



REFERENCE, FORMAT AND STYLE GUIDE FOR ACADEMIC WRITING

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1 INTRODUCTION

In academic writing, all material used to complete assignments is cited BOTH in-text AND in a List of Sources. This process is used to acknowledge the source of the information. Although there are many techniques to cite sources, at Open Window (OW) we use an updated *Harvard referencing style*.

This document serves as a guideline for all OW study guides and assignments, to be used by both lecturers and learners.

2 SPELLING CONVENTIONS

As it is the standard in South African academic writing, OW makes use of UK spelling conventions and NOT US spelling. Some examples of this include:

emphasise NOT emphasize
colour NOT color
artefact NOT artifact

It is a good idea to set your word processor's spell checker to UK spelling (or South African spelling) at the outset of any written project.

3 WHY REFERENCE?

One needs to provide accurate references to all sources used, in order to:

- give credit to another author's concepts and/or ideas
- provide the reader with evidence that credible sources have been consulted
- enable the reader to locate the sources with ease
- avoid being accused of plagiarism.

4 GENERAL AI GUIDELINES

Open Window places great emphasis on the regulation of the use of artificial intelligence/machine learning tools such as ChatGPT, described by the ChatGPT 3 iteration itself as "a large language model developed by OpenAI, based on the GPT (Generative Pre-trained Transformer) architecture" (OpenAI 2023). It is important to note that the use of AI should be adopted with a critical perspective as these models are not peer-reviewed academic sources. Large-Language Models (LLMs) and current iterations of artificial intelligence processors do not apply the critical thinking required to write an ethical, well-researched, and relevant academic document. LLMs may be used as a tool, in addition to other prescribed research methods specified in this reference guide, and not as a source of information, arguments, or research data. Although Open Window neither recommends nor encourages using AIs as reliable sources, when using AI for any information that conveys definitions, ideas or explanations of ideas it is integral for a student to reference it. This applies to any artificially generated content such as images, designs, sounds, videos or other creative assets such as UI kits, asset bundles or scripts etc. Regardless of the

medium, students are ultimately responsible for all of the research and work they present and submit, and it is essential to reference all ideas that are not their own, both to give credit to the original authors and to avoid potential instances of plagiarism. Failure to acknowledge and reference the use of content from such a source for information is seen as plagiarism, just like any other sources referred to without accreditation.

Examples of fair uses for AI (like ChatGPT) in academic writing:

Language editing: AI can be used to provide alternative sentence constructions or synonyms should you prompt it with *your own* writing and ask for it to be rephrased. Note that you still need to contextualise the suggested sentence structure or phrasing to your own written work by critically assessing the response generated, discerning what is relevant, and then integrating this with your own writing style and argument.

Machine translation: If there is a word or a sentence in one of your researched sources in a language that you do not understand, you can prompt an AI like ChatGPT to translate it for you. In addition, AI can provide you with greater understanding of the context of the term being translated. This can be quite useful when seeking to clarify ideas in one's own writing.

Simplifying concepts: AIs can provide concise summaries of complex data to give additional information that can potentially be more accessible, however (in a similar manner to Wikipedia) this is only to be seen as a potential tool to build additional understanding and not as a reliable source for factual and accurate definitions.

Searching for more sources: AI can be used to search for more sources based on the relevant source information it is prompted for. However, the sources it suggests are still to be investigated in their original form without relying on a summary by an AI.

Planning assignments: You can make use of AI systems to assist in your assignment planning by providing you with outlines to use or to plan your workload according to a schedule.

Discussion partner: AI can adopt the style of famous philosophers such as Socrates. You can engage in a mock-debate with the AI to develop your ideas and have a partner critically evaluate your points. This can serve as a form of self-assessment to evaluate your own writing and estimate where it might be improved upon.

Debugging: Developers can utilise AI-powered tools to efficiently detect and resolve software bugs. By analysing code, identifying errors, and suggesting potential fixes, AI can assist developers without replacing their expertise. Developers should remain involved in the process, by reviewing and validating AI's suggestions.

5 WHAT IS PLAGIARISM?

Plagiarism is using the ideas or references (which include visual texts) found in books, reports, journals, online, from the work of other learners, or any other possible source that is not your own, and presenting these ideas or references in such a way that it can be assumed to be your own. Plagiarism constitutes academic theft and a person found guilty of such a transgression can be legally prosecuted. Plagiarism is illegal and is regarded as a criminal offence in terms of the Copyright Act 98 of 1978 and could lead to expulsion from OW. To avoid this serious offence, correct use of referencing techniques is vital.

Examples of plagiarism include:

- verbatim copying of at least three words from another person's work without acknowledging the source
- close paraphrasing of another person's work by simply changing a few words or altering the order of presentation without acknowledging the source
- unacknowledged quotation of phrases from another person's work and/or the presentation of another person's idea(s) as one's own
- passing off ideas, images, films, or creative production of any sort as one's own

Note that the copying or close paraphrasing of a text with the occasional acknowledgement of the original source may also be deemed to be plagiarism if the absence of quotation marks implies that the phraseology is the learner's own. For more information on OW's stance on plagiarism, and the disciplinary procedures for students committing plagiarism at OW, please refer to OW Policy and Procedure on Plagiarism.

6 COPYRIGHT

6.1 What is copyright?

Copyright is a legal device providing the creator of a work with the right to control how his/her work is used and copied. Hence, the author (creator) of the work is the owner of the copyright, unless the work is created in the course and scope of a formal employment agreement, in which case the employer holds the copyright. It is possible for the creator of a work to share copyright (joint authorship) or to contractually assign, in writing, the copyright or part thereof to a publisher or elected third party, either on an outright basis or for a limited purpose or period. As a property right, it can thus be transferred by sale, gift or legacy and by licence issued in order to duplicate.

Even though laws differ between countries, the general principles are the same: you require the permission of the copyright owner before a work can be copied or reproduced regardless of whether that be through electronic or conventional means.

6.2 Copyright author

The word 'author' is defined in the Copyright Act (No. 98 of 1978) as follows:

- In respect of a literary, musical or artistic work, to mean the person who first makes or creates the work;
- For a photograph, to mean the person who is responsible for the composition of the photograph;
- For a programme-carrying signal, to mean the first person emitting the signal to a satellite;
- For a published edition, to mean the publisher of the edition;
- For a computer program, to mean the person who exercised control over the making of the computer program.

6.3 Establishing copyright

For a work to qualify for copyright protection it has to be *original* (not a copy of another work) and it must exist in *material form* (for example literary works, music, art, films, sound recordings, broadcasts, programme-carrying signals, published editions and computer programs).

Hence, there is no copyright for ideas because something as ethereal as an idea cannot receive legal protection. It is only when an idea is recorded in material form (in writing, on a canvas, as a photograph) that copyright automatically arises. No formalities are required, and the work does not have to be registered.

6.4 What does copyright protect?

Copyright provides copyright owners fairly substantial control over their work. The four basic protections are the right to:

- make copies of the work;
- sell or otherwise distribute copies of the work;
- prepare new works based on the protected work;
- perform the protected work in public (e.g. stage play).

Anyone transgressing without permission will be guilty of copyright infringement.

7 COLLECTING ALL THE DETAILS

To adhere to copyright and avoid being accused of plagiarism, it is important that you have accurate details of whatever you have researched and, at the very least, record the following:

For *books*, make a note of:

- The author's or editor's full name (or names)
- The year the book was published
- The full title of the book
- If it is an edition other than the first, i.e. 2nd / 3rd, etc.
- The Volume number, i.e. Volume 2, etc.
- The city the book was published in
- The name of the publisher

For *journal articles*:

- The author's full name or names
- The full title of the article
- The full title of the journal
- The year in which the journal article was published
- The page number/s of the article in the journal
- The volume and issue numbers
- As much other information as you can find about the journal, for example the season or month.

For *electronic resources*:

- The URL
- The author's full name or names
- The year in which the source was published online
- The date you accessed the source
- The type of electronic resource (email, discussion forum, web page, etc.)

In addition to these details, when you are taking notes, if you copy direct quotations or if you put the author's ideas in your own words, write down the page numbers where you got the information from.

7.1 Quoting

Quoting is important. It helps to support and strengthen your study, BUT quotes must be used *purposefully* and not as a substitute for your own interpretations / analysis / argument. Further, avoid 'decorating' your submission with unrelated quotes. Do not use direct quotations if you are conveying ordinary facts. Rather, use quotes to emphasise important information.

Please note the following when using quotes:

- Even a single word, if used directly from the source, should be in quotes.
- Direct quotations are enclosed with double quotation marks: " ". For sentences ending with direct quotes, the full stop falls outside of the quotation marks. Example: In her book, Ntsepe (2010:3) asks, "What is African art?"
- If a quote you use contains quotation marks (author quoting another author, or indicating a phrase), use single quotation marks for the embedded quote. Example: Butler (2000:80) says that Skotnes displayed material evidence of this in her exhibition: "Picture a stack of rifles [... and] boxes representing colonial archives with labels such as 'Human Remains. Not Suitable for Display'"
- If you leave something out of a quote, insert an ellipsis: i.e. [...]; OR if you add a word, similarly indicate this addition using square brackets
- If the text of the original quote contains a grammatical/spelling error, insert [*sic*] directly after the error to indicate that the error is not yours.
- Do not start a sentence directly with a quote, always introduce it (i.e. According to Smith (2018:77), "The world was...."

- Long quotes (quotes 4 lines or longer) should be indented from both the left and the right-hand margin, started on a new line without quotation marks, and typed in single-line spacing. Example:

Kellner (2017) foregrounds this phenomenon:

Africus contributed to a general consciousness [and] a launch of the notion of curating. The result was a series of curated exhibitions over the years in museums and institutions but also in non-conventional spaces, encompassing the fundamentals of independent curating in South African art.

Thus, it is clear that the establishment of the...

- single quotation marks do not indicate quotations (unless in the context outlined above), but rather work to draw attention to something.
- Direct quotations should be in English. Direct quotations from a language other than English should be translated into English. If you have translated this yourself, you need to indicate this, i.e. “We are in good spirits” (Bakker 2018, translation from Afrikaans by the author).

8 REFERENCING TECHNIQUES

Every source used will be referred to in TWO locations within an assignment:

- In the citation within the text at the precise location the information was used
- In the List of Sources at the end of the assignment.

As referencing conventions for an in-text citation and an entry in the List of Sources differ, this guide will deal with each in separate parts.

8.1 In-text citation criteria

This describes the way one refers to the source you have used *in the text*. You need to make mention of *who* you are quoting (author), *when* (date) they published their work and *where* you found the data (the page number wherein the data appears). This applies to authors regardless of the type of source used, i.e. books, chapters in a book, magazines, journal articles, etc. The only exception for not including a page number is for web sources.

When referencing one or more sources in a sentence, separate the sources with a comma inside the parentheses. Order the sources alphabetically:

A quantitative review of statistics regarding household energy usage (Brown 2007, Smith 2010, van der Beeken 2019) reveals...

If referencing four or more sources, use a footnote. Order the sources alphabetically:

¹ See Brown (2007), Kandailal (1980), Smith (2010), Terreblanche (2000), and van der Beeken (2019).

8.2 List of Sources criteria

- The List of Sources is located at the end of the assignment and includes the complete details of sources consulted and referred to within the text.
- Only sources cited in the text of the assignment may form part of the List of Sources.
- Source details are given in the language of the source, not the language of the text being written. In other words, when referring to a text written in isiZulu, the title is given in isiZulu.
- Do not insert a full stop between the author or editor's initials.
- Lecture notes are *not* considered a source for an assignment - you may *not* quote your lecturer or your lectures.
- The List of Sources should be left aligned and single-line spaced.
- Sources are **not** numbered or bulleted, but separated by a paragraph break.
- The Sources must be listed in alphabetical order (see below for examples) using the first letter of the author's surname.
- For websites, please remove the hyperlink from the html address (in other words, it should not be blue and underlined). The URL also only appears in LoS.
- For all sources (with the exception of films, journal titles, artwork titles, game titles - where title case should be used) make use of sentence case for the title (capitalise first letter of the sentence and any proper nouns).
- Wikipedia is **not** an academic source, and may not be referred to for research. The only exception for referring to Wikipedia is when you are sourcing images/artworks. For more information on Wikipedia as a source, see: https://en.wikipedia.org/wiki/Wikipedia:Academic_use
- The dictionary and word definitions are not considered credible academic sources, and may not be referred to for research - contextualise jargon in context of the assignment.

8.3 Examples of in-text citations and references

What follows is a detailed (but not exhaustive) list of examples of possible in-text citations and complete references for the List of Sources. These are broken down by the type of source (e.g. book, journal article, etc.) and sub-divided into 'In-text citation' (the citation provided in the body of one's text), and 'List of Sources entry' (the complete reference that should appear in the final List of Sources).

8.3.1 Books

In-text citation:

When referring to an author directly in a sentence, the citation immediately follows the author's surname and is not repeated:

This view is supported by Brown (2016:52) who highlights...

If the author is not referred to in the sentence then the citation appears at the end of the sentence:

Information is the most important asset of an organisation (Kase 2006:43-46).

Multiple (non-consecutive) page numbers are separated with commas:

Brown (2016:43, 49) claims that information is the most important asset...

Multiple (consecutive) page numbers are linked with hyphens:

Information is the most important asset of an organisation (Kase 2006:43-46).

List of Sources entry:

[Author Surname], [Author Initials]. [year of publication]. [*Title of publication*]. [edition].
[City of publication]: [Publisher].

Brown, T. 2016. *Graphic design theory*. New York: Macmillan.

Kase, D. 2006. *Looking for information*. 2nd ed. London: Academic Press.

When a book has an edition later than the first, it is mentioned after the title of the book. If the source is the review of a book, reference the source as normal.

8.3.2 Two authors

In-text citation:

If you refer directly to the authors in the sentence, the citation appears directly after mention of the authors, and the word 'and' is written between their surnames:

Bordwell and Thompson (2013:62) argue that films have four levels of meaning.

If, however, you choose to cite the authors outside of the sentence, their surnames should be included in parentheses along with the year of publication and page number(s), and the ampersand symbol '&' is inserted between their surnames. After a single space, with no comma, the year of publication is followed by a colon, no space, and the page number(s). Note that the ampersand may only be used within the brackets for citations and not in the main text.

Films can be analysed in terms of four levels of meaning (Bordwell & Thompson 2013:62).

List of Sources entry:

Cummings, J & Kaplan, P. 1991. *Business meetings*. London: Wiley.

Bordwell, D & Thompson, K. 2013. *Film art: an introduction*. 10th ed. New York: McGraw-Hill.

8.3.3 More than two authors

In-text citation:

When three or more authors are mentioned, you list them all when using the reference for the first time, but thereafter you may refer only to the first author and use the term '*et al.*' (in italics) - meaning 'and others' - thereafter.

First mention: Green, Brown, and Smithee (1989:22) mention that...

Thereafter: Green *et al.* (1989:57) also argue that...

OR (at the end of the sentence):

... following a decline in the availability of green space (Green, Brown & Smithee 1989:22).

... to provide alternatives for green rezoning (Green *et al.* 1989:22).

List of Sources entry:

Green, Z, Brown, I & Smithee, G. 1989. *Green spaces*. London: Penguin.

8.3.4 Edited books

In-text citation:

As with single author books, provide the surname of the author of the specific chapter you are referring to, and not the surname of the editor.

According to Bale (2003:4) ...

List of Sources entry:

Please indicate that a book has been edited by inserting (ed) singular, or (eds) plural, directly after the editor's surname and initials.

[Editor Surname], [Editor Initials] [(ed or eds)]. [year of publication]. [*Title of publication*]. [edition]. [City of publication]: [Publisher].

Cronin, A (ed). 2003. *Africa in perspective*. London: Penguin.

Human, W & Swart, S (eds). *Blue skies*. Pretoria: Van Schaik.

If you have cited a chapter in an edited book that has a different author / editor, you will need to reference the chapter *in combination* with referencing the book:

[Author Surname], [Author Initials]. [year of publication]. [Title of chapter]. In [*Title of publication*], [edition], edited by [Editor Initials] [Editor Surname]. [City]:[Publisher]:[pp].

Bale, J. 2003. Postcolonialism. In *Africa in perspective*, edited by A Cronin. London: Penguin:3-12.

** Please note, for edited books, two entries are included in the LoS, one for the authored chapter, and another for the entire edited volume.

8.3.5 Translated books

Translated books are referenced similarly to chapters in edited books:

[Author Surname], [Author Initials]. [year of publication]. [*Title of Publication*]. Translated by [Translator Initials] [Translator Surname]. [City]: [Publisher].

In-text citation:

Baudrillard (1994) discusses the concept of simulation...

List of Sources entry:

Baudrillard, J. 1994. *Simulacra and Simulation*. Translated by SF Glaser. Michigan: The University of Michigan Press.

8.3.6 Multiple works by the same author

Where there are several works by one author published in the same year, they should be differentiated by adding a lower case letter after the date of publication. Remember that this must also be consistent with the citations in the text. For multiple works, the required elements for a reference are: Author. Year followed by lower case letter. *Title of book*. Place of publication: Publisher.

In-text citation:

Serfdom is defined as a form of mediaeval servitude (Soros 1966a:143).

Soros (1966b:88) discusses the concept of serfdom ...

List of Sources entry:

Soros, G. 1966a. *The road to serfdom*. Chicago: University of Chicago Press.

Soros, G. 1966b. *Beyond the road to serfdom*. Chicago: University of Chicago Press.

This also applies if there are several authors with the same surname. As an alternative, their initials can be included in the citation.

If you have cited multiple works by the same author in different years, they should be listed in order of year published.

8.3.7 Journal articles

In the List of Sources, a journal citation always starts with the surname and initials of the article's author(s), the year of publication, and the title of the article, followed by the title of the journal as well as specific reference to volume and issue numbers/ month issued (if provided), and pagination. If the title uses months or seasons instead of volumes, use that in place of [volume number]. The article title is not italicised, but the *journal title* is. No publisher details are required for journals. The journal article is cited in-text in the same way as books. Add the DOI link with the **hyperlink removed** at the end of the journal entry.

List of Sources entry:

[Author Surname], [Author Initials]. [year of publication]. [Title of article]. [*Title of journal*] [volume number] [(issue number)]:[pp]. [DOI]

Seidman, SA. 1981. On the contributions of music to media productions. *Educational Communication and Technology* 29(1):49–61. <https://doi.org/10.1007/BF02765192>.
Manovich, L. 2007a. Deep remixability. *Artifact* 1(2):76–84.
<https://doi.org/10.1080/17493460701206751>.

8.3.8 Newspaper and magazine articles

[Author Surname], [Author Initial]. [year of publication]. [Title of article]. [*Title of magazine / newspaper*] [Date]:[pp].

For **newspaper and magazine articles**, the in-text citation follows the same format as a book or journal article.

Levy, S. 2003. The connected company. *Newsweek* 24 - 29 April:48-52.

Williams, P. 2005. Mindless expenditure. *The Star* 24 November:12.

In the above examples, Levy and Williams are the authors of the articles published in 2003 and 2005 respectively. The title of the article follows plus the details of the journal/magazine: *title* (in italics), specific date of publication and page numbers.

8.3.9 Research reports / dissertations / theses

This reference is similar to that of a book with the exception that the title is not in italics as it is an unpublished work. A reference to the degree, i.e. 'D Phil thesis' or 'MA dissertation' (NB: thesis refers to a doctoral work whilst dissertation is used for a masters level study) is added after the title. Reports, dissertations, and theses are cited in-text in the same way as books.

List of Sources entry:

[Author Surname], [Author Initial]. [year of completion]. [Title of document].
[Document type]. [City]:[Organisation].

Broodryk, CW. 2006. The moving image: contemporary film analysis and analytical psychology. MA dissertation. Pretoria: University of Pretoria.

Ochse, B. 1980. A theoretical study of the determinants of creativity. D Phil thesis. Pretoria: University of South Africa.

8.3.10 Conference proceedings and papers

In-text citation:

If the work is published in a book, then reference the paper as a chapter in an edited book (7.3.4). If the paper is published as a standalone paper, use the example below.

If a work has no personal author, but it was written by a recognised organisation, then it is cited under the name of the body that commissioned the work. This applies to publications by associations, companies, and government departments.

It is acceptable to use standard abbreviations for these bodies, e.g. CSIR, in your text, providing that the full name is given at the first citing of the source with the abbreviation in brackets:

1st citation:

The National Scientific Conference (NSC) undertook major research in 1989, showing that...

2nd citation:

More recently the NSC (2015) issued guidelines for...

List of Sources entry:

[Author Surname], [Author Initials]. [year of publication]. [Title of paper/conference].
[Date]. [City]:[Organisation].

Conference papers often do not have a title or an individual author. Available conference details are thus used.

Example with no title or author:

International Microcomputer Conference. 1984. Conference proceedings held at the Western Australian Institute of Technology, 22-24 May. Perth: Western Australian Institute of Technology.

Example with title but no author:

National Scientific Conference. 1989. The athlete: maximizing participation and minimising risk. Conference proceedings of the 25th bicentennial conference. Sydney: Sports Federation.

Example with author:

Seal, P. 1988. Education - technology or art? Conference proceedings of the 15th biennial conference. Sydney: Library Association.

Example in book

de Paulis, D. 2016. Opticks, space travel and visual moonbounce. In *Archiving and questioning immateriality: proceedings of the 5th Computer art congress*, [Paris, Maison des sciences de l'homme, 26-28 octobre 2016]. Edited by E Reyes García, P Châtel-Innocenti & K Zreik. Paris: Europa productions:34–56.

8.3.11 E-sources

[Author Surname], [Author Initials]. [year of publication]. [*Title of article*]. [url] [(Accessed date)].

For information found via websites, you would also refer to the author. Should the author's name be unavailable, refer to the organisation or company responsible for the site. Include the full URL with the **hyperlink removed**, as well as the date the site was visited:

In-text citation:

Ariyo (1999) confirms the importance of innovation in the twenty-first century...

The knowledge driven economy is part of the digital age (Ariyo 1999).

List of Sources entry:

Ariyo, D. 1999. *A knowledge driven economy*. <http://www.afbis.com> (Accessed 12 January 2015).

If no author is acknowledged for the website:

In-text citation:

Sublime Text (2016) indicates that there are many ways to approach aesthetic analysis...

Aesthetic analysis can be approached in many ways (*Sublime Text* 2016).

List of Sources entry:

Sublime Text. 2016. <http://sublimetext.com/goto> (Accessed 23 January 2017).

If the source is a social media post:

[Username]. [Publication date]. [*Title of page/post*]. [Social media platform] post. [Url]. [Accessed date].

In-text citation:

Benjida (2019), through her Instagram account @youngthugaspaintings, creates an interesting juxtaposition...

List of Sources entry:

@youngthugaspaintings. 2019. *Young Thug as paintings on Instagram: "Study of a Boy with Pet Dog by Wilhelm Marstrand (1860)"*. Instagram post. <https://www.instagram.com/p/BsHE6ZvHE0D/> (Accessed 23 November 2022).

8.3.12 Artificial Intelligence/machine learning tools

AI chat platforms are referenced as e-sources, using the company name as the author. **It should be made very clear that it is not acceptable to use artificial intelligence systems as a source of evidence.** However, in order to remain academically honest, it is vital to always acknowledge any sources you use, regardless of their accuracy or validity.

[Organisation]. [Date of publication]. [*Website Title*]. [url] [(Accessed date)].

Prompt [#]: ["Prompt text"]. [Date of prompt].

Specify the prompt which you provided to the AI system **indented** underneath the web source like so:

Prompt [#]: ["Prompt text"]. [Date of prompt].

For example, ChatGPT is referenced:

In-text citation

ChatGPT 3.5 describes itself as "a large language model developed by OpenAI, based on the GPT (Generative Pre-trained Transformer) architecture" (OpenAI 2023:Prompt 1).

List of Sources entry

OpenAI. 2023. *ChatGPT*. <https://chat.openai.com> (Accessed 26 May 2023).

Prompt 1: "Define ChatGPT". 24 May 2023.

Prompt 2: "I am writing an essay on the nature of feminist film. Can you provide me with an overview of what the main arguments for feminist film theory are?". 26 May 2023.

8.3.13 Online video, video essays, advertisements and podcasts

All online video and audio sources are referenced with the following elements:

[Channel / username] (dir). [year of publication]. [*Title of clip*]. [Format].
[Studio/agency (optional)]. [URL] [(Accessed date)].

In-text citation:

The notion of *Star Trek* as a modern epic poem is compelling (Trekspertise 2017).

The podcast discusses the various aspects of modern American life (*This American Life* 2016).

The Nissan advertisement (Traktor 2017), showcases a wide range of visual effects...

List of Sources entry:

Traktor (dir). 2017. *Nissan: No Lazy Horses*. TBWA\Chiat\Day.
<https://www.youtube.com/watch?v=ZkqOWI5vUZA> (Accessed 26 October 2017).

Trekspertise (dir). 2017. *Trekspertise 2.9 - Epic Trek*. Online video.
<https://www.youtube.com/watch?v=Hziy8HcZAFE> (Accessed 01 September 2017).

Cohen, S. 2013. *The innovation of loneliness*.
<http://www.shimicohen.com/The-Innovation-of-Loneliness> (Accessed 12 January 2016).

If the author of the clip is unknown, start with the title of the clip:

This American Life 2016 #577 *Something only I can see*. 2016.
<https://youtu.be/qmxcz7IZPiE>. (Accessed 23 January 2018).

8.3.14 Audio books

For audiobooks, specify “Audiobook edition” after the title. The format for audio books is:

[Author Surname], [Author Initials]. [year of publication]. [*Title of publication*]. Audiobook edition. [City]: [Publisher].

In-text citation:

Sanderson’s (2022) story critiques themes common in young adult fiction...

List of Sources entry:

Sanderson, B. 2022. *The Lost Metal*. Audiobook ed. New York: Macmillan Audio.

8.3.15 Computer applications and video games

Applications are listed in-text by *Title* and date, similar to films. The format for the list of sources is:

[Developer]. [version year]. [*Title of Application*]. [version number]. [Platforms / Operating Systems]. [City]: [Publisher].

In-text citation:

The application *Adobe Photoshop* (2017) offers many features for image editing...

The game’s narratives emerge around the interaction between the player and various races around the galaxy (*Stellaris* 2017)

List of Sources entry:

Examples for desktop applications:

Adobe Inc. 2017. *Adobe Photoshop*. 19.0.1.334. Windows 10, macOS, Linux. San Jose: Adobe Inc.

Apple. 2017. *Final Cut Pro*. 10.4. macOS 10.12.4. Cupertino: Apple.

Examples for video games:

Paradox Development Studio. 2017. *Stellaris*. 1.9. Windows 10, macOS. Stockholm: Paradox Interactive.

Arkane Studios. 2017. *Dishonored 2: Limited Edition*. 1.2. Xbox One. Rockville: Bethesda Interactive.

Examples for mobile applications:

Twitch Interactive Inc. 2018. *Twitch*. 5.8.5. Android 7.1. San Francisco: Twitch Interactive Inc.

8.3.16 Films, advertisements and television shows

Films

The basic format for a film citation is *Film Title* (in italics) and the date. For the List of Sources entry it is:

[Director Surname], [Director Initials] [(dir)]. [year of release]. [*Title of Film*].
[Distributor].

In-text citation:

Danny's disturbed character is an example of Kubrick's fascination with mental instability (*The Shining* 1980).

The inflatable healthcare robot in *Big Hero 6* (2014) is known as Baymax.

Frank's psychopathic behaviour becomes increasingly unrestrained (*Blue Velvet* 1986).

List of Sources entry:

Hall, D & Williams, C (dirs). 2014. *Big Hero 6*. Walt Disney Studios.

Kubrick, S (dir). 1980. *The Shining*. Warner Bros.

Lynch, D (dir). 1986. *Blue Velvet*. 20th Century Fox Home Entertainment.

Scott, R (dir). 1999. *Gladiator*. Dreamworks Distribution.

Online advertisements use the agency name as the author. Remember to include a link if the advert is available online:

[Agency]. [year of publication]. [*Title of advertisement*]. [url] [(Accessed date)].

TBWA\Chiat\Day. 2017. *Nissan: No Lazy Horses*. <https://youtu.be/ZkqOWI5vUZA> (Accessed October 26 2017).

Television shows

The basic format for a television episode citation is director and the date:

(bo Odar 2017)

For the List of Sources entry it is:

[Director] (dir). [year]. [Title]. Episode [episode number]. [City]: [Distributor].

bo Odar, B (dir). 2017. *Dark*. Episode 3. Los Gatos: Netflix.

8.3.17 Interviews

This format is only for interviews you have conducted. If you have found the interview, reference the source you used.

The format for interviews is:

[Interviewee Surname], [Interviewee Initials]. [Date of interview]. [Interview description]. Interview by [Interviewer initials] [Interviewer surname]. [Format of interview].

In-text citation:

According to Ferguson (2016)...

Khumalo (2017) explains by adding...

List of Sources entry:

Ferguson, L. 22 August 2016. Interview on the 1995 Johannesburg Biennale. Interview by K Smith. Transcribed recording.

Khumalo, M. 24 January 2017. Interview on architecture. Interview by S Peters. E-mail correspondence.

Van Heerden, M. 24 January 2017. Interview on filmmaking. Interview by S Makoane. Skype interview.

For group interviews:

[Interviewee 1 Surname], [Interviewee 1 Initials], [Interviewee 2 Surname], [Interviewee 2 Initials]. [Date of interview]. [Interview description]. Interview by [Interviewer initials] [Interviewer surname]. [Format of interview].

Always list multiple participants in alphabetical order by surname.

In-text citation:

First mention: Smith, Khumalo, Viljoen, and Peterson (2019) were divided in their opinion.

Subsequent mentions: Smith *et al.* (2019) elaborated on their stances.

List of Sources entry:

Smith, J, Khumalo, L, Viljoen, S, Peterson, A. 13 July 2019. Interview on user experience when buying cars online. Interview by J Green. Focus group discussion.

8.3.18 Screenplays

Include page numbers if available. Include the link if sourced online, alternatively provide the city of publication and publisher if available. The format is:

As an e-source:

[Author surname], [Author initials]. [Date of publication]. [*Title of screenplay*].
Screenplay. [URL]. [Date Accessed].

OR as a book:

[Author surname], [Author initials]. [Date of publication]. [*Title of screenplay*]. [City of publication]: [Publisher].

In-text citation

The opening shot in the screenplay establishes the daily routine of the protagonist (McKenna 2005).

List of Sources entry:

McKenna, AB. 2005. *The Devil Wears Prada*. Screenplay.
<https://www.imsdb.com/scripts/Devil-Wears-Prada,-The.html> (Accessed 30 January 2018).

8.3.19 Author quoted by another author

If you draw on a quote cited by a second author (i.e. you did not find the quote in the original source), indicate this by utilising the word 'in' within the in-text citation. For example:

In-text citation:

Hutcheon (in Horwatt 2009:87) has argued that self-reflexive parody is an important part of any progressive culture because it helps us come to terms with our past.

Barthes (in Landwehr 2002:3) phrases this idea eloquently: “The text is a tissue of quotations drawn from the innumerable centres of culture”.

List of Sources entry:

The list of sources entry should be for the primary source you used:

Horwatt, E. 2009. A taxonomy of digital video remixing: contemporary found footage practice on the internet, in *Cultural borrowings: appropriation, reworking, transformation*, edited by IR Smith. Ebook: Scope:76-91.

Landwehr, M. 2002. Introduction: literature and the visual arts: questions of influence and intertextuality. *College Literature* 29(3):1-16.

8.3.20 Sacred Scripts

Descriptions for sacred scripts (text or parts of text) are entered under the most generally known title, for example: Bible / Bybel / Koran / Talmud

Specific parts, books, or texts, must be given in the citation. The specific version or edition must be provided in the list of sources entry. Details for other sacred scriptures may differ from the examples given, compile the descriptions accordingly.

Note that commentaries, concordances, analytical studies, etc are entered under their relevant authors – such works are thus described in the same way as other sources.

In-text citation:

If applicable, refer to the specific part of the sacred text (such as a Testament) in your citation, for example:

(Bible 1 Corinthians 21:7) or (1 Corinthians 21:7).

List of Sources entry:

[Common name]. [Version / edition]. [Date of publication]. [*Title*]. [City of publication]: [Publisher].

Bible. Authorised King James version. 1961. *The holy Bible: containing the Old and New Testament*. Pretoria: The Gideons International.

Bible. Today's English Version. 1979. *Good news Bible*. London: Bible Society.

Bible. Joshua 1988. *The Bible*. Cape Town: Bible Society of South Africa.

9 REFERENCING IMAGES / ILLUSTRATIONS

You may wish to use images, such as screenshots, still frames, photographs, diagrams, maps, or charts to illustrate a point. The image and its caption should be inserted immediately **before the paragraph** in which it is discussed. Never use an image without referring to it directly in the body of your text.

The image is referred to:

1. In the figure caption just below the image.
2. In your text, when mentioning the image.
3. In the List of Figures.
4. As you would reference any quotation/website, you cite the source from which you found the image in the List of Sources (i.e. the website, the book, etc.).

When including an image, **you need to refer directly to each image included within the body of your text, for example:**

Figure 1, Adams' photo of *The Tetons and the Snake River* (1942), conveys...

OR

The Tetons and the Snake River (1942), (Figure 1) demonstrates...

9.1 The figure caption: artworks, illustrations, photographs

The image / figure caption refers to the title of the image / artwork / illustration you want to refer to. A *brief* description is added when the image does not have a title. The caption is typed in single line spacing, Arial 10 point, centred, and inserted directly below the image, which is also centred. The following details are reflected:

Figure #: Artist's name and surname (if available), caption / title of the work, year in which the work was created (if known). Dimensions, medium (if available). Collection (if available). Reference.

Should the year not be known, use [sa] for 'no date'.

Example 1: Photography



Figure 1: Ansel Adams, *The Tetons and the Snake River*, 1942. Digitised film photograph. (Wikipedia 2009).

List of Sources entry:

Wikipedia. 2009. *Adams, The Tetons and the Snake River*.
https://en.wikipedia.org/wiki/File:Adams_The_Tetons_and_the_Snake_River.jpg
(Accessed 9 January 2016).

Example 2: Painting



Figure 2: Paolo Uccello, *The Battle of San Romano*, 1438-1440. Egg tempera with walnut oil and linseed oil on poplar. National Gallery Collection, UK. (Wikipedia 2016).

List of Sources entry:

Wikipedia. 2016. *The Battle of San Romano*.

https://en.wikipedia.org/wiki/The_Battle_of_San_Romano (Accessed 9 January 2016).

Example 3: Image from website



Figure 3: Van Orton Design, *Works 2017, 2018*. Digital illustration. (Van Orton Design 2017).

List of Sources entry:

Van Orton Design. 2017. *Works 2017*. <https://vanortondesign.com/works2017> (Accessed 21 February 2019).

Example 4:

Referencing own images or photographs:



Figure 4: Ryan Greyling, *Moss-on-bark*, 2016. Artwork in possession of artist.

Note: There is no entry in the List of Sources for your own work. Because the artwork is your own, you are assumed to be in possession of it, so there is no need to note it as a source that you consulted.

9.2 The figure caption: films and screenshots

When captioning a screenshot from a film, television show, video game, or application (see below) you need to refer directly to each image included within the body of your text, for example:

At this pivotal moment in the film's narrative (Figure 5), Danny realises that room 274...

OR

Figure 5 shows the moment in which Danny...

Example 5:



Figure 5: 'Danny looks up to see who has rolled the ball towards him'. Screenshot from *The Shining* (1980).

List of Sources entry:

Kubrick, S (dir). 1980. *The Shining*. Warner Bros.

Example 6:



Figure 6: 'Hiro tries to fit Baymax into superhero armour'. Screenshot from *Big Hero 6* (2014).

List of Sources entry:

Hall, D & Williams, C (dirs). 2014. *Big Hero 6*. Walt Disney Studios.

Example 7:



Figure 7: 'The Chapel'. Screenshot from *The Vanishing of Ethan Carter* (2014).

List of Sources entry:

The Astronauts. 2014. *The Vanishing of Ethan Carter*. Update 1. Windows 10. Warsaw: The Astronauts.

10 SUBMITTING THE ASSIGNMENT

All submissions should be presented in the format prescribed in the brief from the lecturer. Should the brief not stipulate specifics, the following will apply:

10.1 Submission format

- All assignments should be typed on one side of the page only, in 1.5 line spacing, collated, and stapled.
- Standard font (Arial 12 pt) should be used.
- Plastic sleeves should NOT be used for individual pages.
- Allow for 25 mm margins on all sides of the pages.
- Insert page numbers at the bottom, centre of each page (except title page)
- Use the heading styles as follows:

First level	1	INTRODUCTION
Second level	1.1	Background and aim of study
Third level (indented)	1.1.1	<i>Analysis of designs</i>
Fourth level (indented)	1.1.1.1	<i>Design exploration</i>

10.2 Content

Assignments should consist of the following, in this particular order:

- Title page containing student and assignment detail
- Signed and dated OW anti-plagiarism declaration
- Abstract (if necessary)
- Table of Contents
- List of Figures
- List of Tables (if necessary)
- List of Addenda (if necessary)
- The main text (consisting of an introduction, body, and conclusion)
- List of Sources
- Addenda (if available).

The following appendices provide examples of what is required in terms of proper formatting for a Table of Contents, List of Sources, etc. Students must not label these elements of their assignments as addenda or appendices when they submit work. In addition, some of the sections below are not required by 1st - 3rd year students (e.g. Acknowledgements). Please check with your lecturer if you are uncertain of whether or not to include a particular section:

Title page

See: Appendices A1 and A2

Anti-Plagiarism Declaration

See: Appendix B

Abstract example (if requested)

See: Appendix C

Acknowledgements

See: Appendix E

Table of Contents

The Table of Contents lists all headings and subheadings within the assignment.

See: Appendix F

List of Figures

A detailed List of Figures is inserted directly after the Table of Contents.

See: Appendix G

List of Addenda

See: Appendix H

List of Sources

See: Appendix I

APPENDIX A1: TITLE PAGE

(1st, 2nd and 3rd year **individual** assignments)

**Title of essay:
subtitle (if any)**

By
Peter Smith (Full names)
Student Number: 111230

Subject: Visual Culture 200

October 2021 (Hand-in Date)
Lecturer: Jane Green

The Open Window

APPENDIX A2: TITLE PAGE

(1st, 2nd and 3rd year **group** assignments)

**Title of essay:
subtitle (if any)**

By

Peter Smith (Full names)

Student Number: 111230

Jane Doe (Full names)

Student Number: 111230

Lethabo Moshaeong (Full names)

Student Number: 111230

Kamil Naidoo (Full names)

Student Number: 111230

Susanna Viljoen (Full names)

Student Number: 111230

Subject: Academic Practice 100

October 2021 (Hand-in Date)

Lecturer: Jane Green

The Open Window

APPENDIX A3

Title page (Honours)

**Streaming the current:
an analysis of technological advancements in postmodern society**

by
Jacoba Elizabeth Roelofse
Student number: 201233

Major: Communication Design

Research report submitted in partial fulfilment of the requirements for the Bachelor of
Arts (Honours) degree in Visual Communication

The Open Window
January 2019

Study leader: Jane Green

APPENDIX B: ANTI-PLAGIARISM DECLARATION (ONLY WHEN REQUESTED)

OPEN WINDOW

Declaration regarding Plagiarism Policies:

Open Window places great emphasis upon integrity and ethical conduct in the preparation of all written work submitted for academic evaluation.

While academic staff teach you about referencing techniques and how to avoid plagiarism, you too have a responsibility in this regard. If you are at any stage uncertain as to what is required, you should speak to your lecturer before any written work is submitted.

You are guilty of plagiarism if you copy something from another author's work (e.g. a book, an article, or visual work etc.) without acknowledging the source and pass it off as your own. In effect you are stealing something that belongs to someone else. This is not only the case when you copy work word-for-word (verbatim), but also when you submit someone else's work (written or visual) in a slightly altered form (paraphrase) or use a line of argument without acknowledging it. You are not allowed to use work previously produced by another student. You are also not allowed to let anybody copy your work with the intention of passing it off as his / her work.

Students who commit plagiarism will not be given any credit for plagiarised work. The matter may also be referred to the Disciplinary Committee (Students) for a ruling.

Lecturers at Open Window will not accept any projects, written or practical, unless this form has been completed and attached to the work submitted.

1. I am aware of Open Window's policy regarding plagiarism and I understand exactly what plagiarism is.
2. The work submitted is my own original work.
3. Acknowledgement was given accordingly to reference made to other sources' work / projects / ideas / concepts / theories, etc., whether extracted from a source in a digital, printed, or verbal nature.
4. The submitted project does not belong to any current or previous student, or has been copied from any current or previous student's work / projects / ideas / concepts / theories, etc.
5. I have not let anybody use, submit and / or copy my work for evaluation or submission purposes.
6. I am aware that plagiarism is a criminal offence and that Open Window reserves the right to conduct a disciplinary hearing, take legal action or even expel me should I be found guilty of plagiarism.
7. I have read the Open Window's Plagiarism Policy and understand the contents thereof.

Student Name and Surname:

Student Number:

Subject and Level:

Lecturer:

Project being submitted-----

Student's signature _____

Date_____

APPENDIX C: ABSTRACT EXAMPLE (HONOURS)

An abstract is a short statement that describes the larger body of work. It is an original document, and not excerpted passages from the study. The aim of the abstract is to outline the purpose, background, approach and conclusion.

See an example of an abstract below.

ABSTRACT

This research report, titled 'Streaming the current - an analysis of technological advancements in postmodern society and its effect on editorial design' explores technological development in postmodern society and its influence on editorial design. Medium theory, which deals with technological devices and its societal implications as well as the notion of hyper-reality to a lesser extent, is applied to substantiate the investigation. In conclusion, the study extends medium theorists' writings on former popular technologies, such as the television and the Internet, to the current mobile lifestyle, with a focus on social interaction, reading habits and the consequent changing role of the graphic designer.

KEYWORDS

Add up to 10 keywords that best describe the practical and academic fields that relate to your study.

APPENDIX D: DECLARATION OF AUTHORSHIP

With this declaration I wish to state that the research report submitted for the degree Bachelor of Arts (Honours) in Creative Technologies/Film Arts/Visual Communication at The Open Window is my own work. I further declare that a comprehensive list of references in this research report contains all sources cited or quoted.

Name of Student

APPENDIX E: ACKNOWLEDGEMENTS
(Honours students only)

ACKNOWLEDGEMENTS

I want to express my sincere gratitude and appreciation to my study-leaders,
----- for his/her/their guidance, support and commitment.

APPENDIX F: TABLE OF CONTENTS

Note: please hide the gridlines prior to printing.

(1st to 3rd year)

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	LIST OF FIGURES.....	i
1	INTRODUCTION.....	1
2	MODERNISM AS MEDIUM.....	1
	2.1. Modern characteristics.....	2
	2.1.1 <i>Picasso the Modernist</i>	3
	2.2 Identifying Modern characteristics.....	4
3	CONCLUSION.....	5
	LIST OF SOURCES.....	6

(Honours)

TABLE OF CONTENTS		Page
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	ABSTRACT.....	
	ACKNOWLEDGEMENTS.....	ii
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	CHAPTER ONE: INTRODUCTION.....	1
	1.1 Background to the study.....	1
	1.2 Problem statement.....	2
	1.3 Research question.....	3
	1.4 Aims and objectives.....	3
	1.5 Delimitations of the study.....	4
	1.6 Theoretical framework.....	5
	1.7 Research methodology.....	7
	1.8 Preliminary literature review.....	8
	1.10 Practical outcome.....	9
	1.11 Preliminary outlines of chapters.....	11
	CHAPTER TWO: THEORETICAL FRAMEWORK.....	13
	2.1 A brief overview of post structuralism.....	13
	2.2 Consumer culture theory.....	14
	2.2.1 <i>The representation of the body in consumer culture</i>	15
	2.2.2 <i>Effects on personal identity within consumer culture</i> ...	17
	2.3 Gender performativity.....	18
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APPENDIX G: LIST OF FIGURES

Note: please hide the gridlines prior to printing.

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Figure 1:	Ansel Adams, <i>The Tetons and the Snake River</i> , 1942.....	10
Figure 2:	Paolo Uccello, <i>The Battle of San Romano</i> , 1438-1440.....	10
Figure 3:	Ryan Greyling, <i>Moss-on-bark</i> , 2016.....	11
Figure 4:	'Dave Bowman finds his way home'.....	11
Figure 5:	'Maximus pulls his bow'	12

APPENDIX H: LIST OF ADDENDA

Note: please hide the gridlines prior to printing.

LIST OF ADDENDA	
Addendum A1:	Title page (1 st & 2 nd years)
Addendum A2:	Title page (3 rd years & Honours)
Addendum B:	Anti-plagiarism
Addendum C:	Abstract
Addendum D:	Declaration of authorship
Addendum E:	Acknowledgments
Addendum F:	Table of Contents
Addendum G:	List of Figures
Addendum H:	List of Addenda
Addendum I:	List of Sources
Addendum J:	Quick reference guide

APPENDIX I: LAYOUT FOR LIST OF SOURCES

Please note: the List of Sources is always on a new page, and listed alphabetically.

LIST OF SOURCES

Adobe Inc. 2017. *Adobe Photoshop*. 19.0.1.334. Windows 10, macOS, Linux. San Jose: Adobe Inc.

Aloisio-Shearer, N. 2019. *Fragile fantasy: Photography and critical responses to 3D video game images*. MFA dissertation. Sydney: University of New South Wales.

Arnold, D & Iversen, M (eds). 2003. *Art and thought*. Malden: Blackwell Pub.

Baudrillard, J. 1994. *Simulacra and simulation*. Translated by S Glaser. Ann Arbor: University of Michigan Press.

Bell, D & Kennedy, BM (eds). 2007. *The cybercultures reader*. 2nd ed. Volume IV. London: Routledge.

Bordwell, D, Thompson, K & Smith, J. 2020. *Film art: an introduction*. 12th ed. New York: McGraw-Hill Education.

Chandler, D. 2022. *Semiotics: the basics*. 4th ed. New York: Routledge.

Collins, M & Papadakēs, A. 1989. *Post-modern design*. New York: Rizzoli.

Consalvo, M. 2009. Hardcore casual: game culture return(s) to ravenhearst. FDG '09: Proceedings of the 4th International Conference on Foundations of Digital Games. 26 April 2009. New York: Association for Computing Machinery.

Davis, M. 2012. *Graphic design theory*. New York: Thames & Hudson.

Definitely Human. 2019. *The parliament of wolves*. Episode 1. (The Monster Hunters). <https://podcasts.apple.com/gb/podcast/the-monster-hunters/id1437917069> (Accessed 20 April 2020).

Ferguson, L. 22 August 2016. Interview on the 1995 Johannesburg Biennale. Interview by K Smith. Transcribed recording.

Filimowicz, M (ed). 2022. *Doing research in sound design*. New York: Routledge.

Greenberg, C. 2018. The debate around art preservation. *Wired* 26 June:15–22.

Greicius, T. 2023. *NASA System Predicts Small Asteroid to Pass Close by Earth This Week*. Text. <http://www.nasa.gov/feature/jpl/nasa-system-predicts-small-asteroid-to-pass-close-by-earth-this-week> (Accessed 26 January 2023).

Guggenheim Venice. 2018. Guggenheim info pamphlet. Guggenheim.

JSTOR. 2022. *About JSTOR*. <https://www.about.jstor.org/> (Accessed 23 November 2022).

Kelly, K. 2022. *Picture Limitless Creativity at Your Fingertips*. <https://www.wired.com/story/picture-limitless-creativity-ai-image-generators/> (Accessed 23 November 2022).

Levy, S. 2006. The connected company. *Newsweek* 24 April:48–52.

Manovich, L. 2007. After effects, or velvet revolution. *Artifact* 1(2):67–75. <https://doi.org/10.1080/17493460701206744>.

McKenna, AB. 2005. *The Devil Wears Prada*. Screenplay. <https://www.imsdb.com/scripts/Devil-Wears-Prada,-The.html> (Accessed 30 January 2018).

McQuire, S. 2007. Space for rent in the last suburb. In *The cybercultures reader*. 2nd ed. Edited by D Bell & BM Kennedy. London: Routledge:66–78.

bo Odar, B (dir). 2017. *Dark*. Episode 3. Los Gatos: Netflix.

OpenAI. 2023. *ChatGPT*. <https://chat.openai.com> (Accessed 26 May 2023).

Prompt 1: “Define ChatGPT”. 24 May 2023.

Prompt 2: “I am writing an essay on the nature of feminist film. Can you provide me with an overview of what the main arguments for feminist film theory are?”. 26 May 2023.

Paradox Development Studio. 2017. *Stellaris*. 1.9. Windows 10, macOS. Stockholm: Paradox Interactive.

de Paulis, D. 2016. Opticks, space travel and visual moonbounce. In *Archiving and questioning immateriality: proceedings of the 5th Computer art congress, [Paris, Maison des sciences de l’homme, 26-28 octobre 2016]*. Edited by E Reyes García, P Châtel-Innocenti & K Zreik. Paris: Europa productions:34–56.

Republic of South Africa. 2013. *Protection of Privacy of Information Act*. Volume 581.

Reyes García, E, Châtel-Innocenti, P & Zreik, K (eds). 2016. *Archiving and questioning immateriality: proceedings of the 5th Computer art congress, [Paris, Maison des sciences de l’homme, 26-28 octobre 2016]*. Paris: Europa productions.

Sanderson, B. 2022. *The Lost Metal*. Audiobook ed. New York: Macmillan Audio.

Seidman, SA. 1981. On the contributions of music to media productions. *Educational Communication and Technology* 29(1):49–61. <https://doi.org/10.1007/BF02765192>.

Traktor (dir). 2017. *Nissan: No Lazy Horses*. TBWA\Chiat\Day. <https://www.youtube.com/watch?v=ZkqOWI5vUZA> (Accessed 26 October 2017).

Treksperitise (dir). 2017. *Treksperitise 2.9 - Epic Trek*. Online video. <https://www.youtube.com/watch?v=Hziy8HcZAFE> (Accessed 01 September 2017).

UNISDR. 2015. Proceedings of the third UN world conference on disaster risk reduction. 14 March 2015. Sendai: United Nations.

United Nations Environment Programme. 2022. *The closing window: Climate crisis calls for rapid transformation of societies*. (Emissions gap report). Nairobi: United Nations Environment Programme.

Villiers, A & Smith, A. 2000. *People in café talking*. Digital recording. Pretoria: Recording by author.

Virilio, P. 2007. Red alert in cyberspace! In *The cybercultures reader*. 2nd ed. Edited by D Bell & BM Kennedy. London: Routledge:106–108.

Welles, O (dir). 1938. *The War of the Worlds*. Episode 17. New York: CBS Radio.

Williams, C & Hall, D (dirs). 2014. *Big Hero 6*. Walt Disney Studios.

@younghtugaspaintings. 2019. *Young Thug as paintings on Instagram: "Study of a Boy with Pet Dog by Wilhelm Marstrand (1860)"*. Instagram post. <https://www.instagram.com/p/BsHE6ZvHE0D/> (Accessed 23 November 2022).