

**UNIVERSITY OF WARWICK**

**Centre for Cultural Policy Studies**

**School of Theatre, Performance and Cultural Policy Studies**

**Ph.D. in Cultural Policy Studies  
M.Phil. in Cultural Policy Studies**

**Student Handbook**

# Centre for Cultural Policy Studies

## Research Student Handbook

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## INTRODUCTION

This handbook is for students either applying or registered for the **MPhil in Cultural Policy Studies** or the **PhD in Cultural Policy Studies** at the Centre for Cultural Policy Studies. The handbook aims to give research students an understanding of the nature of cultural policy research at the Centre and of the resources available to them at departmental level.

This handbook does not give a comprehensive account of the processes and procedures governing research students at the University. For this you should refer to University guidance available to research students through the Graduate School website. The following University documents provide an overview of the requirements, expectations and procedures for research students at the University:

The **Guide to Examinations for Higher Degrees by Research** explains the basic requirements of the degree, the nature of doctoral research, period of study, length of thesis, procedure for submitting the thesis, examination procedures.

The **Guidelines on the Supervision and Monitoring of Research Students** sets out what the university expects of supervisors and research students, the level of support you should expect from your supervisor and the mutual responsibilities of both supervisors and students. It also explains the process of annual monitoring, reviews and upgrading from MPhil status to PhD.

The **Postgraduate Student Handbook** gives general information on student welfare, accommodation, IT Services, support services

This handbook provides additional information about research in the Centre and should be read in conjunction with the University guidelines as noted above.

## THE CENTRE FOR CULTURAL POLICY STUDIES

The Centre for Cultural Policy Studies provides a focus for teaching and research in the fields of arts management; cultural policy; design management; and the creative industries. The distinctive approach of the Centre is its engagement with both the practical realities of working in the cultural sector and with theoretical questions around the conditions of contemporary culture. It forms part of an international network which connects with researchers, cultural managers and organisations in many parts of the world.

Students may register either for a research degree, leading to the award of MA, MPhil or PhD, or for a taught Masters programme. Taught Masters programmes are offered in European Cultural Policy and Management; in Creative and Media Enterprises; and in International Design and Communication Management.

- The MA in European Cultural Policy and Management is designed for students seeking or developing careers in arts and cultural management. Taking a broadly defined view of the cultural sector, the programme enables students to understand the theory and practice of cultural policy in different European countries.
- The MA in Creative and Media Enterprises is designed for students seeking to set up or manage a business in the commercial creative industries. The course examines the theory and practice of running a creative business, from the global cultural industries to the freelance economy
- The MA in International Design and Communication Management is designed to equip students with the intellectual skills, professional knowledge and organisational skills for a successful career in the design industry or other design or communication-based professions.

The Centre is run by a small, multi-disciplinary team of full-time staff. They are supported by a wide range of distinguished practitioners and visiting experts who contribute to teaching or advise on research issues. The Centre also engages in cultural sector consultancy work and produces its own series of publications. The Director is the founding editor of the *International Journal of Cultural Policy*.

The Centre is based in the School of Theatre, Performance and Cultural Policy Studies, which has a well-established tradition of combining both theoretical and practical instruction. Following the last Research Assessment Exercise, the School was one of only two departments in its subject area to achieve a Five Star rating. This means that its research is considered to attain to standards of international excellence. In the most recent Teaching Quality visit by assessors from the Higher Education Funding Council for England (HEFCE), the School was awarded the highest possible rating of 24 points.

## **RESEARCH AT THE CENTRE**

Cultural policy studies is an interdisciplinary field characterised by a diversity of subjects and research methods. The Centre's distinctive approach to research is based on a humanities tradition of critical investigation. The Centre encourages its researchers to tackle the underlying theoretical assumptions and ideologies behind cultural policy and management. The Centre is unlikely to support research of a primarily descriptive nature, or research based primarily on empirical social science.

The Centre expects its research to be relevant to current policy and management practice, but to remain detached from institutional imperatives. The Centre does not engage in research of a primarily 'instrumental' nature, designed to endorse or enhance existing practice or to advocate a preconceived policy position. Research partnerships with external institutions are underpinned by a critical analysis of existing assumptions and knowledge, including those of the researchers and institutions concerned.

The Centre does not have a prescriptive approach to research methodology and advocates a subject-led approach with appropriate methods selected and adapted according to the objectives of the research. Research methods are likely to be diverse and individualised rather than following a collective 'best practice' model.

As a research student at the Centre you will be expected to make an original contribution to the field by critically reviewing existing knowledge and by challenging current assumptions and orthodoxies. Your research should be a personal journey which engages with issues and ideas you feel are significant and which are challenging and relevant to those working in the cultural sector.

## RESEARCH DEGREES OFFERED BY THE CENTRE

### **Degree of PhD in Cultural Policy Studies**

The degree of PhD is a supervised individual research project culminating in the production of a thesis. The term of study is three years for a full-time student. Extensions may be permitted for up to twelve months, but students are strongly encouraged to complete on time. For part-time students the period of study is five to seven years – the standard part-time route is five years based on 60% part-time.

At the end of the period of study your thesis will be examined by at least two examiners, usually one from inside the University (the internal examiner) and one from outside (the external). After reading your thesis, you will attend an interview with the examiners (the 'viva', short for 'viva voce' examination). When your degree has been awarded, you will be entitled to use the title of 'Doctor'.

For further information about the requirements of the degree and the examination procedure, please refer to the Guide to Examinations for Higher Degrees by Research.

### **Degree of MPhil in Cultural Policy Studies**

The degree of MPhil is a supervised individual research project similar to the PhD, but of shorter duration and resulting in a shorter thesis. The programme is suitable for research students who are unable to commit to the full PhD programme. For further information about the requirements of the degree and the examination procedure, please refer to the Guide to Examinations for Higher Degrees by Research.

Research students are normally registered initially for the degree of MPhil. At the end of the first year of full-time study (or an equivalent period for part-time students), your supervisor may recommend that your status be upgraded to PhD. Details of this procedure are explained in the Guidelines on the Supervision and Monitoring of Research Students – see also page 5 of this handbook.

### **Thesis**

The final goal of the research degree is the production of your thesis. Your thesis is submitted 'in partial fulfilment' of the requirements of your degree, indicating that you are also expected to demonstrate a depth and breadth of knowledge beyond the completed thesis alone. The maximum word-length:

**MPhil** 60,000 words (excluding footnotes, bibliography and appendices)

**PhD** 80,000 words (excluding footnotes, bibliography and appendices)

[The appendices should be no more than 5,000 words.]

## **SUPERVISION AND PROGRESS**

### **Supervision**

As a research student, your closest contact will be with your supervisor, or supervisors, who will meet with you regularly to discuss your work, and agree a programme of reading, research and writing with you.

The supervisory relationship is at the heart of your research. The University lays down guidelines on the respective responsibilities of supervisors and research students in the Guidelines on the Supervision and Monitoring of Research Students. You should familiarise yourself with these guidelines and discuss any questions you may have with your supervisor at the start of your period of study. The student is ultimately responsible for the progress and completion of the research project – the supervisor is there to monitor your progress and to provide support and advice.

### **Graduate Progress Committee**

A Graduate Progress Committee is formed for each PhD student. It meets once a year in order to review the progress of your research project. It is attended by the student, the supervisor and a third member of the University known as the 'mentor'. The mentor is likely to be another member of the School of Theatre, Performance and Cultural Policy Studies, or an associate member of the Centre. The mentor is expected to provide an objective view of your progress and an outside eye on the development of your project – he / she is not expected to be familiar with your research or to take on the role of an additional supervisor.

In advance of the meeting, the student should present a brief written summary of progress to the supervisor and mentor. This is something you should discuss with your supervisor. The progress report is likely to be no more than 3 – 4 pages in length and should include the following information:

- Summary of objectives – what is the research about?
- Comment on any significant changes in objectives or changes to the proposal
- Summary of work undertaken – list any written work including word count, highlight any significant research findings and progress to date
- Schedule of work to be undertaken over the coming year and beyond, including reading targets, writing assignments and primary research, including deadlines
- Highlight any problems (access to resources, methodological problems, etc.)
- Highlight any concerns on the direction / content of the research
- Any other factors which have affected progress over the past year or are likely to do so in the future.
- Bibliography of sources read to date

After the meeting the supervisor will provide a written account of the meeting. This will be referred to the student and mentor for additional comments, then filed with the student's records in the Graduate School and in the department.

### **Upgrade from MPhil to PhD**

PhD students are initially registered for the MPhil for the first year. At the end of the first year, provided you have made satisfactory progress, your status will be upgraded. This will normally be covered at your first GPC meeting. After the meeting, your supervisor will recommend the upgrade to the Centre's Director of Graduate Studies, who will then send a formal memo to Student Records requesting the change of status.

### **Annual Report Form and Review**

PhD students complete an annual report form commenting on research progress and supervision in the department. Comments on research supervision is kept confidential from the supervisor. Each year the Centre is also required to submit an annual review of research study detailing any significant changes or developments.

### **Submission deadlines and extension requests**

The University guidelines on late submissions and extensions have been revised from October 2007. The principal effect of the revised guidelines is to make it more difficult for students to obtain extensions to their period of study, and in particular to remove the 'automatic' right to a further 12 month extension beyond the registered period of study. Extension requests must be accompanied by a detailed timetable for completion and be supported by the student's Director of Graduate Studies. Extensions of more than 3 months may be subject to penalty fees, and will not normally be permitted beyond a maximum of 12 months. It is therefore essential that you monitor and maintain progress towards your specified completion date.

Full-time PhD students are expected to submit their thesis within the three year period of study. Extensions into the fourth year may be requested but will not be granted automatically. This is a change from previous policy when most PhD students (and some of the funding bodies) assumed that full-time PhD students would automatically have the right to an additional fourth year.

Part-time PhD students are expected to submit their thesis within 5 – 7 years. The standard part-time route is a five year period of study (based on 60% part-time) with an expectation to submit within a maximum of 12 months following the submission date. A range of other possible part-time options are available (see below), but all part-time students should submit their thesis within a maximum of seven years from the of the period of study (five years). The rules and procedures on extensions are the same as for full-time students – again some penalty fees may be imposed for extensions and extensions are only offered for a maximum of 12 months at a time.

It is also possible to submit the thesis a few months before the end of the period of registration – information on this can be found in the University guidelines.

### **Change of registration**

It is possible for full-time students to switch to part-time registration and vice versa at the beginning of the academic year. This option is designed for students whose circumstances might change unexpectedly during the period of study – students are

discouraged from changing the basis of registration without good reason. For example it is possible for part-time students to register as 50%, 60% or 75% part-time, or for a full-time student to complete a three year period of full-time study as two years full-time and two years part-time (50%). Fees and submission dates are calculated proportionately.

### **Suspension of Studies**

Given the University regulations on late submission and extensions, you should apply for a suspension of studies if any problem arises during your period of study which might interfere with your ability to undertake your research. Suspensions of studies are granted on compassionate grounds or for health reasons – in the latter case a doctor's note may be required. The suspension of studies covers a specified period of absence from your work. This time is then added on to your period of registration. The suspension of studies must be requested in writing by the student, together with a supporting statement from the supervisor. Please note that suspensions of studies are unlikely to be granted retrospectively, or immediately before submission.

## RESOURCES AND SUPPORT

### PhD Student group

The PhD students in the Centre have set up an informal group which allows students to exchange information and organise activities. The group meets occasionally, depending on the availability of students, and has an email group hosted by Yahoo groups. Since 2005 the group's two main activities have been organising seminars and conferences, and setting up a training programme geared to the needs of their own research. These activities have been supported by the Centre and by the University's Humanities Research Centre. Students also exchange ideas and issues arising from their research, review and support progress, and exchange information on conferences and calls for papers. Details of current activities are included on the Centre Website.

### Graduate School Portal

The Graduate School Portal on the University website offers information on training, resources, support and on university procedures and regulations. Most of the university resources available to research students can be accessed from here – [www.go.warwick.ac.uk/gsp](http://www.go.warwick.ac.uk/gsp)

### Academic Training

The primary site of your research training is the tutorial with your supervisor. Given the diversity of work in the field of cultural policy studies and of individual research projects, the Centre does not encourage a prescriptive approach to methodology or research training and there is no formal research induction programme. If students have individual questions or problems relating to research method and feel that advice or support from outside the department would be helpful, they should discuss this with their supervisor. The Centre may consider the funding of a specific training session, if a proposal is submitted to and supported by the supervisor.

### Graduate School Skills Programme

The Graduate School offers a range of generic training and skills sessions open to postgraduate students from across the University. While these sessions are unlikely to address specific issues with your research, they do provide some general help on the broader tasks of managing your research and developing your academic career. A list of events is available via the skills section on the Graduate School Portal – [www.go.warwick.ac.uk/pgskills](http://www.go.warwick.ac.uk/pgskills)

### Faculty Programme

The Arts Faculty Postgraduate and Professional Training Programme is available to all research students in the Arts Faculty. The programme offers an opportunity to meet students from other departments and will also provide practical assistance on issues such as note-taking, thesis writing, making presentations, getting published as well as some more specialised subject-specific seminars - [www2.warwick.ac.uk/fac/arts/pg\\_training](http://www2.warwick.ac.uk/fac/arts/pg_training)

### IT training

The University offers a range of software training programmes. Information on these programmes is available via the Graduate School Portal, or in hard copy form from the Centre secretary, Paula Watkins.

### **The Research Support Fund**

The Research Support Fund has been established by the Centre for Cultural Policy Studies to contribute to expenses that doctoral students incur during the course of their research. Applications to the fund may be made from the second year of doctoral study up to the date of thesis submission, up to a maximum of £800 per student over the total duration of doctoral study.

Applications must be made 4 weeks in advance of the claim, and be submitted in writing to the supervisor. The application must contain the following essential details: **(i)** name and project title of research; **(ii)** expense proposed; **(iii)** purpose and value of proposed expense; **(iv) if relevant:** location and means of travel/accommodation; **(iv)** costing and amount requested.

The Fund relates to the following categories of expenses: (i) travel; (ii) conference fee; (iii) expenses incurred during the publication of a piece of research; (iv) publications (books, documents, etc); (v) database access or expenditure for access to electronic research sources.

NOTE: all published items purchased will be purchased through the Library and will remain the property of the Library.

The Fund can operate by advance payment to the student (in receipt of a valid quote), reimbursement for expenditure (on production of a receipt), or direct payment (the University directly purchases a plane ticket or pays a conferences fee).

### **Auditing courses**

You may wish to explore with your supervisor auditing a Master's module on offer either within or outside the Department. You will also need the permission of the module tutor to audit the module. Descriptions of all modules available on each of the Centre's three MA programmes are available on the Centre's website.

### **Staff Student Liaison Committee**

The Staff-Student Liaison Committee (SSLC) is a committee made up of students and staff from the Centre. One PhD student is invited to represent the Centre's research students on the committee. The committee meets once each term and provides a formal channel of communication between staff and students. The system was introduced in 1972 and all departments, degree courses and centres are required to have such a committee.

The Staff Student Liaison Committee provides an opportunity to communicate the views of students on academic matters such as teaching, learning and student

support (e.g. library and IT services). All departments are expected to respond to student views on such matters and to explain any actions taken resulting from student feedback.

The SSLC for the Centre for Cultural Policy Studies comprises three students from each MA programme, one PhD student and the three full-time lecturers in the Centre who are responsible for research supervision and directing the Centre's MA courses.

The PhD representative is chosen by the Centre's research students, and remains in post for as long as is agreed by the student group. The PhD representative is also invited to attend Centre staff meetings.

### **E-Portfolios**

An ePortfolio is a website that showcases the *research, experience* and *professional development* of an early-stage researcher. It is owned by the researcher, and its development is their responsibility. For students this is a useful means of building your academic profile and contacts both within and beyond the University. Examples of ePortfolios among current PhD students can be found on the Centre website. Advice on how to create an ePortfolio of your own are available via the Graduate School website.

### **Humanities Research Centre**

The Humanities Research Centre (HRC) provides funding for Warwick-based conferences and runs a Doctoral Fellowship Competition, providing current students with a small budget to run a one-day conference. The Centre's PhD students have a good track record in applying for these funds and running successful events. The HRC also offers some funding towards conference travel.

### **Library carrels**

On the first floor of the University Library there is a postgraduate reading room, accessed via a code lock. Apply at the Enquiry Desk for further details. There are also a limited number of library carrels (small personal study areas) available in the Library. It is important to apply at the very start of term. Joint applications are strongly encouraged and it is likely that most carrels will be allocated to more than one student in order to optimise their use.

On the ground floor of the Library there is another computer cluster, with 150 machines. Access is available 24 hours a day, using your library card for entry. A Help Desk is available during office hours.

Students may also access the Learning Grid at University House, and the Arts Faculty Graduate Space currently on the 4<sup>th</sup> floor of the Humanities Building.

(Please note that this section was written before the library refurbishment and the Centre's move to Milburn House in 2007 – additional facilities may now be available).

## PRESENTATION OF YOUR THESIS

More detailed advice on the presentation of submissions may be found in the *MHRA Style Guide* (London: Modern Humanities Research Association, various editions). Copies may be obtained from the bookshop or library; in addition a copy is kept in the department office for consultation. It is also accessible at <http://www.mhra.org.uk/Publications/Books/StyleGuide/>

You may also wish to use the **RefWorks** programme, available via the library web-pages. An introduction to RefWorks is included in the MA library induction sessions in October – if you would like to attend this, please ask your supervisor. Alternatively you can speak to Richard Perkins in the Library. Please note that the university subscription to RefWorks is under review – please discuss with IT Services before proceeding.

### A FORMAT

- a) The thesis should be *typed* (or printed), on A4 paper, on one side only.
- b) There should be a 4cm (1½-inch) *margin* at the left-hand side of the page, and an adequate margin on the other three edges.
- c) Spacing: The text of your essay should be *double-spaced*. The footnotes (or endnotes) should however be *single-spaced*.
- d) Pagination: Number each page of your thesis.

### B STYLE AND USAGE

#### Quotations

- a) Ordinary quotations: Use single (not double) quotation marks for ordinary quotations. Note that the final quotation mark is normally placed inside punctuation (comma, full stop, etc). However, when the quotation forms a complete sentence, the quotation mark comes after the full stop. If the material you cite itself contains a quotation from source, you will indicate this quote-within-a quote by using double quotation marks.
- b) Inset or block quotations: When you quote four or more lines of text, use an inset quotation - that is, type the quotation as a separate block of *double-spaced* text consistently indented from the left margin (the right-hand margin of an inset quotation is not indented). Do not use quotation marks in inset quotations except to indicate a quote within the inset material: use *single* quotation marks to indicate this quote-within-the quote. .
- c) Ellipses: Always use ellipses - that is, three dots enclosed within square brackets [...] - to indicate that you have omitted material within your quotation. Do not use these at the beginning or end of quotations – only in the middle.

#### Numbers

Numbers up to one hundred, when they occur in normal prose and are not statistical, should be written in words rather than numerals. When there are many figures, however, it is better

to use words only for numbers up to nine. Avoid beginning a sentence with a numeral. Spell out 'per cent' (always two words) rather than using the % sign in the text.

Examples:

There were eight applicants.

By 1990, thirty-nine cultural enterprises in the region were employing 1,604 people.

The production cost was £5 million, twenty five per cent over budget.

He spent thirty years in Canada.

The seventh performance was cancelled.

The standard royalty rate was 8 per cent.

### **Dates**

These should normally be given as 2 September 1939; commas should not be used. Spell out centuries rather than using numerals: write 'the eighteenth century' not 'the 18<sup>th</sup> century'. Use hyphenation to indicate adjectival usage of centuries: 'In the early twentieth century, cultural reform continued, driven by a combination of nineteenth-century philanthropy and twentieth-century pragmatism.'

### **Money**

Simple sums of money should be given in words: 'The retail cost of a CD is about ten pounds.' Sums of money which are more complex may be written in figures: 'This business model assumes a wholesale cost of £6.33.'

### **Footnotes and Endnotes**

The secret of good footnoting is good note-taking. Always keep a complete record of the full source (author, title, place and date of publication, specific page numbers) as you take notes. Whenever you copy any passage - even a short phrase - verbatim into your notes, be sure to use inverted commas in your notes to indicate that you have done so. This will help you to avoid accidental plagiarism. There are several software packages available to help you with this, including RefWorks, as noted previously.

Every footnote must refer to a source which you have actually examined. It is never correct to cite a source that you have not personally examined without indicating this fact in your note. Thus, if you are citing a letter from Friedrich Engels quoted by the author Raymond Williams, your footnote might read: 'Friedrich Engels to Ernest Bloch, 21 September 1890, cited in Raymond Williams, *Marxism and Literature*, p. 84.'

There are two kinds of footnotes. Explanatory notes, clarifying points made in the text, should be few and brief. They should not be used as a dumping ground for material you cannot bear to leave out but which is not directly relevant to your argument. Nor should they include anything which is of real importance: if it is important, it belongs in the text, not in the notes. Most of your footnotes will be reference notes, identifying the books and other sources from which you have drawn quotations, evidence and other material used in the text. They should give readers all the information needed to trace your sources, but not more than is necessary; they should be clear, consistent and user-friendly.

Footnotes should be placed at the bottom of the appropriate page; endnotes at the end of the chapter, or at the end of the thesis. If in doubt, use footnotes. A footnote or endnote number in your text should always follow quoted or cited material. Numbers should come at the end of a sentence or at least at the end of a clause. They should *never* be placed after authors' names or other references preceding the cited matter.

## REFERENCES

You will know from your reading that there are many correct ways to format and present the references contained in a footnote/endnote. The **preferred** style for PhD theses in the Centre is to **present all references in footnotes using the format guidelines set out below**. In agreement with your supervisor, other formats may be permitted. **The most important point is to be consistent. Once you have selected a particular reference style, stick to it.**

### Referencing secondary literature

As a basic *aide mémoire*, on first citation you need the following information in the following order: author (A), book (B), city of publication (C), date of publication (D).

- a) Author's names in notes appear in the normal order, e.g. John Smith (not Smith, John, which is reserved for the Bibliography).
- b) Titles appear in *italics*: these are used for book titles and names of journals. BUT, contributions within edited works or articles in journals require 'single inverted commas'. Remember, only if the title appears on the cover of the publication, does it go in italics; if it is contained within, contain it inside inverted commas.
- c) Place of publication: always a city and never a country. If two cities are indicated, e.g. New York and Oxford, say so; if three or more, just list the first. For American cities, you have the option of adding an abbreviation of the state too, but if in doubt, omit. You can also add the publisher's name after a colon, but always after the place of publication, e.g. London: Jonathan Cape (not Jonathan Cape: London).
- d) Date of publication: use the date of the actual edition you are using (not the first date of publication), since the pagination will vary between different editions. If using a subsequent edition, note this as below.

Abbreviated citations: upon any subsequent citation, you need only surname, short title, page reference, e.g. Howkins, *Creative Economy*, p. 172. The short title can be any memorable phrase from the full title; one or two words will do. Writing out the full version every time is wrong.

If you are using a string of footnotes from the same source, use the handy shorthand form *Ibid.* (Latin meaning 'In the same'), followed by page number, e.g.

21. Chin-Tao Wu, *Privatising Culture: Corporate Art Intervention since the 1980s* (London and New York, 2002), p. 49.

22. *Ibid.*, pp. 24-5.

23. Howkins, *Creative Economy*, p. 172.

24. Wu, *Privatising Culture*, p. 138.

Note that the abbreviation for page is a lower-case 'p.' (not pg.) and for pages 'pp.'. Do not use terms such as 'Op. cit.' – even publishers do not encourage them anymore.

As a tip when writing up, always use the abbreviated citation, and then fill in the full details as the very last thing you do when going through your notes looking for first instances.

In general, we are using the Oxford University Press system, so if in doubt, consult an OUP publication as a template.

## Examples

Models for footnotes and endnotes drawn from various types of sources are given below. Make careful note of the kind and placement of punctuation, the use of italics, etc:

### a) Articles in scholarly journals:

First citation: Use: Author's full name, 'Full Title of Article', *Journal Name*, volume number (date), page number(s).

1

Millie Taylor and Ruth Towse, 'The value of performers' rights: an economic approach', in *Media Culture and Society* 20.4 (February 1998), pp. 631 – 652

Second and subsequent citations: Use: Author's surname, 'Short Title', page number(s).

2

Taylor and Towse, 'The value of performers' rights', p. 640.

### b) Books

First citation: Use: Author's full name, *Full Title of Book* (Place of publication, date of publication), page number(s).

1

Dag Björkegren, *The Culture Business: Management Strategies for the Arts-Related Business* (London and New York: Routledge, 1996), p. 12.

.

Second and subsequent citations: Use: Surname, *Short Title*, page number(s).

2

Björkegren, *The Culture Business*, pp. 27 - 32.

### c) Edited books

First citation: Use: Author's full name (ed.), *Full Title of Book* (number of volumes if work has more than one volume, Place of publication, date of publication), volume cited, page(s) cited.

1

W.H.B. Court (ed.), *Studies in the Coal Industry* (2 vols, Birmingham, 1947), I, pp. 144-46.

Second and subsequent citations: Use: Surname, *Short Title*, volume number, page number(s).

2

Court (ed.), *Studies*, II, p. 76.

**d) Chapters in edited books**

First citation: Use: Author's Full Name, 'Full Title of Chapter', in Full Names of Editors, *Full Title of Book* (Place of publication, date of publication), page number(s).

1

Walter W Powell and Rebecca Jo Friedkin, 'Organisational Factors in Public Television Decision Making', in Paul J DiMaggio (ed.), *Non-Profit Enterprise in the Arts: Studies in Mission and Constraint* (New York, 1986), pp. 245–46

Second and subsequent citations: Use surname, 'Short title', page number(s).

2

Powell and Friedkin, 'Decision Making', p. 252.

*Note in the above example: the first number of a treble figure need not be repeated, but double figures should be repeated (239-61, 11-19, 33-39).*

**e) Reference to a book available in several editions**

The same details are included in the *first* reference to such a book as in the example in **b)** above but with two very important differences. You need to specify (i) the particular edition which you consulted and (ii) the date of that edition.

For instance:

Philip Kotler, *Marketing Management: Analysis, Planning, Implementation and Control* (9th edn, London: Prentice Hall, 1997), p. 377

The inclusion of the details regarding the edition immediately precedes the place of publication within the parenthesis.

*Note the punctuation of the reference to the edition. If your computer package automatically converts to 9<sup>th</sup>, change the <sup>th</sup> (superscript) to regular font size (th). It is essential to cite the edition and the date of the work which you consulted since page numbers and content often change from edition to edition.*

**f) Reference to reprints and newly edited secondary work**

As in the case of details regarding various editions of books consulted, all details regarding reprints, introduction, prefaces, and so on should be included if relevant.

Example:

J.T. Gilbert, *A History of the City of Dublin* (reprint, with intro. by F.E. Dixon, Shannon, 1972, of orig. edn, 3 vols, Dublin, 1854-9), i, p. 17.

Note:

All details regarding reprint, introduction and so on predate the place and date of publication within parenthesis. Details of the original edition and its date are provided.

## Other References

- Michael Brenson, 'Museum and Corporation – A Delicate Balance', *The New York Times*, 23 February 1986, p. 28.

This is the form to use for reference to a newspaper or a weekly magazine. No volume number is needed.

- *Hansard's Parliamentary Debates*, 3<sup>rd</sup> series, vol. 184, cols 1797-1813.
- British Parliamentary Papers, 1866 L1, Part 2, *Further Papers Relating to the Disturbances in Jamaica*.
- British Parliamentary Papers, 1866 [3683] and [3683-I] XXXI, *Report of the Jamaica Royal Commission (1866)*, Part I, Report, and Part II, Minutes of Evidence and Appendix.
- 'Petition for Extension of the Electoral Franchise to All Householders, Without Distinction of Sex ... (7 June 1866, No. 8501)', *Reports of the Select Committee of the House of Commons on Public Petitions, Session 1866*, Appendix.

This complex form of numbering will be crystal clear once you hold a volume of Parliamentary Papers in your hand; these numbers and references are clearly marked on each volume, and absolutely necessary information for anyone attempting to use your reference to locate the source.

- Duncan Hall, "'A Pleasant Change from Politics": Music in the Labour Movement between the Wars' (PhD thesis, University of Warwick, 2001), pp. 85-89.
- R.J. Fusillo, 'The Staging of Battle Scenes on the Shakespearian Stage', (PhD thesis, University of Birmingham, 1966), p. 74.

(Note here that PhD theses are not published, so their titles are not italicised. Note also the combination of single and double inverted commas in the first title.)

## Websites

There are special conventions for citing materials from electronic media, such as online journals, databases, electronic bibliographies, WorldWideWeb sites, internet discussion groups, and e-mail communications. The essential principles are the same as with printed works or manuscripts: sources should be acknowledged, and readers should be given the information that would allow them to check them for themselves if they wish. Formats for citation vary according to the type of medium and source material being used. The following guides may be useful:

Maurice Crouse, *Citing Electronic Information in History Papers*, available online <<http://www.people.memphis.edu/~mcrouse/elcite.html>> (26 March 1998);  
Andrew Harnack and Eugene Kleppinger, *Online! A Reference Guide to Using Internet Sources* (New York: Bedford Books/St. Martin's, 1998), extracts available online at <<http://www.smpcollege.com/online-4styles~help/>>;  
Melvin E. Page, *A Brief Citation Guide for Internet Resources in History and the Humanities* (1996), available at <<http://www.h-net.msu.edu/about/citation/>>.

In general follow the use format:

First citation: Use: Author's full name, 'Title of Page', Title of complete work if page is part of a group of documents, date page was created. URL (date you saw page).

1

Miles, Adrian, 'Technical Stuff', *Chris Marker WWW site*, <technical\_stuff\_445.html>, 1995, World Wide Web Publication, accessed September 2004

Second and subsequent citations: Use: Author's surname, 'Short title'.

2

Miles, 'Technical Stuff'.

Note: These precise formats may not suit all circumstances. Works published as printed books or articles, but which you have consulted on a Website, should be cited in the usual way for printed material, but with a note -[consulted at <http://www...> (date)] - added in brackets. This rule also applies to manuscript or printed documents that have been made available on the Web.

### **Photographs, illustrations, etc:**

If you copy a photo, illustration, chart, etc. from another source into your essay, use a credit line to indicate your source. The credit line should be placed immediately below the illustration and should include a descriptive title for the illustration plus bibliographical information on the source from which it derives. The bibliographical information will adhere to the same style as a footnote - except that it will not begin with a footnote number.

Examples:

Illustration 1: Photograph of advertising billboards in Atlanta, GA, 1936. From Howard Becker, *Art Worlds* (Berkeley CA, 1982), p. 347.

Illustration 2: Photograph of sponsorship banners outside Museum of Modern Art, Oxford, 1996-97. From Chin-tao Wu, *Privatising Culture: Corporate Art Intervention since the 1980s* (London and New York, 2002), p. 156.

### **PRESENTATION OF STATISTICAL DATA: A BRIEF NOTE**

Regarding statistical presentations, the following guidelines should be observed:

Tables:

- Tables should be made directly relevant to the contents of the text. If necessary, they may be incorporated as part of the main body of the text. Alternatively, they may be incorporated as appendices to the rear of your work.
- All tables should have a table number and a title, including dates where applicable.
- The source of the data used should be cited beneath the table, i.e. not in a footnote.
- Column headings should be clearly legible.
- Ideally, columns and rows should be of equal size.
- Total numbers (for example the total population of an area) should be cited at the end of the rows or columns as appropriate.
- In the event of your using a table taken from another scholar's publication or thesis, you should acknowledge that scholar's work as the source cited beneath the table.

## Diagrams / figures:

- Diagrams should be shown to be relevant to the content of the text and may be included within the main body of the text if necessary. Otherwise, they may be presented as appendices at the end of your text.
- All diagrams must have a Fig. Number and a full title, including dates where applicable.
- The source(s) for the data used should be cited beneath the diagram.
- Each axis in a diagram must be clearly labelled.
- A key to all colour coding or shading used should be provided.
- Colour coding or shading should be clearly distinguishable.
- Again, in the event of your incorporating a diagram taken from another scholar's publication or thesis, you should acknowledge that scholar's work as the source cited beneath the diagram.

## BIBLIOGRAPHY

A Bibliography collects together in one place and lists all material to which reference has been made in the body of the work. **If you have not quoted from, cited, or referred to a work or a body of material in your dissertation (if, for example, you have just read a book and found it helpful but not mentioned it), then it should not be in your Bibliography.**

You will probably not need to use all of the following subheadings in your Bibliography. However, this is the usual sequence for presenting alphabetised references:

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### NEWSPAPERS AND PERIODICALS

### CONTEMPORARY ARTICLES, BOOKS, PAMPHLETS AND SPEECHES

### PUBLISHED SECONDARY SOURCES

### UNPUBLISHED PAPERS AND THESES

### WORLD WIDE WEB SOURCES

Using one of the formatting models shown above, a fragment of a Bibliography would look like this:

### PUBLISHED SECONDARY SOURCES

Baudrillard, Jean: 'The Ecstasy of Communication' in Hal Foster (ed.), *Postmodern Culture* (London: Pluto Press, 1985), pp. 126 – 134.

Björkegren, Dag, 'Arts management', *Journal of Socio-Economics*, 22.4 (Winter 1993), pp. 379 – 395.

MacDonald, John and Tobin, Jim: 'Customer Empowerment in the Digital Age' in Tapscott et al. (ed.): *Blueprint to the digital economy*, pp. 202 – 220.

Tapscott, Don, Lowry, Alex and Ticoll, David (1998): *Blueprint to the digital economy* (New York: McGraw-Hill, 1998).

DiMaggio, Paul J. (ed.), *Non-Profit Enterprise in the Arts. Studies in Mission and Constraint* (New York: Oxford University Press, 1986).

Powell, Walter W and Friedkin, Rebecca Jo: 'Organisational Factors in Public Television Decision Making', in DiMaggio, *Non-Profit Enterprise in the Arts*, pp. 245 – 269.

Note that material in your Bibliography is organised alphabetically by the author's surname. When referencing articles or chapters in edited volumes in your Bibliography, cite the page numbers of the article or chapter as a whole - not just the particular pages you have cited in your footnotes.

**British versus American Usage:** The style illustrated above is standard British usage. A number of the books and articles you read will be published in the US and thus will employ standard American style, which departs in various respects from British usage. (For example, American usage calls for use of double, rather than single, quotation marks in ordinary quotes and around journal titles, and places punctuation marks outside, rather than inside, terminal punctuation). For your written work at Warwick, always consistently employ standard British usage as detailed above - even when referring to material published in the US which uses American conventions.