

APA Reference Guide HGK FHNW

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As a non-binding recommendation, examples of references for papers according to APA6 are given below. The template is selective. For further, constantly updated information, see <https://apastyle.apa.org/>.

Structure: the standard formatting is indicated in boxes; example cases and special cases are marked in bold.

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1 Books

1.1 Books (Monographies)

Author's Name, First Name. (Year). *Title of the book: Subtitle of the book* (edition, title of series, volume). Place: Publisher.

*Indicate the edition only from the second onwards.

Borkmann, Vanessa; Sascha Klein; und Janina Lambertus. 2016. *FutureHotel Building 2052: Studie aus dem Forschungsprojekt FutureHotel: Visionen und Lösungen für das Hotelgebäude der Zukunft.* Stuttgart: Fraunhofer Publishing.

Hagen-McIntosh, Joyce. 2016. *Information and Data Literacy: The Role of the Library.* Oakville ON Canada, Waretown NJ USA: Apple Academic Press.

Kolb, Lucie. 2017. *Studium, nicht Kritik: The Fox, A.N.Y.P., e-flux journal (Dissertation).* Wien: transversal texts. Retrieved from: <https://transversal.at/books/studiumnichtkritik>. Last accessed: 5. August 2019.

1.2 Essay Collections (Anthologies)

Last Name1, First Name1; Last Name2, First Name2; and Last Name3, First Name3. (Year). *Title of book: subtitle of book* (edition, title of series, volume). Place: Publisher.

Graf, Nele; Denise Gramß; und Edelkraut, Frank. 2017. *Agiles Lernen: Neue Rollen, Kompetenzen und Methoden im Unternehmenskontext.* München: Haufe Lexware Verlag.

Sühl-Strohmenger, Wilfried. 2016. *Handbuch Informationskompetenz. (2. revised edition).* Berlin, Boston: De Gruyter Saur. Retrieved from: <https://doi.org/10.1515/9783110403367>. Last accessed: 5. August 2019.

1.3 Article / Contribution in

Last Name, First Name. (Year). Title: subtitle. In: Last Name, First Name. (Ed.). *Title* (volume, issue number, page numbers p.). Place: Publisher.

Hapke, Thomas. (2016). *Informationskompetenz anders denken – zum epistemologischen Kern von ‚information literacy‘.* In: Sühl-Strohmenger, Wilfried (Ed.). *Handbuch Informationskompetenz*, (pp. 9-21). Berlin, Boston: De Gruyter Saur.

Roggenkamp, Jan Dirk; und Krieg, Henning. (2014). *Rechtliche Aspekte sozialer Medien.* In: Schmidt, Jan-Hinrik; und Taddicken, Monika (Ed.). *Handbuch Soziale Medien (Series: Nachschlagewerke Wissen, p. 1-25).* Wiesbaden: Springer Fachmedien Wiesbaden. doi.org/10.1007/978-3-658-03895-3_19-1.

1.4 Reference Works

Same as Anthology: Last Name, First Name. (Year). Entry: „Keyword“. In: Last Name, First Name. (Ed.). *Title of Reference Work* (Volume, page numbers pp.). Place: Publisher.

Branahl, Udo. (2013). **Entry: „Medienästhetik“.** In: Bentele, Günter; Brosius, Hans-Bernd; und Jarren, Otfried (Ed.). *Lexikon Kommunikations- und Medienwissenschaft* (2. revised and extended Edition, Series: Studienbücher zur Kommunikations- und Medienwissenschaft, pp. 202). Wiesbaden: Springer VS.

1.5 E-Books

Same as books but provide the DOI (digital object identifier). For books without a DOI, add the URL: Retrieved from: URL and date of access.

Missomelius, Petra; Sützl, Wolfgang; Hug, Theo; Grell, Petra; und Kammerl, Rudolf (Ed.). (2014). *Freie Bildungsmedien und digitale Archive: Medien, Wissen, Bildung*. Innsbruck: Innsbruck University Press. Retrieved from: https://www.uibk.ac.at/iup/buch_pdfs/freie-bildungsmedien_web.pdf Last accessed: 5. August 2019.

Welt, Haus der Kulturen der (Ed.). (2019). *Das Neue Alphabet*. Berlin. Retrieved from: https://www.hkw.de/media/texte/pdf/2019_1/programm_2019/das_neue_alphabet_flyer.pdf Last accessed: 5. August 2019.

2 Magazine and Journal Articles

Last Name, First letter of First Name. (Year). Title article: subtitle. In: Last Name, First letter First Name. (Ed.). *Title of Journal* (Volume, issue number, page numbers pp.). Place: Publisher.

2.1 Article in a print journal

Rubin, P. (2019). Fresh Eyes: Virtual reality's true innovation isn't technological. It's the ability to help us interact more freely with other humans. In: *WIRED* (Vol. 27, no. 05, pp. 36). San Francisco: Advance Magazine Publishers Inc.

Volkart, Y. (2018). Climate Games: Event statt Placeschritt. In: *Springerin* (no. 4, pp. 16-21). Vienna.

2.2 Electronic journal articles

Provide all the information you would for the print version and add the DOI. If there is no DOI, include the URL of the journal in the reference.

Last Name, First letter of First Name. (Year). Title article: subtitle. In: Last Name, First letter First Name. (Ed.). *Title of Journal* (Volume, page numbers pp.). Place: Publisher.

Haugh, M. (2013). Im/politeness, social practice and the participation order. In: *Journal of Pragmatics* (Vol. 58, pp. 52–72). doi:10.1016/j.pragma.2013.07.003.

3 Websites / Content from the Internet

3.1 Identifiable Author e.g. of a blog entry

Last Name, First Name. Year. „Title of article: subtitle“. Ed., Place. Retrieved from: Link. Last accessed: Date.

Cress, Ulrike. 2003. „Open Educational Resources — e-teaching.org“. Ed. Leibniz-Instituts für Wissensmedien, Tübingen. Retrieved from: <https://www.e-teaching.org/didaktik/recherche/oer>. Last accessed: 5. August 2019.

Narr, Kristin. 2014. „Wo und wie finde ich Open Educational Resources?“. Ed.: wb-web. Retrieved from: <https://wb-web.de/material/medien/Wo-und-wie-finde-ich-Open-Educational-Resources.html>. Last accessed: 5. August 2019.

3.2 Unknown Author

„Title of article: subtitle“. Ed., place. Retrieved from: Link. Last accessed: Date.

„Creating Commons“. o. J. Zürcher Hochschule der Künste, Zürich. Retrieved from: <http://creatingcommons.zhdk.ch/>. Last accessed 5. June 2019.

„OER Commons“. o. J. OER Commons. Retrieved from: <https://www.oercommons.org/>. Last accessed 5. June 2019.

4 Image and sound material (Media)

As soon as image and multimedia materials are used in a scientific context, they must be credited correctly.

Proper source references also make sense for own, i.e. self-produced, image and multimedia materials,

especially since this way subsequent use and referencing for future generations can be regulated.

In the context of an academy of design and art, we differentiate between our own and other people's pictorial

material.

4.1 Sources / external images

For example, works of art from collections. If copyright or license notices are included, they should be mentioned at the end of the source reference. For pictures from archives please refer to grey literature:

Documents from archives and collections.

4.1.1 Paintings

Last Name1, First Name1 of artist (Year). *Title of painting* (technique, mass). Place: collection; depicted in: URL or short reference of source.

Holbein, Hans t. J. (ca. 1520). *Zwei Schädel in einer Fensternische* (mixed media on lime wood, 33 x 25 x 0.5 cm). Basel: Kunstmuseum; depicted in: [http://sammlungonline.kunstmuseumbasel.ch/eMuseumPlus?service=direct/1/ResultListView/result.t1.collection_list.\\$TspTitleLink.link&sp=10&sp=Scollection&sp=SfieldValue&sp=1&sp=1&sp=3&sp=SdetailList&sp=0&sp=Sdetail&sp=0&sp=F&sp=T&sp=11](http://sammlungonline.kunstmuseumbasel.ch/eMuseumPlus?service=direct/1/ResultListView/result.t1.collection_list.$TspTitleLink.link&sp=10&sp=Scollection&sp=SfieldValue&sp=1&sp=1&sp=3&sp=SdetailList&sp=0&sp=Sdetail&sp=0&sp=F&sp=T&sp=11).

Burr, Tom (2005). *Spiraling (The Blood of a Poet) No. 3* (Collage, paper on canvas). Zürich: Migros Museum für Gegenwartskunst; depicted in: *ibid.* 2000, p. 148.ⁱ
The short reference of the source has to be given in full in the bibliography.

4.1.2 Sculpture / Installation

Last Name1, First Name1 of artist (Year). *Title of painting* (technique, mass). Place: collection; depicted in: URL or short reference of source.

Armleder, John M. (1987). *Untitled (FS) (Indian ink, acryl on canvas / Rickenbacker Bass guitar, 100x100 cm / 112x34,5 cm)*. Laufen: Collection Ricola; depicted in: Ricola Familienholding; Kurzmeyer 2016, p. 44.ⁱⁱ
The short reference of the source has to be given in full in the bibliography.

Chaimowicz, Marc Camille (2005). *Celebration? Realife Revisited* (Assemblage of different materials, size variable). Zürich: Migros Museum für Gegenwartskunst; depicted in: <https://migrosmuseum.ch/werke/2320>. **Photo: Stefan Altenburger. © the artist.**
The short reference of the source has to be given in full in the bibliography.

4.1.3 Performance art / Performance Practice

Last Name1, First Name1 of artist (Year). *Title of painting* (technique, mass). Place of performance (city): collection; depicted in: URL or short reference of source.

Mathis, Muda; Zwick, Sus (2009). *Zeit für eine zweite Biografie (Performance)*. Zürich: ZHdK; depicted in: Könz 2015, p. 96 – illustration 12.ⁱⁱⁱ
The short reference of the source has to be given in full in the bibliography.

Ferrer, Esther (2018). *What is a performance then? | Mais qu'est ce que c'est une performance? | En realidad ¿qué es una performance?* (Performance). Basel: Mediathek HGK FHNW; depicted in: https://hdl.handle.net/20.500.11806/qr/ade_Ferrer. CC-BY-PANCH. Photo: Markus Gössi; Video: Axel Topfer.

4.1.4 Found Material (Images)

Even if information on the title of the work, the creators, the date and context of creation is missing, especially for "found" materials, as much information as possible should be given. In some cases, you will find notes under the illustrations or in the text. Direct links to the images is also helpful for later identification of sources.

In case of resources from the internet: if no other information is available, the access date is equal to the accessing date. If, for example, a graffiti is found in public space that cannot be assigned, it can be rewritten if necessary.

Last Name1, First Name1 of artist (Year). *Title of image* (technique, mass). City: Place; depicted in: URL or short reference of source.

N. N. (2020). *Brot, Brotscheiben, Apfel, Frühstück, Backwaren,* (Photography); depicted: <https://www.piqsels.com/de/public-domain-photo-fysly>.

N. N. (2020). 2016. *Crazy Bird* (Graffiti). Berlin: Lange Strasse 17a, Innenhof. **Photo: Samanta Wunderlich.**

4.2 Diagrams

Last Name1, First Name1 of artist (Year). *Title of diagram* (technique, mass); depicted in: URL or short reference of source.

Pampel, Thorsten (2017). $y=5x+12$ (—) $undy=-9x+54$ (---) *mit dem Schnittpunkt [3; 27]* (Diagram); depicted in: *ibid.*, p. 68.^{iv}

User: Wofl (2005). *Zustandsraumdarstellung des Rössler-Attraktors* (Graphic). Online:
<https://de.wikipedia.org/w/index.php?title=R%C3%B6ssler-Attraktor&oldid=188078734>
(Accessed: February 26th, 2020, 16:01 UTC).

4.3 Documentation material

Last Name1, First Name1 of artist (Year). *Title of painting* (technique, mass). Place:
collection; depicted in: URL or short reference of source.

Müller, Hans (2017). *Experiment mit einem Besen: Agiles Verhalten 1*. Münchenstein: Freilager-Platz
1. Photo: Lisa Lustig.

4.4 Own Production

E.g. sketches, drafts, illustrations of own works - these sources can be described as above, whereby
at the end
of the information: photo/illustration: first name last name should be written. If the works are already in
a
collection or have been published, this can be referenced in the same way as visual material (see
above).

4.4.1 Photographs / Depictions / Schematic drawings / Drafts

Last Name, First Name (Year). *Title of Work/Depiction* (technique, mass).

Pelekhai, Dariia (2019). *Basler Herbstmessen 2019-2021* (poster, 84,1 x 119 cm).

Alaca, Ozan (2008). *Design for Sustainability* (collection of materials). Together with Sebastian Bissig,
Sylvia Gass, Karin Heinrich, Jessica Mantel, Sergio Pellegrini, Christian Riedwyl, Jan
Sauter, Martin Siegrist, Severine Tissu, Christine Urech und Daniel Wehrli. Photo: Sergio
Pellegrini.

Testperson, Alexa (2015). *Skizze für eine bessere Welt. VII.* (Indian ink on paper, 24x15 cm).

5 Film / Video

For time-based media such as audio works, video or film, it is useful to specify the moment (time
code) at
which the quoted sequence is located.

5.1 Film

Last Name1, First Name1; Last Name2, First Name2 (Year). *Title of Film/Piece* (if
applicable format, duration. Place: collection; depicted in: URL or short reference of
source. (hh:mm:ss)

Ruttman, Walther (1921). *Opus I.* (16mm b/w-film, colorized). München: Neue Kinematographische
Gesellschaft; depicted in: Bilstein; Winzen 2005, p. 32.^v

Veiel, Andres (2017). *Beuys* (DVD, color, 107 min). Cham: Impuls.

5.2 Video

Last Name1, First Name1; Last Name2, First Name2 (Year). *Title of Film/Piece* (format, if applicable aspect ratio, duration). Place: collection; depicted in: URL or short reference of source. (hh:mm:ss)

Lutz, Andres; Guggisberg, Anders (2012). *Höhlenforscher* (b/w-video, 16:9, 7:35 min). Aarau: Aargauer Kunsthaus. Retrieved from: [http://sammlung-online.aargauerkunsthaus.ch/eMP/eMuseumPlus?service=direct/1/ResultLightboxView/result.t1.collection_lightbox.\\$TspTitleImageLink.link&sp=10&sp=Scollection&sp=SfieldValue&sp=0&sp=0&sp=2&sp=Slightbox_3x4&sp=0&sp=Sdetail&sp=0&sp=F&sp=T&sp=6](http://sammlung-online.aargauerkunsthaus.ch/eMP/eMuseumPlus?service=direct/1/ResultLightboxView/result.t1.collection_lightbox.$TspTitleImageLink.link&sp=10&sp=Scollection&sp=SfieldValue&sp=0&sp=0&sp=2&sp=Slightbox_3x4&sp=0&sp=Sdetail&sp=0&sp=F&sp=T&sp=6). © ProLitteris, Zürich

Breitz, Candice (2020). *Love Story* (video, 16:9, 7:39 min). Online: <https://www.candicebreitz.net/>. Screenshot: 5:17min.

6 Grey Literature

6.1 Interviews

Published interviews are referenced like essays or monographs, whereby the interview constellation (interviewer / interviewee) should be described in the introductory text. The following template refers to self-made interviews that have not yet been published and are therefore considered grey. If the course of the conversation is published in the appendix, the final text version should be approved by the interviewee. In addition, we then recommend to treat the text as a separate appendix and give line numbers. If only loose elements from the conversation are used, a reference to the exact time (time code e.g. 15:23 min), when the statement was made, is important.

First Name Last Name (of the interviewee), personal communication, Place: Date (time).

Roman Signer, persönliche Kommunikation. Basel: 20.02.2020.

David Fischli, Peter Weiss, persönliche Kommunikation. Zürich: 12.08.2001.

6.2 Documents from Archives, Collections

Last Name, First Name (Year). Title of document (technique, mass). Place: Archive. Inventory number. Online: URL or short reference of source.

N., N. (18.th century). *BILD Visch. A 5 Rheinansicht, Grossbasler Uferseite,*

Terrassengärten des Ramsteiner- und Hohenfristenhofes, Münster, Pfalz, Kreuzgang, Häuserpartie am Rhein bis St. Johantor, Mittlere Brücke, kl. Teil der Kleinbasler Uferpartie (Guckkastenbild, A5). Basel: Staatsarchiv Basel-Stadt. Invent. no.: 1761. Online: <https://query.staatsarchiv.bs.ch/query/bild.aspx?VEID=554957&DEID=10>.

ⁱ Migros Museum für Gegenwartskunst; Munder, Heike (Ed.). (2008). *Sammlung = Collection: Migros Museum für Gegenwartskunst Zürich: 1978-2008*. Zürich: JRP/ Ringier.

ⁱⁱ Ricola Familienholding; Kurzmeyer, Roland (2016). *Sammlung Ricola*. Laufen: Sammlung Ricola.

ⁱⁱⁱ Könz, Alexandra (2015). *Die Macht des Erzählens: narrative Strategien in zeitgenössischer Schweizer Performancekunst: Andrea Saemann, Muda Mathis und Sus Zwick, Yan Duyvendak*. Zürich: Chronos Verlag.

^{iv} Pampel, Thorsten (2017). *Arbeitsbuch Mathematik für Wirtschaftswissenschaftler*. Berlin, Heidelberg: Springer. Online: <https://link.springer.com/book/10.1007%2F978-3-662-48252-0>.

^v Bilstein, Johannes; Winzen, Matthias (2005). Film. *Ist und Als-ob in der Kunst*. Nürnberg: Verlag für Moderne Kunst.