

Guide to the Harvard system of referencing

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1. Introduction

When you use the words or ideas of another author in your work using a reference system allows you to clearly acknowledge their contribution, whether you quote directly or just refer to them. It also ensures that people reading your written work can find that author's work for themselves. Demonstrating the body of knowledge on which the work is based will help you avoid plagiarism, i.e. taking someone else's work or ideas and passing them off as your own.

1.1 Disclaimer

There is no definitive version of the Harvard system of referencing; this guide is advisory and seeks to offer a consistent approach to the system.

1.2 Organising your research

During the course of your research you will collect many references; it is essential that you record as much detail as possible and be sure the information is accurate. This will save time later when re-tracing references or when you need to incorporate a reference into your bibliography.

1.3 Definitions

Citation

Every time you summarise, paraphrase, quote or copy the work of another you should include a **citation** in your document. At the point in your work where you refer to a particular source you cite the author's surname and the year of publication.

e.g.

How to write a research project is clearly outlined in Berry (2004).

Reference

Every citation should have a corresponding **reference**. A reference is a detailed description of the item from which you obtained your information. References are then listed in full in the bibliography.

e.g.

Berry, R. (2004) *The research project: how to write it*. 5th ed. London: Routledge.

Bibliography

This is the list of references of all the sources you have cited in your work and it may also include details of materials you have read which informed your opinion, but were not referred to directly; consult your tutor about the level of content appropriate for your bibliography.

The bibliography appears at the end of your work and is arranged alphabetically by author's surname or by title if there is no author.

2. Citing in the text

This is the way to refer, within your work, to the sources you obtained your information from.

2.1 Basic citing

The basic principle is to cite the author or editor's surname and the year of publication at the point in your work when you refer to a particular document. You can do it in two ways:

e.g.

How to write a research project is clearly outlined in Berry (2004).

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Or if the author's name does not occur naturally in the text, place the name and the date in brackets.
e.g.

Classic films achieve this label due to their broad entertainment value, appealing to audiences of different generations, often technically innovative but rarely intellectually challenging (Berra, 2008).

2.2 More than one author

If you have a work with two or three authors then cite as follows. You can use an ampersand (&) for 'and', but be consistent.

e.g.

as discussed in Boyd, Stewart & Alexander (2008)

or (Boyd, Stewart & Alexander, 2008)

2.3 More than three authors

For four or more authors, use the first author listed on the title page followed by et al., which is Latin and stands for 'and others'.

n.b. In your bibliography list all the authors in the order shown on the title page.

e.g.

Johnson et al. (2007)

or (Johnson et al., 2007)

2.4 Organisation as author

If there is no author or editor there may be a sponsoring organisation responsible for the publication's content.

e.g.

The National Trust (2006)

2.5 No author or responsible organisation

Do not use anon. or anonymous.

Use the title of the book, article or web in place of an author, editor or responsible organisation.

e.g.

The university encyclopedia (1985)

2.6 More than one reference at the same part in the text

List the references chronologically by publication date.

e.g.

Olins (2007), Pike (2008), Tungate (2008)

2.7 More than one item published in the same year by the same author

Use a different lower-case letter after the date for each publication.

e.g.

It is possible to find similarities in the lives of Shakespeare (Ackroyd 2005a) and Geoffrey Chaucer (Ackroyd 2005b).

2.8 Authors with the same surname, with work published in the same year

Use the author's initial after the surname.

e.g.

(Johnson, C. , 2007) (Johnson, P., 2007)

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2.9 Secondary citations

When you want to refer to sources that you have not read, but are referred to in another work, you should cite both the original sources and the secondary source.

The reference in the bibliography will be only for the book you have read. Secondary citations should be avoided if at all possible.

e.g.

Ruskin (1903 cited in Harwood, 2002, pp.9-10)

3. Citing quotations

Whether you are quoting from a book, journal, interview or the Internet follow the form below. It is essential to acknowledge the source of all quotations and to identify the page numbers, if available.

Use p. for page and pp. for pages.

e.g.

'In part, of course, these films were successful simply because they were topical' (Aldgate & Richards, 2007 p. 79).

3.1 Brief quotations

Brief quotations of less than three lines should be set in single inverted commas and included within your sentence.

e.g.

Although later a celebrated artist 'Watteau himself was humbly born and his early years are obscure' (Brookner, 1967, p.9)

3.2 Quotations of more than three lines

Quotations of more than three lines should be indented and typed in single space, without quotation marks.

e.g.

As Anita Brookner says in *Watteau*:

Watteau himself was humbly born and his early years are obscure. He was apprenticed to a local painter named Gérin, of whom nothing is known and then moved on to another master, equally faceless, who was occasionally employed as a scene painter at the Paris Opéra. (Brookner, 1967, p.9) Few details are known about this time in Watteau's life.

3.3 Quotations within quotations

Use double inverted commas to identify a quotation within a quotation.

e.g.

'As Harvey Weinstein explains "although we make artistic films we don't use the starving artist mentality"' (Berra, 2008, p.171).

3.4 Words added to a quotation for clarification

If you need to add words to a quotation for clarification they should be put in square brackets.

e.g.

'As far as I know, in none of these cases [related to national affairs] did foreigners complain that our articles were an interference' (Eco, 2008, p.158).

3.5 Citing a section in a film

The title should be in italics and followed by the date. References to particular scenes, shots or

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dialogues should be established from opening, in approximate minutes.

e.g.

(*Marnie*, 1964 20 mins.)

or In the film *Marnie* (1964, 20 mins.)

3.6 Citing information from an interview

When citing information from an interview, the name of the person being interviewed and the name of the interviewer should be included as well as the date.

e.g.

After training at London College of Communication I began work as a freelance typographer (Robert to Jones, 2008).

3.7 Citing images

The citation is to where the image was found. See Section 8 for more details on citing and referencing illustrations.

e.g.

as can be seen in Watteau's *Les deux cousines*. (Brookner, 1967, fig.25)

In the bibliography you reference the work by Brookner, not Watteau.

If you saw the image in a museum or gallery you would cite (Watteau, 1761)

4. References for the bibliography

The examples below show how you should cite different types of sources in your bibliography.

All the materials used should be presented as a single alphabetical list unless your tutor instructs you otherwise.

4.1 General conventions

Use the title page (if there is one) to obtain information for the bibliography, rather than the cover.

Authors

Use Surname, Initial even if you know the author's full name.

e.g.

Berry, A.

If there is no author, editor or organisation the item should be filed under the title.

If there is more than one author list them like this:

Two authors: Aldgate, A. & Richards, J.

Three authors: Boyd, A., Stewart, P. & Alexander, R.

More than three authors: Johnson, D., Snook, J., Smith, S., Bolton, J. & Cameron, A.

Editors

Invert the name as above and use the abbreviation ed. (for one editor) or eds. (for more than one editor) after the name.

e.g. Spence, B. ed.

Year of publication

In a book the year of publication can usually be found behind the title page.

Use the date of the edition and ignore any reprint dates.

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If in doubt use the copyright © date.
If there is no date use (s.d.) in its place.

Titles

Use italics to denote the title of an item

Book titles and journal articles should have minimal capitalisation. This means you should only capitalise the first letter of the first word of the title, any proper nouns/names and any art movements. Do not put a capital at the start of the subtitle unless the word is a proper name.

e.g.

Artshock: is bad art for bad people?

Journal/newspaper titles should have maximum capitalisation i.e. you use a capital for each word.

e.g.

The Journal of Popular Culture.

Volume/part numbers

Use the following abbreviations:

vol. for a single volume.

vols. for more than 1 volume.

pt. for a single part.

pts. for more than 1 part.

no. for a single number.

nos. for more than 1 number.

Edition

Include the edition, if it is not the first.

e.g. rev. ed or new ed. or 4th ed.

Place of publication

Use only the first named place.

If there is no place of publication use (s.l.) instead.

Publisher

If more than one publisher is listed only give the first.

If no publisher is given use (s.n.).

4.2 Books

1. Author(s), editor(s) or the institution responsible for writing the document.
2. Year of publication - in brackets. (if there is no author, the year follows the title).
3. Title and sub-title (if any) – separated by a colon and in *italics*.
4. Series and individual volume no. (if any)
5. Edition if not the first.
6. Place of publication, if known followed by a colon.
7. Publisher.

e.g.

Spiro, L. (2008) *Latch-hooking rugs*. London: A & C. Black.

Bailey, S. (2006) *Academic writing: a handbook for international students*. 2nd ed. London: Routledge.

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Spence, B. ed. (1993) *Secondary school management in the 1990s: challenge and change*. Aspects of Education Series, 48. London: Independent Publishers.

4.3 Chapter or sections within books: books of collected works

1. Author of chapter/section.
2. Year of publication – in brackets. (if there is no author, the year follows the title)
3. Title of chapter/section.
4. In – followed by a colon.
5. Author/editor of the collected work (if there is one).
6. Title of the collected work - in *italics*.
7. Place of publication – followed by a colon.
8. Publisher.

e.g.

Dedet, Y. (2006) Yann Dedet. In: Crittenden, R. *Fine cuts: the art of European film editing*. London: Elsevier.

n.b. The title of the collected work should be highlighted as that is the information someone needs in order to gain access to chapters within it.

4.4 Encyclopaedia/dictionary entries

1. Author of the section.
2. Year of publication – in brackets.
3. Title of the entry/article.
4. In – followed by a colon.
5. Title of the encyclopaedia – in *italics*.
6. Volume number – if there is one.
7. Edition – if there is one.
8. Place of publication – followed by a colon.
9. Publisher.

e.g.

Green, E. (1996) Commercial art. In: *The Dictionary of Art*. London: Grove. vol.7, pp.650-657.

4.5 Acts of Parliament

1. Name of Act – in *italics*.
2. Year of publication – in brackets.
3. Monarch.
4. Chapter (abbreviated to Ch.) and number.
5. Place of publication – followed by a colon.
6. Publisher.

e.g.

Copyright, designs and patents act. (1988) Elizabeth II. Ch. 20. London: HMSO.

4.6 Anonymous works

File under the title followed by the date and include in the alphabetical author list. When filing ignore indefinite and definite articles in English or other languages

e.g. A, An, The, La, Les and file under the next word.

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4.7 Published proceedings, conference and symposium papers

1. Author of the paper.
2. Year of publication – in brackets
3. Title of the paper/section.
4. In – followed by a colon.
5. Editor/s of the collected work
6. Title of the conference proceedings including where it was held and the dates - in *italics*.
7. Place of publication – followed by a colon.
8. Publisher

e.g.

Walsh, S. (2006) Pushing design boundaries: Australian extremes, main stream fashion limits. In: *Extreme fashion: pushing the boundaries of design, technology and business: conference proceedings 2007, Ryerson University Canada 12-15 April 2007*. Rouse, E. ed. London: CLTAD.

4.8 Journal and Newspaper Articles

1. Author(s)/Editor(s) of the article.
2. Year of publication - in brackets.
3. Title of the article.
4. Title of the journal or newspaper - in *italics*.
5. Volume and part number, month or season of the year for a journal. Date of publication for a newspaper.
6. Page number(s) of article.

With an author

e.g.

Alberge, D. (2008) Saatchi make three artists' fortunes by spending his small change at art show. *The Times*, 12 June, p.25.

Clouse, A. (2008) Narratives of value and the Antiques Roadshow: a game of recognitions. *The Journal of Popular Culture*. vol. 41, pt.1, pp.3-20.

Without an author

e.g.

On-demand print gets uni prospectus boost. (2008) *Printweek*, 21 February. p.13.

4.9 Unpublished theses

Commercially published theses are treated as books see section 4.2

1. Author.
2. Year of publication – in brackets.
3. Title – in *italics*.
4. Unpublished followed by degree type and then thesis/dissertation/project.
5. Awarding body

e.g.

Chen, J. (2007) *Consumer-generated media: fad or future?* Unpublished BA thesis. University of the Arts London.

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4.10 Exhibition Catalogues

If the catalogue has an author/editor create the reference as for a book.

If there is no author/editor use the gallery/museum in place of the author.

Use capital letters to denote the names of art movements.

e.g.

Harwood, L. (2002) *Inspired by Italy: Dutch landscapes painting 1600-1700*. London: Dulwich Picture Gallery.

Marlborough Fine Art (2008) *A summer exhibition*. London: Marlborough Fine Art.

Haskell, B. (1984) *Blam! The explosion of Pop, Minimalism and Performance 1958-64*. New York: Whitney Museum of Art.

5 Electronic sources

Resources from the Internet

Keep a copy of anything you have accessed from the Internet as evidence that the material existed.

Punctuate the Internet address correctly to ensure that anyone trying to trace your citation can do so.

It is common practice to use < and > to indicate the start of an URL.

e.g.

<<http://www.arts.ac.uk>>

5.1 E-journals

1. Author(s)/Editor(s) of the article.
2. Year of publication.
3. Title of the article.
4. Title of journal, in *italics*.
5. [Internet].
6. Date.
7. Volume and part number, pagination or online equivalent.
8. Available at: <URL>.
9. [Accessed date].

e.g.

Blick, S. (2003) Reconstructing the shrine of St Thomas Beckett, Canterbury Cathedral. *Konsthistorisk Tidskrift* [Internet]. vol.72 (4) pp.256-286. Available from: <<http://vnweb.hwwilsonweb.com/>> [Accessed 19 August 2008].

5.2 CD-ROMS and Computer programs

1. Originator's name. (i.e. author)
 2. Year.
 3. Title of program – in *italics*.
 4. Version number - in round brackets.
 5. [Media format] e.g. [Computer program] [multi-media CD-ROM]
 6. Availability e.g. distributor and address
- e.g. Hall, J. (2008) *XNA Game Studio Express: developing games for Windows and the Xbox 360*. [CD-ROM]. Boston, Mass .: Thomson Course Technology.

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5.3 World Wide Web Documents

1. Author/Editor.
2. Year of publication (if there is no author, the year should follow the title)
3. Title in *italics*.
4. [Internet].
5. Edition.
6. Place of publication (if known)
7. Publisher (if known).
8. Available from: <URL>.
9. [Accessed date].

e.g.
Hawking, S. (2008) *Public Lectures: the beginning of time*. [Internet]. Available from :<<http://www.hawking.org.uk/lectures/lindex.html>> [Accessed 20 August 2008].

5.4 Emails

Never cite a full email address without permission.
Copyright in an email belongs to the sender or their employer.

1. Sender.
2. Year sent
3. Title – use the subject line – in *italics*.
4. Full date email was sent.
5. Personal email to: recipient's name and email address
6. From sender's name and email address (if permission given to include it).

e.g.
Smith, X. (2008) *Email conventions*, 20 March 2008. Personal email to: Y. Jones (y.jones@unimail.com) from X. Smith (x.smith@unimail.com).

5.5 E-mail Discussion Lists

You should never refer to a discussion in a closed email list without permission from the list owner.

1. Author/Editor.
2. Year.
3. Title of message.
4. Discussion list name and date of message - in *italics*.
5. [Internet discussion list]
6. Available at: <e-mail list address>
7. [accessed date].

e.g.
Noble, S. (2007) *Silver a “Heavy” or “Regulated” Metal?: PNEAC Listserv, Issues Specific to Lithographic Printing* [Internet Discussion list]. Available from :<<http://www.pneac.org/discus/messages/16/415.html?1173382079>> [Accessed 18 August 2008]

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6 Audio-visual sources

Give as much information as possible to help researchers trace the information you have used.

6.1 Film

1. Film title in *italics*.
2. Date of release - in brackets.
3. Director(s) name (not reversed)
4. Place of publication.
5. Production company name(s)
7. [Medium: format]

e.g.

Marnie (1964) Directed by Alfred Hitchcock. Universal Pictures: U.K. [Video: VHS].

Kiki's delivery service. (2006) Directed by Hayao Miyazaki. London: Optimum. [Video: DVD].

6.2 Off-air recordings

Include the transmission date, especially for series which are transmitted throughout the year.

1. Series title.
2. Programme title/episode number - in *italics*.
3. Year - in brackets.
4. Director(s) name –if known
5. Writer(s) name.
6. Place of publication.
7. Publisher.
8. Date of transmission.
9. [Medium: Format]

e.g. as part of a series

Storyville (2008) *The English surgeon*. London: BBC2, 30 March 2008, [video: DVD].

e.g. of off-air recording of a film.

Black hawk down. (2001) Directed by Ridley Scott. London: Channel 5, 21 September 2008, [video: VHS].

6.3 Radio Programmes

Reference as a TV programme, except the radio equivalent of a director is called a producer.

e.g.

Any questions. (2008) Radio 4. 26 September 2008, 20:00 [sound recording: CD]

7 Events (i.e. non-print or electronic)

The section below shows how to reference events.

Consult your tutor to see if unpublished materials should be included in your general bibliography or listed separately.

7.1 Exhibitions

1. Artist
2. Year of exhibition
3. Title of exhibition – in *italics*.

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4. Location of gallery
5. Name of the gallery/museum.
6. Dates in full.

e.g.

Hope, T. (2008) *Thomas Hope: Regency Designer*. London: Victoria & Albert Museum. 21 March – 22 June 2008.

7.2 Performance

1. Title of play, musical etc – in *italics*.
2. Year of performance.
3. Theatre/venue.
4. Exact date of performance seen.
5. Significant performers.

e.g.

The woman in black. (2007) Fortune Theatre: London. 31 December, with Sean Baker and Ben Porter.

7.3 Interviews

Brief details about the interviewee may be helpful if they are not already known.

The reference contains no italics because it is unpublished.

Providing a transcript of any interview you have made and including it as an appendix may be helpful.

1. Name of interviewee.
2. Year of interview in brackets.
3. Details of the interviewer.
4. Location of interview.
5. Date of interview.

e.g.

Roberts, L. (2008) Interview with the author. Brighton, 15 March. [Louisa Roberts has been a freelance typographer since 1981].

8. Images

The sources of images cited in your work should have bibliographical references to allow them to be located whether they are reproduced or not.

8.1 Images from printed sources

Although the citation includes the page where the image can be found the reference is to the book as a whole (see section 3.7).

e.g. citation:

...Watteau's *Les deux cousines*. (Brookner, 1967, fig.25)

e.g. reference:

Brookner, A. (1967) *Watteau*. London: Hamlyn.

8.2 Online images

1. Artist (if known)
2. Year of publication (if there is no author, the year should follow the title)
3. Title of image, or a description in *italics*.

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4. Year of publication.
5. [Online image].
6. Available at: <URL>.
7. [Accessed date].

e.g.

Lee, R. (1940) *Rodeo at the Pie Town, New Mexico Fair*. [online image]. Available at: <<http://memory.loc.gov/ammem/index.html>> [Accessed 18 August 2008].

8.3 Works of art seen in museums/art galleries

1. Artist
2. Title of the work in *italics*.
3. Year of creation.
4. Medium.
6. Location
7. Name of the gallery/museum.

e.g.

Constable, J. *The hay wain*. (1821), oil on canvas, London: National Gallery.

9 The bibliography

The bibliography should be arranged alphabetically by surname or responsible organisation if no author is available.

Items by the same author are then arranged chronologically, with the most recent first.

Items without an author/organisation are filed by title; if the first word is a definite/indefinite article it should be ignored. e.g.

The woman in black is filed under woman

Sample bibliography

Ackroyd, P. (2005a) *Chaucer*. London: Vintage.

Ackroyd, P. (2005b) *Shakespeare: the biography*. London: Chatto & Windus.

Alberge, D. (2008) Saatchi make three artists' fortunes by spending his small change at art show. *The Times*, 12 June, p.25.

Aldgate, A. & Richards, J. (2007) *Britain can take it: the British cinema in the second world war*. London: I. B. Tauris.

Any questions. (2008) Radio 4. 26 September 2008, 20:00 [sound recording: CD]

Artshock: is bad art for bad people? (2006) Directed by Bernadette O'Brien, Channel Four U.K., 25 mins [video: DVD]

Bailey, S. (2006) *Academic writing: a handbook for international students*. 2nd ed. London: Routledge.

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Berra, J. (2008) *Declarations of independence: American cinema and the partiality of independent production*. Bristol: Intellect Books.

Berry, R. (2004) *The research project: how to write it*. 5th ed. London: Routledge.

Black hawk down (2001) Directed by Ridley Scott. London; Channel 5, 21 September 2008, [video: VHS].

Blick, S. (2003) Reconstructing the shrine of St Thomas Beckett, Canterbury Cathedral. *Konsthistorisk Tidskrift* [Internet]. vol.72 (4) pp.256-286. Available from <<http://vnweb.hwwilsonweb.com/>> [Accessed 19 August 2008]

Boyd, A., Stewart, P. & Alexander, R. (2008) *Broadcast journalism: techniques of radio and television news*. London: Focal.

Brookner, A. (1967) *Watteau*. London: Hamlyn.

Chen, J. (2007) *Consumer-generated media: fad or future?* Unpublished BA thesis. University of the Arts London.

Clouse, A. (2008) Narratives of value and the Antiques Roadshow: a game of recognitions. *The Journal of Popular Culture*. vol. 41, pt.1, pp.3-20.

Constable, John. *The hay wain, 1821, oil on canvas*, London: National Gallery.

Copyright, designs and patents act. (1988) Elizabeth II. Ch. 20. London: HMSO.

Dedet, Y. (2006) Yann Dedet. In: Crittenden, R. *Fine cuts: the art of European film editing*. London: Elsevier.

Eco, U. (2008) *Turning back the clock: hot wars and media populism*. London: Vintage Books.

Green, E. (1996) Commercial art. In: *The Dictionary of Art*. London: Grove. vol.7, pp.650-657.

Hall, J. (2008) *XNA Game Studio Express: developing games for Windows and the Xbox 360*. [CD-ROM]. Boston, Mass.: Thomson Course Technology

Harwood, L. (2002) *Inspired by Italy: Dutch landscapes painting 1600-1700*. London: Dulwich Picture Gallery.

Haskell, B. (1984) *Blam! The explosion of Pop, Minimalism and Performance 1958-64*. New York: Whitney Museum of Art.

Hawking, S. (2008) *Public Lectures: the beginning of time*. [Internet]. Available from <<http://www.hawking.org.uk/lectures/index.html>> [Accessed 20 August 2008]

Hope, T. (2008) *Thomas Hope: Regency Designer*. London: Victoria & Albert Museum. 21 March – 22 June 2008.

Johnson, C. (2007) *The practical zone system: for film and digital photography: a simple guide to*

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photographic control. 4th ed Oxford: Focal Press.

Johnson, D., Snook, J., Smith, S., Bolton, J., & Cameron, A. (2007) *The art and science of CSS*. Collingwood, Vic.: SitePoint.

Johnson, P. (2007) *Creators from Chaucer to Walt Disney*. London: Phoenix.

Kiki's delivery service. (2006) Directed by Hayao Miyazaki. London: Optimum. [Video: DVD].

Lee, R. (1940) *Rodeo at the Pie Town, New Mexico Fair*. [online image]. Available from <<http://memory.loc.gov/ammem/index.html>> [Accessed 18 August 2008]

Marlborough Fine Art (2008) *A summer exhibition*. London: Marlborough Fine Art.

Marnie (1964) Directed by Alfred Hitchcock. Universal Pictures: U.K. [Video: VHS].

The National Trust. (2006) *The National Trust manual of housekeeping: the care of collections in historic houses open to the public*. London: Butterworth-Heinemann.

Noble, S. (2007) *Silver a "Heavy" or "Regulated" Metal?: PNEAC Listserv, Issues Specific to Lithographic Printing* [Internet Discussion list]. Available from:<<http://www.pneac.org/discus/messages/16/415.html?1173382079>> [Accessed 18 August 2008]

Olins, W. (2007) *Wally Olins: the brand handbook*. London: Thames & Hudson.

On-demand print gets uni prospectus boost. (2008) *Printweek*, 21 February. p.13

Pike, S. (2008) *Destination marketing: an integrated marketing communication approach*. London: Butterworth-Heinemann.

Roberts, L. (2008) Interview with the author. Brighton, 15 March. [Louisa Roberts has worked as a freelance typographer since 1981].

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Guide to the Harvard system of referencing

10 Common conventions and abbreviations

Numbers

Numbers up to nine in the text should be given in words.

e.g. Seven examples of the work of Turner

Numbers from 10 and above should be given in figures.

e.g. 453 paintings were commissioned in total

Dates

e.g. He was born on 15 August 1769

Decades should be written in figures.

e.g. the 1990s

Titles

Titles such as works of art, books, plays and films etc. should be italicised, not placed in quotation marks.

e.g. In that year he painted *The Fighting Temeraire*.

Abbreviations used in other reference systems

When conducting your own research you may come across some other referencing conventions that are NOT part of the Harvard system.

ibid (Latin) – ibidem – used to refer to the same piece of work consecutively. So note 2 and 3 are also within Spiro, but on different pages.

e.g.

1. Spiro, L. (2008) *Latch-hooking rugs*. London: A & C Black, pp.21-22.
2. *ibid* p.31.
3. *ibid* p.19

Op. Cit. (Latin) – opere citato – used to refer to a work already mentioned which does not appear consecutively.

e.g.

1. Spiro, L. (2008) *Latch-hooking rugs*. London: A & C Black, pp.21-22.
2. Eco, U. (2008) *Turning back the clock: hot wars and media populism*. London: Vintage Books, p.7.
3. Spiro (2008) *op. cit.* p.17.

11 Contact for amendments

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