

## **GUIDE TO FOOTNOTES, BIBLIOGRAPHIES, AND AVOIDING PLAGIARISM**

Department of Fine Arts, The University of Hong Kong  
updated August 2015

### ***Plagiarism***

To plagiarize is to copy writing or ideas from someone else without acknowledging that person as your source. The University's Regulations state:

***Plagiarism is defined as the unacknowledged use, as one's own, of work of another person, whether or not such work has been published.***<sup>1</sup>

Plagiarism is a serious offense, equivalent to cheating or stealing. Students caught plagiarizing usually fail the plagiarized assignment and may fail the course. They can also be referred to the faculty or university for disciplinary action.

Students often commit plagiarism unintentionally due to their failure to correctly use footnotes or endnotes in their written work. Learn to keep track of your sources, use quotation marks to indicate any phrase, sentence, or special term taken from other writers, and include footnotes or endnotes, as well as a bibliography, to give credit for **all your sources**. If you are unsure, it is better to over-footnote than to under-footnote.

Plagiarism guidelines and advice from HKU are available at:

- <http://www.hku.hk/plagiarism>
- <http://www4.caes.hku.hk/plagiarism> [tips and advice from the HKU English Centre]

### ***Plagiarism pledge***

The department requires every student essay to include this **signed** statement:

***"I certify that I am the author of this essay and I have not copied any writing or ideas from any other source, whether published or unpublished, except those that are cited in the footnotes."***

### ***When should I make a footnote or endnote?***

1. Anytime you directly quote someone else's words, whether from a book, an article, the internet, a videotape, a personal interview, or any other medium.
2. Anytime you paraphrase someone else's words. This means anytime you summarize someone else's ideas in your own words.
3. Anytime you refer to someone else's opinion. This means anytime you are stating an opinion that is not your own original idea and not already widely known.
4. Anytime you cite specific facts that are not widely known. For example, you don't need a footnote to say the Impressionists held their first group exhibition in 1874, because that fact is widely reproduced in many texts; but you do need to cite a source to say Zacharie Astruc showed a painting of a woman in Chinese clothes at this show.<sup>2</sup>
5. Anytime you want to give further information that is not essential to your argument but might be of interest to some readers.<sup>3</sup>

---

<sup>1</sup> *What is Plagiarism?* (Hong Kong: The University of Hong Kong, 2002): available at [www.hku.hk/plagiarism](http://www.hku.hk/plagiarism).

<sup>2</sup> For information on this painting, see Charles Moffett et al., *The New Painting: Impressionism 1874-1886*, exh. cat. (San Francisco: The Fine Arts Museum of San Francisco, 1986), 124.

<sup>3</sup> For example, this footnote has no reference to a source, but I can use it to point out that some footnotes can go on for several sentences, or even paragraphs. For student essays, such comments should be brief.

### **What form should I use for footnotes or endnotes?**

Citation forms vary by academic discipline (e.g. anthropology vs. art history) and medium of publication (e.g. scholarly journal vs. newspaper). The key is to provide enough information for a reader to find and check your source. Important general points:

1. In art history, you should use footnotes (at the bottom of each page) or endnotes (at the end of the essay); do **not** use brief references in parentheses.
2. A full footnote includes the author(s), title of work, publisher, place and date of publication, **and page number(s)**. (In the bibliography, drop the page numbers for books.)
3. Number your footnotes and place each footnote reference number at the end of the relevant sentence, **following** the full stop and “quotation marks.”<sup>4</sup>
4. If you have more than one footnote from the same source, give the full citation for the first reference only. Use a **shortened citation** for repeat references to the same source.
5. Use the **same** footnote form throughout your essay. Do not mix different styles.

### **Examples of footnote formats**

The following examples are based on *The Chicago Manual of Style*, the department’s preferred citation system. Every comma and colon is part of the correct citation form.

**for books:** Robert Rosenblum and H. W. Janson, *Art of the Nineteenth Century: Painting and Sculpture* (London: Thames and Hudson, 1984), 245-51.

**for an edited book:** Lorenz Eitner, ed., *Neoclassicism and Romanticism, 1750-1850: An Anthology of Sources and Documents* (New York: Harper & Row, 1989), 305-6.

**for an exhibition catalogue:** Charles Moffett et al., *The New Painting: Impressionism 1874-1886*, exh. cat. (San Francisco: The Fine Arts Museum of San Francisco, 1986), 124. [“et al.” is used when there are more than three authors]

**for a journal article:** Deborah Cherry, “Art History Visual Culture,” *Art History* 27, no. 4 (September 2004): 485. [note colon before page numbers instead of a comma]

**for a website:** “Introduction to Asian Art,” Metropolitan Museum website, [http://www.metmuseum.org/Works\\_Of\\_Art/introduction.asp?dep=6](http://www.metmuseum.org/Works_Of_Art/introduction.asp?dep=6), accessed October 11, 2004.

**for an interview:** Personal interview with Claude Monet, Giverny, France, July 14, 1890.

**for repeated references:** Moffett, *New Painting*, 200-1; Cherry, “Art History,” 481.

### **Examples of footnote formats for Chinese sources**

**for a text in an edited volume:** Zhao Mengfu 趙孟頫 (1254-1322), “Yuan Zhao Mengfu lun hua shi” 元趙孟頫論畫詩 (“A Poem on painting by Zhao Mengfu of the Yuan dynasty”) in *Pei wen zhai shu hua pu* 佩文齋書畫譜 (*The Catalogue of Calligraphy and Paintings of the Studio for Respecting Culture*), ed. Sun Yueban 孫岳頒 (1639-1708) et al. *Si ku quan shu cong shu* series, reprint edition of *Wen yuan ge* (Shanghai: Shanghai guji chu ban she, 1991), 16:1.

**for a text in a compilation:** Zhao Ye 趙擘 (fl. 40-80), compiler, *Wu Yue chun qiu* 吳越春秋 (*Spring and Autumn of the Kingdoms Wu and Yue*) in *Wenyuange Siku Quanshu Dianzi ban* [Neilianwang ban] 文淵閣四庫全書電子版 [內聯網版] (*The Electronic Version of the Wenyuange edition of the Treasures of the Imperial Library* [Intranet version]) (Hong Kong: Digital Heritage Publishing Ltd, 2007), 3:2.

---

<sup>4</sup> In this example, note how the reference number 4 appears after the full stop and quotation mark.

## **Bibliography**

At the end of a research paper, attach a bibliography listing the sources that you cited. Sources are listed in alphabetical order, the first author's name is listed **by surname first**, and punctuation is different from the footnote. Examples:

**for a book:** Rosenblum, Robert, and H. W. Janson. *Art of the Nineteenth Century: Painting and Sculpture*. London: Thames and Hudson, 1984. [no page numbers]

**for a journal article:** Cherry, Deborah. "Art History Visual Culture," *Art History* 27, no. 4 (September 2004): 478-93. [page numbers for the entire article]

**for a Chinese compilation:** Zhao Ye 趙曄 (fl. 40-80), compiler. *Wu Yue chun qiu* 吳越春秋 (*Spring and Autumn of the Kingdoms Wu and Yue*). In *Wenyuange Siku Quanshu Dianzi ban* [Neilianwang ban] 文淵閣四庫全書電子版 [內聯網版] (*The Electronic Version of the Wenyuange edition of the Treasures of the Imperial Library* [Intranet version]). Hong Kong: Digital Heritage Publishing Ltd., 2007.

### **Further sources on footnotes and other aspects of writing (\*note bibliography style\*)**

Barnet, Sylvan. *A Short Guide to Writing about Art*. 10<sup>th</sup> ed. Boston: Pearson, 2011.

*The Chicago Manual of Style*. 16<sup>th</sup> ed. Chicago: University of Chicago Press, 2010.

Turabian, Kate L. *A Manual for Writers of Term Papers, Theses, and Dissertations*. 6th ed. Chicago: University of Chicago Press, 1996.