].

*For example:*

Cook, James (2005), interviewed by R. Anderson, *Radio Times*, 135:1, pp. 12–14.

**Citation:**

(Cook 2005: 12)

### Radio/Live

See 'Transcripts'.

**Reference:**

Interviewee Surname, Name (Year), interviewed by Initial. Surname, *Title of Programme* [if available], Channel/Station, location, date and month.

*For example:*

Fry, Stephen (2012), interviewed by E. Lane, *Today*, BBC Radio 4, London, 23 March.

**Citation:**

(Fry 2012: n.pag.)

## Reports by organizations

**Reference:**

Surname, Name OR Organization Name (abbreviation) (Year), *Title of Report*, Report number or series [if available], City: Publisher/Organization [if available]. If online include URL and Accessed date.

*For example:*

Department for Business, Innovation and Skills (BIS) (2011), *Students at the Heart of the System, Higher Education White Paper*, London: BIS, [https://www.gov.uk/government/uploads/system/uploads/attachment\\_data/file/31384/11-944-higher-education-students-at-heart-of-system.pdf](https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/31384/11-944-higher-education-students-at-heart-of-system.pdf). Accessed 25 May 2015.

Healey, Mick, Flint, Abbi and Harrington, Kathy (2014), *Engagement through*

*Partnerships; Students as Partners in Learning and Teaching in Higher Education*, York: Higher Education Academy.

**Citation:**

(BIS 2011: 14)

(Healey et al. 2014: 33)

## **Seminars and lectures**

**Reference:**

Surname, Name (Year), 'Title of communication', lecture/seminar delivered at Institution, City, date and month, URL. Accessed date [if available].

*For example:*

Stewart, Charles (2014), 'For an anthropology of history', lecture delivered at University College London, London, 28 January.

<http://www.ucl.ac.uk/ah/inaugural-lectures-2013-14/inaugural-lecture-charles-stewart>. Accessed 29 December 2014.

**Citation:**

(Stewart 2014: n.pag.)

## **Transcripts**

Transcript references appear similar to the medium of the source (i.e., book, website, etc.) but with some slight variations, including attributing the reference to the individual delivering the speech/performance rather than the platform hosting the transcription.

**Reference:**

Surname, Name (Year), 'Title of transcription', transcript, date and month [if available], Platform/Host, URL. Accessed date [if available].

*For example:*

Carrick, Damien (2016), 'The consequences of dodgy migration advice', transcript, 26 July, ABC Radio National,

<http://www.abc.net.au/radionational/programs/lawreport/migration-agents/7637348#transcript>. Accessed 29 July 2016.

**Citation:**

(Carrick 2016: n.pag.)

## **Religious texts**

Italics are not commonly used for citing the Bible, the Torah, the Qur'an and other religious texts. See *New Hart's Rules*, Chapter 13 for guidance.

### **Bible**

**Reference:**

Book and chapter: verse (Year), Title of Bible Version, edition, City: Publisher.

*For example:*

Matthew 5: 3–12 (1985), King James Bible, International ed., Oxford: Oxford University Press.

**Citation:**

(Matthew 5: 3–12, 1985)

**Qur'an**

**Reference:**

Qur'an (not in italics), surah/chapter: verse (Year), Initial. Surname of translator (trans.) [if applicable], City: Publisher.

*For example:*

Qur'an 18: 20 (2010), A. Haleem (trans.), Oxford: Oxford University Press.

**Citation:**

(Qur'an 18: 20, 2010)

**Working paper**

**Reference:**

Surname, Name (Year), 'Title of paper', working paper, City: Institution/Organization.

*For example:*

Grande, Michael (1998), 'Detecting financial growth in the arts', working paper, New York: New York University.

**Citation:**

(Grande 1998: 32)

---

## 4. FILM AND BROADCAST MEDIA

Our preference is for USA and UK (rather than US and UK or United States and United Kingdom) when stating the country of production. Quotations from non-text-based media (i.e. film, music, DVD, television, vlog, radio, artwork), do not require reference to a page number within the citation.

### DVD

If you need to cite a specific DVD release of a film in the reference list, the following information should be provided:

**Reference:**

Director Surname, Name (Year), Title, DVD, edition, Country: Production Company.

*For example:*

Jackson, Peter (2001), *Lord of the Rings: The Fellowship of the Ring – Extended*, DVD, extended ed., USA: Warner Bros.

**Citation:**

(Director Surname Year).

(Jackson 1993)

### DVD extras and features

Interviews, features and other material from DVDs can be included in the reference list. These should list the following information:

**Reference:**

Surname, Name (Year), 'Title of piece', Title of DVD/Film/Series, DVD extras, Country: Production Company.

*For example:*

Thomas, Rob and Bell, Kristen (2007), 'Interview: Seeking the truth with Veronica', *Veronica Mars: Season Three*, DVD extras, USA: Warner Bros.

**Citation:**

(Thomas and Bell 2007)

### Film

Films should be listed alphabetically by director in the main reference list, not under a separate 'Films cited' list.

**Reference:**

Director Surname, Name (Year), Title, Country: Production Company.

*For example:*

Spielberg, Steven (1993), *Jurassic Park*, USA: Universal Studios.

**Citation:**

(Director Surname Year).

(Spielberg 1993)

### **Film festivals**

Film festivals would not usually be listed in a reference list, but if this is necessary, see 'Music festival' or 'Music tour'. For festival catalogues, see '[Electronic Sources](#)' or other print reference types. When referred to in the body of the text, film festivals should be in title case with no quotation marks. If the particular edition of the festival has a theme, this can be placed in single quotation marks, in title case.

*For example:*

The 2010 World Festival of Youth and Students was held in Caracas with the theme 'For Peace and Solidarity, We Struggle against Imperialism and War!'

### **Foreign film**

It is not necessary to provide translations of non-English-language titles. However, if you would like to provide English translations for titles in other languages, use the format below.

#### **Official translations**

Films that have been officially released with an alternative title are set in title case, in italics within brackets.

##### **Reference:**

Surname, Name (Year), *Original Title (Official Translation)*, Country: Production Company.

*For example:*

Zhang, Zimou (2004), *Shi mian mai fu (House of Flying Daggers)*, China: Beijing New Picture Film Co.

##### **Citation:**

*Original Title (Translation)* (Name of Director, Year)

*Shi mian mai fu (House of Flying Daggers)* (Zhang, 2004)

##### **In the text:**

*Original Title (English Title)* then *English Title* thereafter.

#### **Unofficial translations (i.e. those by the author)**

Unofficial translations of film titles (by the author for illustration), are set in sentence case, roman type, in single quotation marks within brackets.

##### **Reference:**

Surname, Name (Year), *Original Title ('Unofficial translation')*, Country: Production Company.

*For example:*

Mehra, Rakesh Omprakash (2006), *Rang De Basanti ('Colour it yellow')*, India: ROMP.

##### **Citation:**

*Original Title ('Translation')* (Name of Director, Year)

*Rang De Basanti ('Colour it yellow')* (Mehra, 2006)

### In the text:

Original Title ('Unofficial English title') then *Original Title* thereafter. Note that the unofficial translation should be in sentence case.

## Radio

### Radio programme

#### Reference:

Title of Programme (Year), Station, location, date and month, local time [as much as is available].

#### For example:

Letter from America (2002), BBC Radio 4, UK, 2 November, 8.45–9.00 p.m.

#### Citation:

(Letter from America 2002)

### Radio drama (by episode)

#### Reference:

'Episode Title' (Year), Title of Programme, Station, location, date and month, local time.

#### For example:

'Reality Bites for Fallon' (2018), *The Archers*, BBC Radio 4, UK, 19 August, 7.00–7.13 p.m.

#### Citation:

('Reality Bites for Fallon' 2018)

## Online

#### Reference:

Title of Programme (Year), Station, location, date and month, local time, URL. Accessed date.

'Episode Title' (Year), Title of Programme, Station, location, date and month, local time, URL. Accessed date.

#### For example:

Parklive (2015), The Source FM, Australia, 12 January.  
<http://www.thesourcefm.co.uk/parklive>. Accessed 11 January 2015.

'Reality Bites for Fallon' (2018), *The Archers*, BBC Radio 4, UK, 19 August, 7.00–7.13 p.m., <https://www.bbc.co.uk/programmes/b0bfxl00>. Accessed 21 January 2019.

#### Citation:

(Parklive 2015)

## Screenplays

#### Reference:

Surname, Name (Year), Title, draft number [if available], screenplay, City: Production Company.

For example:

Mayer, Carl (1927), *Sunrise: A Song of Two Humans*, 2nd draft, screenplay, Los Angeles: Los Angeles Film Corporation.

**Citation:**

(Mayer 1927: 3)

### **Unpublished**

**Reference:**

Surname, Name (Year), *Title*, unpublished screenplay.

For example:

Smith, Tony (2016), *The Fear*, unpublished screenplay.

**Citation:**

(Smith 2016: n.pag.)

### **Television episode**

**Reference:**

'Episode Title' (Date), director (dir.), *Series Title*, Season number Episode number (date and month, Country: Production Company).

For example:

'Blood of My Blood' (2016), J. Bender (dir.), *Game of Thrones*, Season 6 Episode 6 (29 May, USA: HBO).

**Citation:**

('Episode Title' Year)

('Blood of My Blood' 2016)

If you would like to cite the production company, set a comma after the date.

('Blood of My Blood' 2016, HBO)

### **Television series**

#### **With end date**

**Reference:**

*Title* (Year–Year, Country: Production Company).

For example:

*Firefly* (2002–03, USA: Mutant Enemy Productions and 20th Century Fox).

**Citation:**

(*Firefly* 2002–03)

See 'Television episode' for citing production company as well as broadcast years.

#### **Ongoing**

**Reference:**

*Title* (Year–present, Country: Production Company).

For example:

*Game of Thrones* (2011–present, USA: HBO).



**Citation:**

(*Game of Thrones* 2001–present)

See 'Television episode' for citing production company as well as broadcast years.

**Several versions/translations**

**Reference:**

*Original Title (Translated/Alternative Title)* (Years, Country and Country: Production Company and Production Company).

*For example:*

*Forbrydelsen (The Killing)* (2009, 2010, 2012, Denmark, Norway and Sweden: Danmarks Radio, Norsk Rikskringkasting and Sveriges Television).

**Citation:**

(*Forbrydelsen [The Killing]* 2009, 2010, 2012)

See 'Television episode' for citing production company as well as broadcast years.

---

## 5. ELECTRONIC SOURCES AND NEW MEDIA

Quotations from non-text-based media (i.e. film, music, DVD, television, vlog, radio, artwork), do not require reference to a page number within the citation.

Quotations from text-based media (i.e. websites, blogs), should be cited using a page number, or n.pag. for clarity.

### Websites

Websites and blog names are set in roman, title case with no quotation marks. If citing the entire website, rather than a specific article with a separate author, the website can appear as the author. See 'Online magazine or journal article'.

#### Reference:

Title of Website OR Surname, Name (Year), 'Title of webpage', Website Title, date and month, URL. Accessed date.

*For example:*

Francois Ozon Official Website (2016), 'Home page',  
<http://www.francois-ozon.com/en>. Accessed 27 June 2016.

Gevinson, Tavi (2016), 'End of 2016', Style Rookie, 12 December,  
<http://www.thestylerookie.com/2016/12/end-of-2016.html>. Accessed 14 August 2018.

#### Citation:

(Francois Ozon Official Website 2016: n.pag.) (Gevinson 2016: n.pag.)

### Blog

#### Reference:

Surname, Name (Year), 'Title of blog entry', Blog Title, date and month, URL. Accessed date.

*For example:*

Kermode, Mark (2017), 'Audience appreciation', Kermode Uncut, 17 November,  
<http://www.bbc.co.uk/blogs/markkermode/entries/61bec71c-916d-4a13-a782-79c3afb3c2b9>. Accessed 20 November 2017.

#### Citation:

(Kermode 2017: n.pag.)

### Blog comments

#### Reference:

Surname, Name OR Screen name (Year), 'Comment: Title of blog entry', Blog Title, comment date and month, URL. Accessed date.

For example:

Chelsea (2014), 'Comment: Westonbirt in autumn', LilyDoughball, 8 November, <http://www.lilydoughball.com/category/photography/>. Accessed 15 July 2016.

**Citation:**

(Chelsea 2014: n.pag)

## Video/vlog

**Reference:**

Surname, Name OR Screen name (Year), 'Video/vlog title', Platform Title, date and month, URL. Accessed date.

For example:

Sugg, Zoella (2016), 'May favourites 2016', YouTube, 29 May, <https://www.youtube.com/watch?v=CR9g5BKeivk>. Accessed 21 June 2016.

**Citation:**

(Sugg 2016)

## Facebook

**Reference:**

Surname, Name OR Group page (Year), 'Facebook post', Facebook, date and month, URL. Accessed date.

For example:

Solomons, Gabriel (2013), 'A little promo...', Facebook, 2 July, <https://www.facebook.com/Intellect-81012892121/>. Accessed 12 July 2016.

ruangrupa (2016), 'Events', Facebook, <https://www.facebook.com/ruangrupa/events>. Accessed 1 August 2016.

**Citation:**

(Solomons 2013: n.pag.)

(ruangrupa 2016: n.pag.)

## Twitter

**Reference:**

Surname, Name (Twitter handle) (Year), 'Tweet text', Twitter, date and month, URL. Accessed date.

For example:

Delaney, Richard (@RichardDDelaney) (2016), 'Let the reading commence: TEACHING ACTORS by Ross W Prior from [@IntellectBooks](#). [#Pedagogy](#) [#MustRead](#) [#Acting](#)', Twitter, 28 June, <https://twitter.com/RichardDDelaney/status/747896807338942465>. Accessed 5 July 2016.

**Citation:**

(Delaney 2016: n.pag.) OR (@RichardDDelaney 2016: n.pag.)

## Video game

### Reference:

Developer (Year), Title, City: Developer/Publisher.

For example:

Bethesda Game Studios (2008), *Fallout 3*, Rockville, MD: Bethesda Softworks.

Linden Lab (2003), *Second Life*, San Francisco, CA: Linden Lab.

### Citation:

(Developer Year).

(Linden Lab 2003)

## Podcast

See 'Radio'.

### Reference:

Title of Podcast (Year), 'Episode Title', Broadcaster/Production Company [if available], location, date and month, URL. Accessed date.

For example:

The Guilty Feminist (2019), '132: Creativity with Jessica Fostekew and Matilda Leyster', UK, 14 January,

<http://guiltyfeminist.libsyn.com/132-creativity-with-jessica-fostekew-and-matilda-leyster>. Accessed 16 January 2019.

### Citation:

(The Guilty Feminist 2019)

## YouTube video

See 'Video/vlog'.

## Google Earth

### Reference:

Google Earth version [if available] (Year data released), Image location, coordinates, elevation, URL. Accessed date.

For example:

Google Earth 6.2 (2012), Imperial War Museum 51.496496, -0.108261, <https://goo.gl/aEXrji>. Accessed 28 July 2016.

### Citation:

(Google Earth 6.2 2012)

---

## 6. MUSIC AND PERFORMANCE

For all music references, the band name can replace the name of the recording/performing artist or composer. For performance references, the name of the company can be used when there is no director/choreographer information available.

Quotations from non-text-based media (i.e. film, music, DVD, television, vlog, radio, artwork), do not require reference to a page number within the citation.

### CD/disk media

**Reference:**

*Title of Publication* (Year), Country: Producer/Publisher/Distributor.

*For example:*

*The Official DSA Complete Learner Driver Pack* (2006), UK: TSO.

**Citation:**

(*The Official DSA Complete Learner Driver Pack* 2006)

### Song/composition

Song titles, including operas, arias, anthems and movements, should be in title case within single quotation marks. Album information should be provided if available.

**Reference:**

Recording Artist OR Composer Surname, Name (Year), 'Title of Work', composed by Initial. Surname of artist [if different from recording artist], *Title of Album*, Format, Country: Label.

*For example:*

The Rolling Stones (1966), 'Paint it Black', *Aftermath*, CD, Hollywood, CA: RCA.

Carlton, Vanessa (2002), 'Paint it Black', composed by M. Jagger and K. Richards, *Be Not Nobody*, CD, USA: A&M Records.

**Citation:**

(The Rolling Stones 1966)

(Carlton 2002)

### Album

**Reference:**

Artist Surname Name (Year), *Title of Album*, Medium, Country: Label.

*For example:*

Bowie, David (2016), *Blackstar*, CD, USA: Columbia Records.

**Citation:**  
(Bowie 2016)

## Lyrics

See 'Song/composition'.

## Scores

See 'Song/composition'. Scores may also have editor information.

### Reference:

Surname, Name (Year), 'Title of Score' (ed. Initial. Surname), score, Country:  
Publisher.

*For example:*

Mozart, Wolfgang Amadeus (1969), 'Symphony No. 35, D Major, K.385 "Haffner"'  
(ed. L. Bernstein), score, Germany: Bärenreiter-Verlag.

### Citation:

(Mozart 1969: 3)

## Live performance

### Play

#### Reference:

Director Surname, Name (dir.) (Year of performance), *Title of Performance*, Initial.  
Surname of Playwright, Performing Company, location, date and month of  
performance/date range.

*For example:*

Bell, James (dir.) (2011), *Much Ado about Nothing*, W. Shakespeare, Bell  
Shakespeare Company, Drama Theatre, Sydney Opera House, 9 April–14 May.

#### Citation:

(Director Surname Year).

(Bell 2011)

### Dance

#### Reference:

Choreographer Surname, Name (Year of performance), *Title of Performance*,  
Performing Company, location, City, date and month of performance/date range.

*For example:*

Page, Stephen (2009), *Matthina*, Bangarra Dance Theatre, Playhouse, Queensland  
Performing Arts Centre, 29 May–7 June.

#### Citation:

(Choreographer Surname Year).

(Page 2009)

## Music

### Reference:

Performing Artist OR Composer Surname, Name (Year of performance), 'Title of Composition/Song', live performance, composed by Artist Name [if different from performing artist], location, date and month of performance/date range.

*For example:*

The Pixies (2010), 'Where Is My Mind?', live performance, composed by F. Black, Parc del Forum, Barcelona, 28 May.

**Citation:**

(The Pixies 2010)

### **Music festival/tour performance**

**Reference:**

Artist Name (Year), Festival Title/Tour Title, location/s, date and month of performance/date range.

*For example:*

Beyoncé (2016), The Formation World Tour, Stadium of Light, Sunderland, 27 April–2 October.

Parton, Dolly (2014), Glastonbury Festival, Worthy Farm, Pilton, UK, 22 June.

**Citation:**

(Beyoncé 2016)

(Parton 2014)

---

## 7. VISUAL ARTS

Quotations from non-text-based media (i.e. film, music, DVD, television, vlog, radio, artwork), do not require reference to a page number within the citation.

### Artworks

It is not compulsory to include artworks in the reference list. If included, the following information should be provided. Artwork titles are in italics, title case.

See 'Captions'.

#### Reference:

Artist Surname, Name (Year), *Title*, City: Gallery/Museum or Collection.

*For example:*

Monet, Claude (1899), *The Water-Lily Pond*, London: The National Gallery.

#### Citation:

(Monet 1899)

### Exhibitions

#### Reference:

*Exhibition Title* (Year), Gallery/Museum/Institution Name, City, date range [if available].

*For example:*

*Exposition Internationale du Surrealisme* (1938), Galerie Beaux Arts, Paris, 23 January–15 March.

#### Citation:

(*Exposition Internationale du Surrealisme* 1938)

### Exhibition catalogue

#### Reference:

Surname, Name (Year), *Exhibition Title*, exhibition catalogue, Gallery/Museum/Institution Name, City, date range.

*For example:*

Cakirkaya, Sena (2013), *Close Quarters*, exhibition catalogue, Istanbul Modern Art Museum, Istanbul, 9 May–17 November.

#### Citation:

(Cakirkaya 2013: 16)



### **If no author available**

**Reference:**

Exhibition Title (2013), exhibition catalogue, Gallery/Museum/Institution Name, City, date range.

*For example:*

Close Quarters (2013), exhibition catalogue, Istanbul Modern Art Museum, Istanbul, 9 May–17 November.

**Citation:**

(Close Quarters 2013: 27)

### **Installations**

**Reference:**

Artist Surname, Name (Year), Title, installation, Gallery/Museum/Institution Name, City, date range.

*For example:*

Serra, Richard (1968), *Splashing*, installation, Castelli Warehouse, New York, 1 January–1 April.

**Citation:**

(Serra 1968)

### **Fashion collections/shows**

It is not compulsory to include fashion collections or shows in the reference list. If included, the following information should be provided:

**Reference:**

Designer Surname, Name OR House (Year launched), Title.

*For example:*

McQueen, Alexander (2015), *Spring 2016 Ready-to-Wear*.

**Citation:**

(McQueen 2015)

---

## 8. UNPUBLISHED WORKS

### **Forthcoming work**

If date is unknown, (forthcoming) can be used on its own. If the publication date is known, this should be listed after 'forthcoming'.

**Reference:**

Surname, Name (forthcoming Year), *Title*, City: Publisher.

*For example:*

Jennings, Pam (forthcoming 2020), *A History of Speeches*, London: Horizon Press.

Millard, Kathryn (forthcoming), 'The universe is expanding', *Journal of Screenwriting*.

**Citation:**

(Jennings forthcoming 2020: n.pag.)

(Millard forthcoming: n.pag.)

### **In-house publication**

**Reference:**

Organization/Institution (Year), *Title of Work*, medium/format, City: Publisher.

*For example:*

Intellect (2015), *Journal Catalogue 2016*, catalogue, Bristol: Intellect.

**Citation:**

(Intellect 2015: 5)

### **Self-published work**

Self-published works can be referenced using the author's name in place of publisher.

**Reference:**

Surname, Name (Year), *Title of Work*, City: Author Name.

*For example:*

Leadbeater, David (2017), *The Relic Hunters*, London: David Leadbeater.

**Citation:**

(Leadbeater 2017: 17)

---

## *Preferred Spellings*

We follow standard UK English, using the *Oxford English Dictionary* or the *Oxford Dictionary for Writers and Editors* as our main sources of reference. If in doubt, please consult one of these texts.

Please note that we required 'ize', not 'ise' endings (e.g. 'organize', 'globalize') in cases where both are correct under UK English. There is a list of common exceptions at the end of the 'Preferred Spellings' list.

### a

a priori (no italics)

Academe

Act 1, Act 2

ad hoc (no italics)

African American (no hyphen even when attributive)

aka

Al-Jazeera

Al-Qaeda

a.m.

anglophone (all lower case)

anime

12<sup>ème</sup> arrondissement

artwork (all one word)

Asian American (no hyphen even when attributive)

audio-visual

auteur, auteurism, auteurist (no italics)

Autonomous Communities (of Spain)

### b

BA (Bachelor of Arts, a bachelor's degree)

biotechnology

biofertilizer

Black (capitalized when referring to a racial, ethnic or cultural context)

Brown (capitalized when referring to a racial, ethnic or cultural context)

## c

*Cahiers du Cinéma* (in italics, two initial caps)

Channel 4, Channel 5

Chapter 1, Chapter 2 (in body text)

coexist

Cold War

commonplace

communism, communist (all lower case except when referring to the Marxist-Leninist political system)

Communist Party

cooperation

coordination

co-production

copy-edit (v.)

copy-edited (adj.)

copy editor (n.)

cultural studies

## d

de rigueur (no italics)

DJ

## e

Easter Uprising (Ireland)

eastern

e-book

e-mail

Estado Novo (no italics)

et al. (no italics)

Eurocentric

extratextual

f

fascist, fascism (all lower case except when referring to Italian Fascist Party)

fellowships

Fifth Generation Chinese film directors

filmmaker, filmmaking

film noir, films noirs (plural) (no italics)

film school environment

First World War (rather than 'World War I')

focused

folk tale (two words)

francophone (all lower case)

*la francophonie*

Fredric Jameson (not Frederic nor Frederick)

further education (all lower case)

g

geopolitical

glasnost (lower case, no italics)

*The Guardian*

guest-edit (v.) / guest-edited (adj.) guest editor

h

Hezbollah

higher education (lower case)

hip hop

Hispanist

Home Rule

i

Iberian peninsula

inter-colony, inter-colonial

internet and intranet (lower case 'i')

interrelationship

intertextual

inter-war

intifada (lower case)

j

jouissance

k

l

Labour Party (UK)

Labor Party (Australia)

Latin American (no hyphen)

life cycle, life form

lifespan, lifestyle

Luso-Brazilian

lusophone (all lower case)

**m**

MA (Master of Arts, a master's degree)

Maghreb

marketplace

Mass (said Mass, hear Mass. i.e. Catholic term)

master's degree

McGuffin

media studies (all lower case) unless the name of a specific examination or qualification (e.g. BA Media Studies)

media (should always be treated as plural)

MFA

micro-organism

micro-organization

*mise en abyme* (in italics)

*mise en scène* (in italics)

M.Sc.

multi-centred

multi-layered

multimodal

multinational

multiracial

multi-screen, multi-storey

**n**

n.d. (for 'no date')

n.p. (for 'no place')

n.pag. (for 'no page')

nation state (no hyphen)

nationwide

neo-liberal

New Wave (but see *nouvelle vague* below)

the *New York Times* (no italics on 'the')

northern

*nouvelle vague* (in italics, lower case)

o

off-screen

offstage (all one word, no hyphen)

online

on-screen

onstage

op. cit.

outdate

p

par excellence (no italics)

peer-reviewed (adj.)

peer review (n.)

peer reviewer (n.)

per se (no italics)

Ph.D.

1 p.m.

policy-making, policy-maker

postcolonial



postmodern  
post-structural, post-structuralism  
practice as research  
prerequisite  
public service broadcasting

q

r

Radio 1, Radio 2  
reinvention  
(Laughton) Report, (but 'the report')  
*roman noir* (in italics)

s

screenplay  
screenwriter  
scriptwriter  
Second World War (rather than World War II)  
September 11 or 9/11 (if referring to attack on the World Trade Center in 2001)  
Sixth Generation Chinese film directors  
smallholder  
sociocultural  
socio-economic  
sociopolitical  
southern  
spaghetti western (lower case)  
Special Issue

spiritualism  
sync, synced

t

takeover

*The Times* (UK), but the *New York Times*

Transition to Democracy (the period just after the death of Franco in Spain)

tweet (lower case)

Twitter (upper case)

u

v

vice versa (no hyphen)

voice-over

Volume 1, Volume 2 (in body text)

vol. 1, vol. 2 (in references)

voodoo

vs.

w

War on Terror

webcam

website

western society

the West

White (capitalized when referring to a racial, ethnic or cultural context; however, we understand that some authors may prefer to use a lower case letter for 'white' as a protest against White supremacy, and that is also acceptable)

World Trade Center (note US English spelling)

world-view

X

Z

zeitgeist (lower case, no italics)

---

## *Using 'ize' Endings*

We use 'ize' rather than 'ise' endings where both are generally acceptable. Please note that 'yze' endings are not used in UK English ('analyse', not 'analyze').

There are some words, however, where an 'ise' ending must always be used. Some common examples of these are listed below:

advertise  
advise  
apprise  
arise  
comprise  
compromise  
demise  
despise  
devise  
disenfranchise  
disguise  
enfranchise  
enterprise  
excise  
exercise  
improvise  
incise  
merchandise  
premise  
revise  
supervise  
surmise  
surprise  
televise

---

## *Inclusive Language*

### Introduction to the Inclusive Language Guide

These guidelines are designed to help authors avoid using language that may harm individuals who are part of minority or marginalized groups. They are not a strict set of rules, but have been put together in the spirit of inclusivity and respect, values Intellect wishes to champion in all its content.

We suggest referring to this guide particularly when you are writing about communities that you are not a part of. Intellect editors may challenge language that they deem inappropriate or offensive, but will always remain open to discussion on the matter. We will not bar authors from talking about their own identity and experiences using the language they prefer.

As a general rule, you should not refer to a person's ethnicity, gender, sexuality, disability, religion, class or age unless it is relevant to your argument. If you need to refer to any of these characteristics, you should be as specific as possible to avoid homogenising distinct groups e.g. do not refer to someone as 'LGBT' if you know they are transgender or 'Asian' if you know they are Chinese.

In many instances, using person-first language – e.g. 'patient diagnosed with dementia' rather than 'dementia patient' – is preferable, as it prioritises the individual over their characteristic/s. This is the social model, which Intellect prefers. However we will not bar authors from using the identity-first model if they feel it is the better choice for their writing.

It is also advisable to use non-judgemental language when comparing groups or individuals – that is, avoiding 'better' or 'best' when you could use the more objective more/most/less/least/as likely to X.

Some of the language included in the guide may be used with caution, other terms should be avoided altogether. It should also be noted that although some initially derogatory terms have been reclaimed by the communities against which they were initially used, these reclaimed terms should be used with caution, particularly if you are not part of the community. Further, if offensive terms must be referred to when referencing sources that use them, they may be used within quote marks, but their use should be minimized as much as possible.

Don't be afraid to ask questions. It is always preferable that you sensitively ask the people you feature in your work about their background and identity than misrepresent them. Please see this guide's reference section for extensive resources, or email the diversity team on: [naomi@intellectbooks.com](mailto:naomi@intellectbooks.com).

You can read Intellect's Ethical Guidelines [here](#).

## Age

### General tips

- When referring to age groups it is best to avoid informal or vague terms such as 'OAPs' as well as disparaging or infantilising ones. Vague terms can fail to fully represent the different experiences of that group or imply judgement.
- Try to find a label that describes the specific age group being discussed, such as octogenarians or teenagers.
- Above all, it is important to avoid any language that reinforces stereotypes such as younger people as irresponsible or older people as infirm.
- Age descriptors are frequently gendered. Use terms individuals use to self-describe, whether these are binary 'female adolescent', 'young man' or non-binary e.g. 'gender-queer child' or 'gender-fluid woman'. Please refer to the [LGBTQ+ and Gender Equality](#) section for further guidance.

### Terms to be careful of

Avoid	Use
OAPs, the elderly, aged, seniors	older adults, older people, people in their sixties, octogenarians etc. (see tips above)
senile	person with dementia

## Class

### General tips

- Avoid using generalizing terms and be mindful of the negative connotations of some terms such as 'the homeless'.

- Terms referring to socio-economic status have historically been used to imply minority ethnic people. Be explicit in your descriptors e.g. 'low-income African Americans' to avoid bias and deficit-based language. Please refer to the [Ethnicity](#) section for further guidance.
- Deficit-based language focuses on what people lack, and can imply blame or judgement for an individual's economic status, for instance 'poorly educated'.

### Terms to be careful of

Avoid	Use*
high-school dropouts, poorly educated	people without a high-school diploma, people without a university degree
the homeless	people experiencing homelessness
illegal immigrants, undocumented people	people without documents for legal immigration
the poor, poor people	people with low incomes, people below the poverty threshold
welfare mothers	mothers who receive income support, mothers who receive TANF benefits

\* See [Disability](#) for further guidance on person-first language.

Updated: February 2021

## Disability

### General tips

- Choose language that is neutral, accurate and represents the preference of the groups to which it refers, to convey respect and integrity.
- Avoid passive, victim words.
- Use language that respects disabled people as active individuals with control over their own lives.
- Our accessibility strategy is based on the social model of disability. Under social model thinking, the person has an impairment and is disabled by oppressive barriers of attitude, structures and environments in society. Disabled people are anyone with a long-term impairment who is oppressed and discriminated against because of these barriers. Not everyone uses the social model and that's ok. [Visit Scope's webpage at this link for more information about models of disability.](#)

<b>Avoid</b>	<b>Use</b>
able-bodied	non-disabled
afflicted by, suffers from, victim of	has [name of condition or impairment]
the blind	visually impaired person, blind people, blind and partially sighted people
(is) colour blind	(has) colour vision deficiency
cripple, invalid	disabled person
deaf and dumb, deaf mute	deaf, user of British Sign Language (BSL), person with a hearing impairment
dwarf, midget	someone with restricted growth or short stature
an epileptic, diabetic, depressive, etc.	person with epilepsy, diabetes, depression or someone who has epilepsy, diabetes, depression
fits, spells, attacks	seizures
(the) handicapped, (the) disabled	disabled (people)
hearing impaired	D/deaf or hard of hearing. In some cases, the word Deaf is spelled with a capital D to refer to members of the Deaf Community. This would be appropriate if discussing a cultural issue.  The use of deaf with the lower-case spelling more typically refers to a hearing loss and is appropriate if cultural issues are not part of the discussion topic.
mentally handicapped, mentally defective, retarded, subnormal	with a learning disability (singular) with learning disabilities (plural)
mental patient	person with a mental health condition
spastic	person with cerebral palsy
wheelchair-bound, confined to a wheelchair	wheelchair user



## Ethnicity

### General tips

- If a person's ethnicity is not genuinely relevant to your point, don't mention it.
- It's better to be as specific as possible when talking about ethnicity to avoid homogenizing distinct groups.
- A person cannot be described as 'ethnic' – we all have ethnicity, so be specific.
- Do not treat White as default – if it's necessary to mention the ethnicity of people of colour, it's likely that you should also mention the ethnicity of White people in the same context.
- If you are listing ethnicities, alphabetize your list; be careful not to default to putting 'White' first.
- Capitalize Black, Brown, Indigenous and White when referring to a racial, ethnic or cultural context. However, we understand that some authors may prefer to use a lower case letter for 'white' as a protest against White supremacy, and that is also acceptable.
- When describing physical characteristics such as hair, ensure you use the correct language and if necessary double-check with the subject e.g. cornrows, braids.
- Be careful not to conflate ethnicity and nationality. Bangladeshi, Chinese, Indian and Pakistani are ethnic groups and nationalities. When referring to the ethnic group, use 'people from the Chinese ethnic group', not e.g. 'Chinese people' (which would suggest nationality).

### Terms to be careful of

Avoid	Use
Afro-American; Afro-Caribbean	African American; African Caribbean (no hyphen) or Black
BAME/BME	people of colour; minority ethnic; BIPOC (Black, Indigenous and people of colour)  Note that BAME/BME is generally disliked as it's often used to homogenize everyone who isn't White. The terms above are preferred by many, but it's better to be as specific as possible.
Blacks	Black people

coloured	<p>Black; multiracial (see below other preferable alternatives to 'mixed race'); people of colour; minority ethnic; BIPOC (Black, Indigenous and people of colour)</p> <p>Be specific if you can.</p>
exotic	<p>Calling a person of colour 'exotic' is othering. If relevant, mention their specific ethnicity.</p>
Gypsy (if referring to Roma people in general; the term is fine if that is the group from which a person hails e.g. the UK and Ireland are home to Gypsy groups)	<p>Roma, Sinti, Travellers, Ashkali, Manush, Jenische, Kaldaresh, Kalé (as appropriate)</p> <p>Please note that while EU institutions use Roma as the umbrella term, not all Romani-speaking groups identify this way, so it's better to be specific if possible.</p>
host society	society receiving migrants
<p>Indigenous [Nationality] / [Country's] Indigenous people</p> <p>e.g.</p> <p>Indigenous Canadians/Canada's Indigenous people</p>	<p>Indigenous people in [Country] (e.g. Indigenous people in Canada)</p> <p>Many Indigenous people see themselves as a nation within a nation (hence, e.g. Indigenous Canadians is not appropriate).</p> <p>Using [Country's] Indigenous people is paternalistic and implies ownership.</p>
Jew - used in a derogatory way or as a verb	<p>Only use the term to factually refer to someone of Jewish ethnicity and/or someone who practises Judaism</p>
Kurd/s; Kurdish (if referring in general to those living in Kurdistan)	<p>Kurdistani/s</p> <p>The term Kurdistani is more inclusive than 'Kurd' or 'Kurdish', because it refers to everyone in the region instead of to a specific ethnicity. However, not everyone identifies as 'Kurdistani'; it is generally most popular with younger generations.</p>

<p>minority/minorities when used to refer to an individual/individuals</p> <p>e.g. there are three minorities on the board</p>	<p>Be specific about the person/people's ethnicity (as far as is relevant).</p> <p>Minority ethnic (which prioritizes minority over ethnic and better conveys that we all belong to an ethnic group).</p> <p>You can also use people of colour + its variations (women of colour, academics of colour, etc.).</p> <p>Use only as a mass noun.</p> <p>Bear in mind that 'ethnic minorities' as a term can include White minorities i.e. in the UK anyone outside White British would be in a minority ethnic group.</p> <p>Make sure if you do use 'minorities' the group should be a minority in the context – either numerically or according to power held.</p>
<p>mixed; mixed people; mixed race people</p>	<p>Biracial/multiracial (be aware not all bi- or multiracial people will want to identify in this way and you should check); people with a mixed ethnic background; people from the mixed ethnic group; dual heritage</p>
<p>Native/Aboriginal</p>	<p>Indigenous</p>
<p>non-White</p>	<p>people of colour; minority ethnic (excluding White minorities); BIPOC (Black, Indigenous and people of colour)</p>
<p>oriental (when referring to a person)</p>	<p>Asian, Chinese, Japanese (as appropriate)</p>

race	<p>ethnicity</p> <p>Ethnicity is the social group a person belongs to, and either identifies with or is identified with by others, as a result of a mix of cultural and other factors including language, diet, religion, ancestry and physical features traditionally associated with race. It is self-defined and may change over time.</p> <p>Meanwhile, race is controversial as there is no objective set of categories and categorizing by appearance is of questionable validity when studies have found 93-95% genetic variation is within commonly recognized 'racial' groups.</p>
racially diverse (when you mean 'not White')	people of colour; minority ethnic (excluding White minorities); BIPOC (Black, Indigenous and people of colour)
redskin	<p>Indigenous People/s; Indigenous people in America</p> <p>When this term came into use Indigenous Peoples were being violently removed from their land; it is a slur</p>
slave <sup>1</sup>	<p>enslaved (people, mothers, workers, artisans, children, etc). Using enslaved (as an adjective) disaggregates the condition of being enslaved with the status of 'being' a slave. People aren't/weren't slaves; they are/were enslaved.</p> <p>If possible, use the enslaved people's names when referring to them in your work.</p>
slave master/slaveholder/slave owner	enslaver

<sup>1</sup> Although ethnicity and slavery are not necessarily related, discourse around slavery is often connected to power dynamics around ethnicity, hence its inclusion in this section.

	<p>The term 'master' transmits the aspirations and values of the enslaving class without naming the practices they engaged.</p> <p>Alternatives: those who claimed people as property, those who held people in slavery.</p>
<p>slave mistress/enslaved mistress</p> <p>slave breeding/breeders</p> <p>slave concubine/enslaved concubine</p>	<p>Enslaved person who survived sexual violence; also consider centring the abuser's crimes and referring to them as an abuser or rapist, or enslaver who sexually abused those they enslaved. Never refer to sexual abuse of the enslaved as 'sex'.</p> <p>Forced reproduction</p>
Third World	<p>developing countries</p> <p>If necessary to use e.g. when discussing sources that use the term, 'Third World' may be used within quote marks, but its use should be minimised as much as possible.</p> <p>The term has negative connotations, which include characterizing nations or people as uncivilized/primitive.</p>
tribe (used as a generic term in reference to Indigenous Peoples in the US)	<p>nation; people</p> <p>Not all Indigenous nations in the US have been allowed to gain recognition as a tribe, so it's best to research the specific nation you are writing about, and avoid 'tribe' if not.</p> <p>Do not use tribe to refer to a sports team or social circle.</p>
West Indian	<p>African Caribbean, if referring to those of African descent. However be careful as this can homogenize various distinct groups of Black people in this culturally diverse area.</p>

White Gypsy/Roma ethnic group	White Gypsy and Roma ethnic group (using a slash in this instance implies that the groups are the same).
-------------------------------	--

Last updated: February 2022

## LGBTQ+ and Gender Equality

### General tips

- LGBTQ+ is itself not seen as an inclusive term by some, and this should be taken into account. We respect authors' rights to use any initialisms they are comfortable with and are applicable to their work: LGBTQ+, LGBT, GLBT, QIPOC, LGBTQIA, and any others are all valid.
- Be careful of using historically derogatory terms, even those that may be reclaimed by LGBTQ+ people, such as 'fag', 'dyke' or 'queer'. Similarly, any phrase that suggests being LGBTQ+ is shameful, negative or a preference, should be avoided.
- Try not to generalize about the people you are discussing. Terms like 'gay lifestyle' can undermine the diversity of LGBTQ+ experience, and should be avoided. Similarly, do not use LGBTQ+ as a catch-all term if you are not discussing an issue that affects all parts of the initialism; e.g. doesn't affect transgender people or bisexual people, etc.
- Use the guidance of the person you are discussing in order to determine if specific terms apply to them. The way someone defines themselves may not be obvious, nor does it need to be.
- It is never appropriate to refer to someone's pronouns or name in quotation marks ('she' said, 'Elliott' said), or in any other way that invalidates them. This includes other derogatory terms such as 'he/she', '(wo)man', 'it', 'shim', 'she-male'.
- Avoid gender-biased descriptions that reinforce gender stereotypes. A good way to check if the language is gender-biased is to change the gender used within your sentence.
- Questions to ask yourself:
  - Have you used 'man' or 'men' or words containing them to refer to people who may not be men?
  - If you have mentioned someone's sex or gender, was it necessary to do so?
  - Do you use any occupational (or other) stereotypes?
  - Do you provide the same kinds of information and descriptions when writing about people of different genders?
  - Have you used 'he', 'him', 'his', or 'himself' to refer to people who may not use he/him pronouns?
- Avoid gendered metaphorical expressions; e.g. Mother Nature, Father Time
- If you are unsure of a person's pronouns and are not able to check them, we suggest using 'they' and 'their' as a gender neutral singular pronoun:

- o Use they or their instead of he or she: *Before a production editor sends a book to be copy-edited, they need to ensure it has passed peer review.*
- o Use they when referring to generic subjects: *Production editors must familiarise themselves with the revised production bible.*
- o Use the pronoun one: *An author in the UK might reply to an email earlier in the day than one in the US.*
- o Use the relative pronoun who: *A peer reviewer who has completed their review, will be entitled to choose three books.*
- o Use the passive voice: *The author of a communication must have direct and reliable evidence of the situation being described.*

### Terms to be careful of

Avoid	Use
Bathroom Bill	Refer to the specific law / ordinance. The term 'bathroom bill' is politically charged. It can be seen as simplifying arguments on both sides, and politicizing the role of public bathrooms when discussing complex nondiscrimination laws.
biologically male, biologically female, born male, born female	assigned, designated or assumed... at birth.  Use with care, as these terms can be problematic. A person's gender can be a complex mixture of biology and gender identity and should not be simplified, even if they do identify with the sex assigned at birth. 'Assigned... at birth' is seen as more inclusive.
deviant, disordered, perverted...	Terms like these suggest that being LGBTQ+ is a psychological illness, and should be avoided. If they are used to analyse a historical attitude towards the LGBTQ+ community, the bias within this use of language should be clearly shown.
freshman	first-year student
gay agenda, homosexual agenda special rights	Refer to the specific issue being discussed by activist groups. Use equal rights or equal protection.

	'Gay agenda' or 'homosexual agenda' are politically charged terms used to imply a unified, sinister and dangerous motive behind LGBTQ+ activism.
Gender Identity Disorder (GID)	Gender Dysphoria  GID is an outdated term, and should be avoided. Not all transgender people have or desire a clinical diagnosis of gender dysphoria.
gender-bender, gender-bending	Use with care, self-referentially, or with the guidance of the person you are discussing. Not synonymous with gender fluid, gender nonconforming, genderqueer, non-binary, etc.
gendered occupational terms: - chairman - policeman - fireman - steward, stewardess, air hostess - actor, actress - congressman - mailman/postman	gender-neutral occupational terms: - chair, chairperson, coordinator, head - police officer - fire fighter - flight attendant - actor - congressional representative - mail carrier, letter carrier, postal worker
hermaphrodite	intersex  Note that intersexuality does not imply someone's sexual orientation or gender identity.
homosexual	gay, gay person, lesbian, bisexual, queer, etc. as appropriate.  Homosexual has a clinical and negative association and has been used by anti-LGBTQ+ campaigns.
man (when referring to a hypothetical individual, or humanity in general)	person, individual
man-made	machine-made, synthetic, artificial
mankind	human beings, humanity, people
manpower	staffing
practising, avowed, admitted, confessed, acknowledged [gay person]	'Out' or openly is preferred, as other terms have more negative, shameful or confessional



	connotations. Some people also choose to avoid 'openly'.
pre-op / post-op pre-operative / post-operative	transition / transitioning  Use of pre- or post-op suggests that a person must undergo surgery in order to transition, which is not the case. Avoid overemphasizing the role of surgery.
preferred pronouns male pronouns female pronouns	pronouns  Pronouns are not necessarily tied to someone's gender identity or biology.
sex change/sex change operation Sexual Reassignment Surgery (SRS)	Gender Confirmation Surgery  SRS is a term still used by some medical professionals, but it can also be seen as reductive.
sexual preference	sexual orientation, orientation
sodomy, sodomite	A derogatory term, used to demonize and criminalize certain sexual acts. If these terms are used to explain a legal or historical position, the bias within the use of language should be clearly shown.
the common man	the average person
a transgender / transgenders (n.) transgendered person transgenderism	a transgender person  Transgender should be used as an adjective, not a noun or a participial adjective 'transgendered'. Terms such as 'transgenderism' are more often used by anti-transgender campaigns to suggest that being transgender is a condition.
transsexual (adj.)	Transsexual is not an umbrella term nor a synonym for 'transgender' - it should be used with care, self-referentially, or with the guidance of the person you are discussing. Transsexual should not be used as a noun. 'Tranny' is often a derogatory word and should be avoided.

transvestite	An outdated and often derogatory word. 'Cross-dresser' can be seen as more appropriate, though the person's preference should take priority. Neither 'cross-dresser' or 'transvestite' indicate that a person is transgender, or gay. Not synonymous with drag queen or drag king.
--------------	--

Last updated: February 2021

## Religion

### General tips

- Be mindful that sweeping generalizations might ignore denominational differences within a certain religious movement, or unnecessarily conflate terms (note the Arab/Muslim distinction drawn below).
- Consider any gendered references to figures of worship in your work, and whether they owe themselves to necessity (biblical exegesis, for instance), or prejudice.
- Consistency of capitalization is most important:
  - Employ the lower-case 'god/goddess' when discussing polytheistic religion(s) or using as a common noun.
  - Exceptions may be made if quoting directly from scripture (in most standardized versions of the Bible, for instance, non-specific uses of the term 'god' are often capitalized, and reverential capitalization used, e.g. 'Him', 'His', 'He').
  - Ensure that all appearances of deistic names as proper nouns are capitalized.
  - If using gendered pronouns in reference to God outside of direct quotation, remain consistent in your application/exclusion of capitals.
- Dysphemisms that stereotype religious tradition (such as 'Bible-basher') are, when used interpretatively, often inappropriate and serve to compromise the standing of an academic text.
- Be careful not to inadvertently ostracize religious or social groups through your terminological choices. Question whether labels such as 'BC/AD' are appropriate.
- Be careful not to inadvertently express ableism through your terminological choices. Question whether expressions such as 'standing up for one's beliefs' serve as the best turn of phrase

### Terms to be careful of

Avoid	Use
-------	-----

Arab (not all Arabs are Muslim – or, indeed, inclined to any religion – and vice versa)	Muslim
BC/AD (numbering of years)	BCE/CE
He/His/Father (gendered pronouns bind us necessarily to a particular orthodoxy or metaphorical range that excludes – in this particular case, a patriarchal subtext reigns)	Utilize names: God/Allah/Yahweh, etc. or in a non-specific milieu: Parent/Creator  Also god/goddess (lower case) when concerning polytheistic religions
Jew – used in a derogatory way or as a verb	Only use the term to factually refer to someone of Jewish ethnicity and/or someone who practises Judaism
Kingdom/Princedom	Domain/Realm/Sphere/House
Layman/Laywoman/Clergyman	Layperson/Minister/Leader/Ecclesiastic
Master/Son/Lord/Son of God (ordinarily referring to Jesus)	Teacher/Child (of God)/Heir/Sovereign (advocacy also of ‘The Human One’)
pagan (lower case – suggestive of non-Christian belief)	Pagan (capitalized, to reference revived religions, such as Wicca and Druidry, or Indigenous religions, such as Romuva, Voudun or Santeria)
Pejorative expressions/Dysphemisms:  Bible bash/God bother To ‘jew’	  Proselytize/Promote/Discuss Bargain/Negotiate/Barter
Vision/‘Standing up for one’s beliefs’ (the latter two examples betray a veiled ableism)	Aspiration/Values/‘Sticking up for one another’

Last updated: February 2021

# References

## Age and Class

[APA Style](#)

[Butcher's Copy-Editing: The Cambridge Handbook for Editors, Copy-Editors and Proofreaders](#)

[The Chicago Manual of Style](#)

[The Language of Ageism: Why We Need to Use Words Carefully](#)

[New Hart's Rules: The Oxford Style Guide](#)

[Purdue Online Writing Lab](#)

## Ethnicity

[Black British Academics](#)

[British Sociological Association](#)

[European Network Against Racism](#)

[Foreman, P. Gabrielle et al. \(2022\), 'Writing about slavery/teaching about slavery: This might help', community-sourced document.](#)

[Gov.uk](#)

[Iraq since the Invasion: People and Politics in a State of Conflict](#)

[The Kurds of Iraq: Ethnonationalism and National Identity in Iraqi Kurdistan](#)

[Lexico](#)

[National Association of Black Journalists \(NABJ\)](#)

[Radical Copyeditor 1](#)

[Radical Copyeditor 2](#)

[Scottish Public Health Observatory](#)

[Style Guide for Reporting on Indigenous People](#)

[United Nations](#)

[University of Cambridge](#)

## LGBTQ+ and Gender Equality

[Associated Press Stylebook](#)

[GLAAD Media Reference guide](#)

[NABJ style guide](#)

[NLGJA: The Association of LGBTQ Journalists](#)

[Pink News - The Ultimate LGBT Glossary](#)

[Stonewall](#)

[The Language of Inclusion, 3rd edition](#)

[The Writing Center](#)

[United Nations: Gender-Inclusive Language](#)

[University of North Carolina: Gender-Inclusive Language](#)

## Religion

[18F Content Guide](#)

[Black Flag Theology](#)

[British Council](#)

[Campaign Against Anti-Semitism](#)

[GSMA Inclusive Language Guide](#)

[Journal for the Study of Religion](#)

[Metropolitan Community Churches](#)

[Religion Stylebook](#)

[Religious Education](#)

[Rider University](#)

