



 **intellect**

# Style Guide

3rd edition

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## HOUSE STYLE

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At Intellect we use the Harvard referencing system, with in-text citations. This 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. The Harvard referencing system is flexible and simple, easy to use for the author as well as the reader.

There are a number of excellent Harvard referencing system sites on the Internet such as

- <http://libweb.anglia.ac.uk/referencing/harvard.htm>
- <http://www.leedsmet.ac.uk/lskills/open/sfl/content/harvard/>

*Please note that the styles on these sites may deviate from Intellect House Style. If in doubt, the rules in this guide take precedence.*

*Additionally, please feel free to direct any queries you may have to [amy.r@intellectbooks.com](mailto:amy.r@intellectbooks.com) or your production manager.*

## ALTERNATIVE STYLES FOR BOOKS

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

- APA (6th edition)
- MLA (8th edition)
- MHRA (3rd edition)
- Chicago (16th edition)

Journal styles are non-negotiable, and follow house style unless specified on the journal webpage.

## CONSISTENCY

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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.

We have a preference for 'ize' over 'ise' endings (e.g. 'organize', 'globalize') in cases where both are correct under UK English.

See 'Using 'ize' Endings' (page 38).

## A-Z OF STYLE

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### 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’ (page 35).

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.

See ‘Front matter and endmatter’ (page 6).

### 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 lower case letter and end each item with a comma, semi-colon 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 (other than possessives), pronouns 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’ (page 6).

### 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.

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

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. Courtesy of The Louvre, Paris.

Figure 1: Gran Fury, *Women Don't Get AIDS*, 1991. Ink on acetate. 47" x 70" © 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. 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' (page 14).

See 'Translations of foreign language journal titles' (page 18).

See 'Foreign film' (page 25).

## Foreign words

We will 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. Translations can be provided in single quotation marks within brackets: *l'oiseau* ("the bird"). Capitalized proper names of foreign organizations, institutions, political parties, trade unions, etc. should be kept in roman type, not in italics.

## Front matter and endmatter

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

1. Half title (main title)
2. Frontispiece (if there is one)
3. Full title page
4. Copyright info page – verso of full title page
5. Dedication and/or epigraph
6. Contents
7. List of plates, figures, maps and tables (new page for each)
8. Foreword and/or preface
9. Acknowledgements
10. Notes on the text/transliteration
11. Conversion tables for imperial measures, currency, etc.
12. List of abbreviations
13. General map(s) relevant to the whole book

Endmatter should be ordered as follows:

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

## Funding information

If your work has been funded, you must include the funding organization name and the award number in your Acknowledgements section and/or metadata form.

See 'Acknowledgements' (page 4).

*For example:*

This research was made possible through a grant from Qatar National Research Fund (NPRP 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.'

## 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 superscripted 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.

## Numbers

One to twenty (in words)

21–99 (in figures)

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

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

After 100, only the changed part of the second number is shown: 102–17, 347–49

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

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

## 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, we encourage you to 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.).

## Quotations

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

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.

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).

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).

When authors provide translations of quotations from non-English-language sources, they must indicate whether this is an official translation (official translation), or their own (translation author's own).

See '[Foreign words](#)' (page 6).

## 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 (Year), Edition number

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**

We prefer that you 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 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 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

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### 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.
- 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 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. Repeated names in the references should be replaced with a \_\_\_\_\_ before the year.
- 'et al.' can 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, the format should reflect the original italicization 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.
- In title case, nouns, adjectives (other than possessives), pronouns and verbs are capitalized. The second part of a compound word is also capitalized. Articles, conjunctions and prepositions are left 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

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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:**

(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.

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' before the last author name. All names are in the order Surname, Name. Please note, 'et al.' may 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 full first name as standard. 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 modern edition date, not the date in square brackets.

See 'Later editions/reprints/multi-volume works' (page 13).

### 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: The University of Massachusetts Press.

#### Citation:

(Frank 2003: 60)

Where the reference is part of a collection edited by the same author, the name can either be repeated (where the editor of a volume has also contributed a chapter), or omitted (where there are no other contributors or editors, e.g. in a collection of an author's work).

*For example:*

Jeffreys, Elaine and Allatson, Paul (2015), 'Afterword', in E. Jeffreys and P. Allatson (eds), *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' (page 34) 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. Repeated names in the references should be presented with a \_\_\_\_\_ before the year. 'Ibid.' and 'op. cit' are not used in Harvard referencing.

Co-authored titles, or those that the author has edited, appear after the monographs in a reference list.

### Reference:

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

\_\_\_\_\_ (Year b), *Title*, City: Publisher.

*For example:*

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

\_\_\_\_\_ (2006b), *Interrogating the Real*, New York: Continuum.

\_\_\_\_\_ (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, Book 1* (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 with initial capital only, roman type, in single quotation marks within brackets. This also applies for to other reference types.

See 'Translations of foreign language journal titles' (page 18).

See 'Foreign film' (page 25).

**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)

**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)

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

#### Citation:

For a specific quote, citations include the Act and Scene. They may also include a line number.

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

(*Twelfth Night* II.V: 36–37).

### 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. Editor's information may also be provided if available.

#### Reference:

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

*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

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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)

### Special issue or special section

#### Entire special issue

To cite an entire guest-edited 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', 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), 'Urban soundscapes and critical citizenship', *Journal of Urban Cultural Studies*, special section, 2:1&2, pp. 89–176.

#### Citation:

(Bolton 2015: 21)

#### Article within special issue

#### Reference:

Surname, Name (Year), 'Title of article', *Journal Title*, special issue: 'Title of Special Issue', 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 magazine or journal article**

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 of article', *Title of Magazine/Journal*, volume:issue, page range or date and month [if available], URL. Accessed date.

*For example:*

Bashforth, Kirsty (2016), 'The rules for socialising with work colleagues', *Harper's Bazaar*, 3 July, <http://www.harpersbazaar.co.uk/people-parties/bazaar-at-work/news/a37383/how-to-socialise-effectively-at-work/>. Accessed 15 July 2016.

**Citation:**

(Bashforth 2016: n.pag.)

**Online 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 compare de*, 17:1, pp. 1–35.

**Citation:**

(Kayser 1954: 33)

### 3. OTHER SOURCE TYPES

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#### **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)

#### **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 Editors (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.

### 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:

(Parties 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, location [unless e-mail or telecommunication], date and month.

*For example:*

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

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

Walters, Frank (2007), letter to John 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 Name, *Title of Programme*, Channel/Station, date and month.

*For example:*

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

### Citation:

(Abbott 2016: n.pag.)

## Print

### Reference:

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

*For example:*

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

### Citation:

(Cook 2005: 12)

## Radio/Live

See 'Transcripts' (page 23).

### Reference:

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

*For example:*

Fry, Stephen (2012), interviewed by Emma 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', Inaugural Professorial 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 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), Translator (trans.) [if applicable], City: Publisher.

*For example:*

Qur'an 18: 20 (2010), Abdel 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

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Our preference is for USA and UK (rather than US and UK or United States and United Kingdom) when stating 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). Note use of comma.

(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). Note use of comma.

(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)

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

Unofficial translations of film titles (by the author for illustration), are set with initial capital only, 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)

### **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/bobfxloo>. 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), Jack Bender (dir.), *Game of Thrones*, Season 6 Episode 6 (29 May, USA: HBO).

### Citation:

('Episode Title' Year)

('Blood of My Blood' 2016)

Note: 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](#)’ (page 26). 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](#)’ (page 26). 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](#)’ (page 26). for citing production company as well as broadcast years.

## 5. ELECTRONIC SOURCES AND NEW MEDIA

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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.

#### 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', Lily Doughball, 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, <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/app**

**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). Note use of comma.

(Linden Lab, 2003)

**Podcast**

See 'Radio' (page 25).

**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' (page 28).

**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/aEXrjj>. Accessed 28 July 2016.

**Citation:**

(Google Earth 6.2 2012)

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## 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, 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), City: Producer/Publisher/Distributor.

For example:

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

**Citation:**

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

**Song/composition**

Song titles 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 Artist Name [if different from recording artist], *Title of Album*, Format, City: 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, Santa Monica, CA: A&M Records.

**Citation:**

(The Rolling Stones 1966)

(Carlton 2002)

**Album**

**Reference:**

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

*For example:*

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

**Citation:**

(Bowie 2016)

**Lyrics**

See [‘Song/composition’ \(page 30\)](#).

**Scores**

See [‘Song/composition’ \(page 30\)](#). Scores may also have editor information.

**Reference:**

Surname, Name (Year), ‘Title of Score’ (ed. Initial. Surname), score, City: Publisher.

*For example:*

Mozart, Wolfgang Amadeus (1969), ‘Symphony No. 35, D Major, K.385 “Haffner”’ (ed. L. Bernstein), score, Kassel: Bärenreiter-Verlag.

**Citation:**

(Mozart 1969: 3)

**Live performance**

*Play*

**Reference:**

Director Surname, Name (dir.) (Year of performance), *Title of Performance*, Name 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:**

Note use of comma.

(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:**

Note use of comma.

(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 Frank 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

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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' (page 4).

**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

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### **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

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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 there is a preference for ‘ize’ over ‘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  
*12ème arrondissement*  
artwork (all one word)  
audio-visual  
auteur, auteurism, auteurist (no italics)  
Autonomous Communities (of Spain)

### b

---

BA (Bachelor of Arts, a bachelor’s degree)  
biotechnology  
biofertilizer

### 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  
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 (capital 'I') and Intranet  
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.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)  
spiritualism  
sync, synced

## y

---

## z

---

zeitgeist (lower case, no italics)

## 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  
World Trade Center (note US English spelling)  
world-view

## x

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## USING 'IZE' ENDINGS

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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  
chastise  
circumcise  
comprise  
compromise  
demise  
despise  
devise  
disenfranchise  
disguise  
enfranchise  
enterprise  
excise  
exercise  
improvise  
incise  
merchandise  
premise  
prise [open]  
revise  
supervise  
surmise  
surprise  
televise

## ACCESSIBLE LANGUAGE

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Last updated January 2019.

The recommendations below reflect current thinking on language for writing in the academic accessibility community. Certain words or phrases can reflect bias or negative attitudes towards disabled people, and in fact any identifiable group of people. Choosing language that is neutral, accurate and represents the preference of the groups to which it refers conveys respect and integrity.

Our accessible 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 on this link for more information about models of disability.

### **Words to use and avoid**

There are many terms that are considered especially offensive to people with disabilities. Listed here are some tips that are specifically relevant for accessibility researchers. Avoid passive, victim words. Use language that respects disabled people as active individuals with control over their own lives.

<i>Avoid</i>	<i>Use</i>
(the) handicapped, (the) disabled	disabled (people)
afflicted by, suffers from, victim of	has [name of condition or impairment]
confined to a wheelchair, wheelchair-bound	wheelchair user
mentally handicapped, mentally defective, retarded, subnormal	with a learning disability (singular) with learning disabilities (plural)
cripple, invalid	disabled person
spastic	person with cerebral palsy
able-bodied	non-disabled
mental patient	person with a mental health condition
deaf and dumb, deaf mute	deaf, user of British Sign Language (BSL), person with a hearing impairment
the blind	visually impaired person, blind people, blind and partially sighted 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.
an epileptic, diabetic, depressive, etc.	person with epilepsy, diabetes, depression or someone who has epilepsy, diabetes, depression
dwarf, midget	someone with restricted growth or short stature
fits, spells, attacks	seizures

