

# IMAGE & TEXT AUTHOR GUIDELINES

## 1. USING THE HARVARD REFERENCING SYSTEM IN THE TEXT AND FOR REFERENCES:

### BOOKS

#### **One author**

**IN THE TEXT:** (Jameson 1991:282) **or** Fredric Jameson (1991:42)

**IN THE REFERENCE LIST:** Jameson, F. 1991. *Postmodernism, or, the cultural logic of late capitalism*. Durham: Duke University Press.

#### **Two authors**

**IN THE TEXT:** Cumming and Kaplan (1991:19) **or** (Cumming & Kaplan 1991:19)

**IN THE REFERENCE LIST:** Cumming, E & Kaplan, W. 1991. *The Arts and Crafts Movement*. London: Thames & Hudson.

#### **Three or more authors**

**IN THE TEXT:** Mention all the authors the first time in your text, thereafter the abbreviation *et al*: (Ashcroft, Griffiths & Tiffin 1989:14); Ashcroft *et al* (1989:15)

**IN THE REFERENCE LIST:** Ashcroft, B, Griffiths, G & Tiffin, H. 1989. *The empire writes back. Theory and practice in post- colonial literatures*. London: Routledge.

#### **One editor**

**IN THE TEXT:** As for authors: (Papadakis 1990:25).

**IN THE REFERENCE LIST:** Papadakis, AC (ed). 1990. *Post-Modernism on trial*. London: Academy (Architectural Design Series 88.)

#### **Two editors**

**IN THE TEXT:** As for authors: (Barnes & Duncan 1992:15).

**IN THE REFERENCE LIST:** Barnes, TJ & Duncan, JS (eds). 1992. *Writing worlds. Discourse, text and metaphor in the representation of landscape*. London: Routledge.

#### **Collective works (chapters in a book by different authors)**

**IN THE TEXT:** Refer in the text to the **author** of the relevant **chapter**: (Crawford 1992:23).

**IN THE REFERENCE LIST:** Refer to the source under the author (Crawford) and the editor of the book (Sorkin):

Crawford, M. 1992. The world in a shopping mall, in *Variations on a theme park. The new American city and the end of public space*, edited by M Sorkin. New York: Noonday:3-30.

Sorkin, M (ed). 1992. *Variations on a theme park. The new American city and the end of public space*. New York: Noonday.

**Multiple works by the same author**

**IN THE TEXT:** Martin Hall (1994a; 1994b; 1995)

**IN THE REFERENCE LIST:** Hall, M. 1994a. Lost City and Lydenburg Heads – some archaeological images. Paper delivered at Johannesburg Art Gallery, 7 May, Johannesburg.

Hall, M. 1994b. Mischief and megalomania: an archaeologist excavates the Lost City. *The Art Ventilator* 1:34-43.

Hall, M. 1995. The legend of the Lost City; or, the man with golden balls. *Journal of Southern African Studies* 21(2), June:179-199.

**Missing information regarding date, page, place of publication or publisher**

**IN THE TEXT:**

No date = sa (sine anno = without year): According to Smith ([sa]:16) ... No page = sp (sino pagina = without page): According to Smith (2002:[sp]) ... No place of publication = sl (sine loco = without place): No publisher = sn (sine nomine = without a name):

**IN THE REFERENCE LIST:**

Smith, J. [Sa]. *How to write an assignment*. Pretoria: University of Pretoria Press.

Smith, J. [Sa]. How to write a very short assignment. *Journal of Assignment Writing* 23(5):sp.

Smith, A. [Sa]. *How to write an excellent assignment*. [Sl]: Sunshine Press.

Smith, EJ. [Sa]. *How to write an even better assignment*. Brakpan: [sn].

## **JOURNAL ARTICLES**

### ***One or more authors***

**IN THE TEXT:** As for book authors: (Willis 1993:1) **or** Sharon Willis (1993:1).

### **IN THE REFERENCE LIST:**

**Include a DOI** (Digital Object Identifier) if the journal lists one. Do not put a full stop after the DOI – A DOI is a permanent ID that, when appended to <https://doi.org/> in the address bar of an Internet browser, will lead to the source.  
Willis, S. 1993. Critical vantage points on Disney's world. *The South Atlantic Quarterly* 92(1):1-6.

## **NEWSPAPER ARTICLES**

### ***One or more authors***

**IN THE TEXT:** As for books and articles: (Crotty 1997a:13).

**IN THE REFERENCE LIST:** Crotty, A. 1997. Kerzner grilled by US casino chiefs. *Cape Times Business Report* 26 September:13.

### ***No author or title***

**IN THE TEXT:** (*The Star* 2002:5) or *The Star* (2002:5).

**IN THE REFERENCE LIST:** *The Star*. 2002. 29 July:5.

## **SOCIAL MEDIA SOURCES**

**IN THE TEXT:** As for books and articles: author's surname (or an organisation name) and a year of publication

**IN THE REFERENCE LIST:** Surname, Initial(s). (Year). Title of Post/Excerpt, Day and Month [Social Media Platform]. Available: URL [Accessed date].

## **INTERNET SOURCES**

### ***One or more authors***

As for books and articles: (Baudrillard 1999:1).

### **IN THE REFERENCE LIST:**

Baudrillard, J. 1999. Disneyworld Company. [O]. Available: [http://www.ctheory.com/e25-disneyworld\\_comp.html](http://www.ctheory.com/e25-disneyworld_comp.html)  
Accessed 29 September 1999.

### ***Under the title of the Internet article***

**IN THE TEXT:** (Atlantis Paradise Island 1999:[sp]).

**IN THE REFERENCE LIST:** Atlantis Paradise Island. 1999. [O]. Available: <http://www.absolutely-travel.com/atlantis.html>  
Accessed 27 February 1999.

## **ELECTRONIC SOURCES**

### ***Email sources***

**IN THE TEXT:** Mark Khumalo (1999/04/15)

**IN THE REFERENCE LIST:** Khumalo, M. (khumalo@suninternational.com). 1999/04/15. *The Lost City*. Email to J van Eeden (jeanne.vaneeden@up.ac.za). Accessed 1999/04/15.

## **NON-PRINT MEDIA (FILM, VIDEO, DVD, TV PROGRAMMES, TV COMMERCIALS)**

### ***Cinema***

**IN THE TEXT:** Films are referred to by the director and/or producer: *Gladiator* (Scott 1999) or *Psycho* (Hitchcock & Smith 1960).

**IN THE REFERENCE LIST:** Scott, R (dir). 1999. *Gladiator*. [Film]. Touchstone. Hitchcock, A (dir) & Smith, J (prod). 1960. *Psycho*. [Film]. Paramount.

### ***Streaming platforms (Netflix, etc.)***

**IN THE TEXT:** As for cinema

**IN THE REFERENCE LIST:** Directed by [First name Last name], performance by [First name Last name], Production Company, Year published. Netflix. URL (without http:// or https://).

### ***Video/DVD***

**IN THE TEXT:** As for films: Smith (2002)

**IN THE REFERENCE LIST:** Smith, J (dir). 2002. *Andy Warhol*. [Video recording]. Los Angeles: Educational Videos.

### ***Television programmes***

**IN THE TEXT:** *Ally McBeal* (2001) or *Ally McBeal* (Kelley 2001)

**IN THE REFERENCE LIST:** *Ally McBeal*. 2001. [Television programme]. Paramount. Broadcast: 20:30, 3 March 2002, SABC 3.

### **OR**

Kelley, DE (prod) 2001. 'Baby dream'. *Ally McBeal*. [Television programme]. Paramount. Broadcast: 20:30, 3 March 2002, SABC 3.

### ***Television commercials***

**IN THE TEXT:** *Venda* commercial for Liberty Life (Leo Burnett 2000)

**IN THE REFERENCE LIST:** Leo Burnett (prod). 2000. Liberty Life *Venda*. [Television commercial]. Broadcast: 10 March 2000, SABC 3.

## **PRINT ADVERTISEMENTS**

**IN THE TEXT:** Land Rover (2002:12) advertisement

**IN THE REFERENCE LIST:** Land Rover. 2002. *Getaway* 2(3):12.

## **PERSONAL INTERVIEWS**

**IN THE TEXT:** Martin Hall (1999)

**IN THE REFERENCE LIST:** Hall, M, archaeologist, University of Cape Town. 1999. Interview by author. [Transcript]. 15 February. Cape Town.

## **CONFERENCE PAPERS**

**IN THE TEXT:** As for books and articles: Jillian Carman (1994:158)

**IN THE REFERENCE LIST:** Carman, J. 1995. Seventeenth century Dutch and Flemish painting in South Africa. Paper presented at the Tenth Annual Conference of the South African Association of Art Historians, 14-16 July, University of Stellenbosch.

## **DISSERTATIONS AND THESES**

**IN THE TEXT:** As for books and articles: (Botha 1964:123). **IN THE**

**REFERENCE LIST:** Botha, EJ. 1964. The life and work of Maggie Laubser. MA dissertation, University of South Africa, Pretoria.

## **EXHIBITION CATALOGUES**

**IN THE TEXT:** As for book and articles: (Sassen 1997:17) or under the title of the exhibition (Irma Stern and ... 2006:3).

**IN THE REFERENCE LIST:** *Irma Stern and exoticism*. 2006. Paris: Artists' Press.

Sassen, S. 1997. Whose city is it? Globalisation and the formation of new claims, in *Trade routes: history and geography*, edited by O Enwezor. Catalogue for the 2nd Johannesburg Biennale. Singapore: SNP Printing:16-24.

## **ARCHIVAL MATERIAL**

**IN THE TEXT:** (National Archives of South Africa Vol 3537/38). Consult the following website for some useful information:

[http://www.archives.gov.on.ca/english/guides/csg\\_107\\_citing.htm](http://www.archives.gov.on.ca/english/guides/csg_107_citing.htm)

**IN THE REFERENCE LIST:** National Archives of South Africa, Transvaal Archives, Pretoria. 1938. Vol 3537/38. Estate of ML du Toit.

University of Cape Town Manuscripts and Archives Department. 1972. BC 1081 X. The Jack and Ray Simons collection – Namibia Box #1. Correspondence between Jack Simons and Mishake Muyongo, Acting Vice-President of SWAPO.

## GOVERNMENT PUBLICATIONS

**IN THE TEXT:** The Broadcasting Act (South Africa 1999:sec 36.10) or The Publications Act, no 42 of 1974 (Film and Publication Board [sa:sp]).

**IN THE REFERENCE LIST:** South Africa. 1999. *Broadcasting Act, no. 4*, 1999. Pretoria: Government Printer. Film and Publication Board. Sa. [O]. Available: [http://www.fpb.gov.za/docs\\_publications/publications/publications.asp](http://www.fpb.gov.za/docs_publications/publications/publications.asp) Accessed 23 November 2008.

## 2. GENERAL GUIDELINES REGARDING FORMATTING, PUNCTUATION AND OTHER CONVENTIONS

- *Image & Text* uses single quotation marks; double for quote within a quote: According to Smith (cited by Johnson 2009:4), the 'sky is blue'.
- Manuscripts must be typed in A4 format in Times New Roman or Arial 11-point font size, 1.5 line spacing with generous left and right margins, left aligned only
- All pages must be numbered and the Harvard Reference System, as explained in this document, must be used throughout
- Length of articles must be approximately 5,000 – 7,000 words (including references).
- Please use endnotes rather than footnotes
- Technically, as long as it's a title, it should be italicised. So events are italicised, but not commercial companies e.g., Telkom.
- Check to see that long hyphens are used throughout. – s, not dashes -
- When / are used e.g., hard/soft, no spacing between the word and the /.
- When there are ellipses in the text and in quotations, leave a space on either side e.g., talks in tongues ... tripping himself up. Ellipses need not be bracketed in square brackets.
- Endnote numbers can be in text, in reference to a selected word, or at end of sentence. If at end of sentence, it comes after the full stop or other form of punctuation (if there is no citation at the end of the sentence).
- Put the full stop consistently after the citation at the end of a sentence e.g., xxxxx (Lacan 1999:34).
- Full stop always after the inverted commas if there is a quote at the end of a sentence, e.g. —xxxxxxx”.
- When there is a colon in the text, word afterwards is in lower-case, unless it is a proper noun. E.g., .... Multiple examples such as: housing, sanitation ....

- No **lower case after colon** in Sources consulted, e.g., Star, SL & Griesemer, JR. 1989. Institutional ecology, 'translations' and boundary objects: **Amateurs and professionals in Berkeley's Museum of Vertebrate Zoology**. *Social Studies of Science* 19(3):387-420.
- There should be a stop after quotation marks at the end of a sentence. E.g., .....What do you have to say?"

### Terms & spelling

- **project-related**
- **foregrounded**
- **twenty-first century**
- postmodern; postcolonial etc. but not postapartheid. In the latter, use **post-apartheid**.
- Western with a small **w** throughout.
- **Postgraduate; undergraduate** (i.e. with no hyphen between the post and graduate).
- When university is written about in generic terms, it should be written with a lower-case **u**.
- Rather use 'currently' or 'contemporary' than 'today'.
- Use of caps in quoted book or article title should only be for proper nouns and the first letter of the title, e.g., What will be the canon for the Artists' Book...
- Use of caps in titles of artist's works should be used throughout, e.g., Watchful Eyes in Waking
- **a priori** (in italics) **avant-garde** (in italics) Fine Art (capitals)

### Citations (including URLs) & Sources Cited

- **Documents from an institution (e.g., a Research Centre) should be referenced preferably by author, but if this is not possible, then by title followed by year (2009). A list of sources in brackets reads as follows: ... blah blah (see Smith 2005; Jonker 2008; Carlyle 2009).**
- Where publishers have offices in (for example) New York and London, both cities should be named in References. Punctuation is as follows: **New York & London: Routledge.**
- Any references to any form of publication in the text or endnotes must also be referenced in References.
- Format for quotes at the beginning of a paper: **Meenakshi Gigi Durham & Douglas Kellner (2001:1)** with no full stop after bracket
- Indented quotes in single spacing; watch spaces between paragraph and

quote – should be 1.5, not single.

- Lacan [cited by](#) Rose (1998:35) or Lacan (cited by Rose 1998:35) ([2001:17, emphasis in original](#)) or ([2001:17, emphasis added](#)).
- Where possible, it is useful if the author does provide dates of first publication of text. This is done as follows:

Barthes, R. 1993 [1980]. *Camera Lucida. Reflections on photography*.  
Translated by  
R Howard. London: Vintage.

- When a sentence runs into a direct quote where the quote starts with a cap, use the standard convention of a comma, not a colon, before the quote: Smith writes that, “All books are evil”. Or, the capital A can be replaced in the following way: “[a]ll books are evil”.

### Abbreviations & contractions

- [3D-modelling](#)
- [MA](#)
- [DVD-ROM](#)
- [CD-ROM](#)
- *Et al* in references should be italicised.
- [\[sic\]](#)
- Avoid use of etc. rather replace with [and so on or and so forth. \(ed\). and \(eds\)](#).
- ([Figure 1](#)); ([Figures 3a & b](#)) or ([Figures 3, 4, 5](#)).

### Numbering

- Numbering: (Rose 2000:123-124) i.e.: use of short dash (on keyboard) between numbers.
- Dates: 1995-2003.

### Style

- [Authors should provide first names in abstract, and again upon first mention in the article itself](#)
- [For bulleted lists, a fragment following a colon should be prefixed by lower case, and has no full stop at the end of the bulleted point. E.g., James Eshilon \(2998:3\) says that:](#)
  - [a description must be given](#)
  - [a visual and verbal articulation must follow](#)



- Italicise all non-English words; authors must not use single inverted commas for these.
- If there are two authors, they can refer to themselves as ‘we’, but an author should not use a generic “we” (and “our”) to refer to unspecified body of people. Steer away from ‘us’, ‘we’, and ‘our’ as these are not universally equal terms.
- Watch out for the claim that ‘the paper posits; the paper demonstrates ...’, etc. Actually, the paper cannot do anything – it is not human, and therefore has no agency. The claims of the paper does x or y can just be replaced with ‘In this paper, I show that ...’ etc.
- Remove all ‘wills’ – i.e. I will argue etc. Just **I argue that ....; I show that; I explore, etc. In other words, write in the present tense**

### 3. SUBMISSION GUIDELINES

#### How to submit

Submissions should conform to the following editorial requirements:

- The Author’s Form must be submitted wherein the author states that the article submitted is based on original research. The author must furthermore stipulate that the article has not been submitted elsewhere for consideration or has not already been published elsewhere under another title
- Articles may only be submitted electronically via email to [image.text@up.ac.za](mailto:image.text@up.ac.za) in MS Word format. All articles must have a cover sheet that provides the following details:
  - Title of the article
  - name of author/s
  - ORCID (if available)
  - affiliations and contact details of all author/s
  - designation of author/s and date of submission
- Articles must be presented in the following sequence:
  - title of article
  - name of author/s
  - 200 word abstract and six key terms
  - main text
  - endnotes
  - references
  - images and captions

- Digital images must be of a quality suitable for reproduction and printing and should be 300dpi and in jpg or tiff format. Do not embed images in the text but indicate their placement in the text.
- Text and images must be submitted in separate files
- Authors are responsible for obtaining copyright and reproduction clearance for all visual or other material submitted, where necessary. A copyright agreement form must be signed and submitted to the journal Editor)
- Neither the editors nor the University of Pretoria accepts responsibility for the loss of manuscripts or visual material.

#### **4. CONTACT IMAGE & TEXT**

**For any information not covered by these guidelines, please contact the editors:**

Email: [image.text@up.ac.za](mailto:image.text@up.ac.za) or Tel: +27 (012) 420 2353

*Image & Text* is published by the School of the Arts, University of Pretoria. The views of contributors are not necessarily those of the editors or of the University of Pretoria. The University therefore accepts no responsibility for opinions expressed in the journal.

© University of Pretoria. Updated 3 July 2020.