

Source Citation in A&S Faire Documentation: Respecting the Intellectual Property of Others

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What's source citation?

Source citation is the formalized presentation of materials you quoted, paraphrased, or otherwise used the ideas of others to enhance your theories or research for your project and documentation.

Why is it important to cite my sources?

It's important to cite your sources so that others can easily find the materials you used in your research. Some materials are not readily available (like an email exchange between yourself and a particular scholar), but they were significant to your research, so they should be included as cited material or a consulted source. US copyright law also indicates one must credit their sources.

When do I cite my sources?

Whenever you use material from a resource in your documentation, you need to cite (or 'credit') that source. If you are not using your own words but the words of others, then you need to cite/credit that source. If you are using commonly known or readily available facts, proverbs and other familiar expressions, you can do so without quotations or attributions unless the wording is directly taken from another source. Here are a few examples of things you can use without any type of citation:

On April 14, 1865, a few days after Lee's surrender, Lincoln was assassinated.
No one can convince the young that practice makes perfect.
If reading maketh a full man, Henry is half-empty.

How do I cite my sources? Do different kinds of sources need different types of citations?

As a general rule, when you use the exact words of someone else, the text appears within quotes, and depending on the kind of source consulted, different information is needed in order for others to locate what you used. Refer to the Citation Quick Guide for more.

In most cases, bibliographic citations are provided in notes, preferably supplemented by a bibliography. The notes, whether footnotes or endnotes, are usually numbered and correspond to superscripted note reference numbers in the text; in electronic works, notes and note numbers are usually hyperlinked. If the bibliography includes all works cited in the notes, the notes need not duplicate the source information in full because readers can consult the bibliography for publication details and other information. In works with no bibliography or only a selected list, full details must be given in a note at first mention of any work cited; subsequent citations need only include a short form. Here are some examples:

Full citation in a note:

1. Newton N. Minow and Craig L. LaMay, *Inside the Presidential Debates: Their Improbable Past and Promising Future* (Chicago: University of Chicago Press, 2008), 24–25.

Shortened citation in a note:

8. Minow and LaMay, *Presidential Debates*, 138.

Entry in a bibliography:

Minow, Newton N., and Craig L. LaMay. *Inside the Presidential Debates: Their Improbable Past and Promising Future*. Chicago: University of Chicago Press, 2008.

Note citations are styled much like running text, with authors' names in normal order and the elements separated by commas or parentheses. In bibliographies, where entries are listed alphabetically, the name of the first author is inverted, and the main elements are separated by periods. (See also the Citation Quick Guide)

What's a footnote?

A footnote is a citation of a quoted source that appears at the bottom of the same page as the quoted source. Footnotes are used when the notes are closely integrated into the text and make interesting reading, or if immediate knowledge of the sources is essential to readers. A&S faire judges need the immediate knowledge of your sources.

What's an endnote?

An endnote is a citation of a quoted source that appears at the conclusion of your documentation. If you decide to turn A&S faire documentation into a publishable article, you may decide to shift footnotes to endnotes, so the flow of your article is maintained and not interrupted by individual note citations.

Who is 'ibid'?

Ibid is an abbreviation from the word *ibidum*, “in the same place”. It usually refers to a single work cited in the note immediately preceding, and cannot be used if the preceding note contains more than one citation. It takes the place of restating the name(s) of the author(s) or editor(s), the title of the work, and as much of the succeeding material that is identical. If the entire reference, including page numbers or other particulars, is identical, then the word *ibid.* alone is used (see note 7 below). If the pages are different, use *ibid.* and then the appropriate pages (see note 6, 8, 10, and 11)

5. Farmwinkle, *Humor of the Midwest*, 241.
6. *Ibid.*, 258–59. (same author and title, different page)
7. *Ibid.* (same author, title, and page)
8. *Ibid.*, 333–34.
9. Losh, *Diaries and Correspondence*, 1:150.

10. Ibid., 2:35–36.

11. Ibid., 2:37–40.

What's a bibliography?

A bibliography is a complete list of all the sources you consulted. Basic elements of a bibliographic entry include: author, title, place of publication, name of publisher, and date of publication. ISBN, while helpful, is not required. Bibliographies can be 'annotated', meaning that in addition to the complete bibliographic citation, you can add brief commentary about the source. If it's weak in X area, you can say that in your annotation. If it's the greatest source you've ever consulted, you can say that too, and say why. Bibliographies present your consulted sources in alphabetical order by the author's last name. See the Citation Quick Guide or *The Chicago Manual of Style*, Chapter 14 on Bibliographies for specifics.

What is a reading list?

A reading list is not the same as a bibliography. A reading list can be made up of other materials you read, but did not directly use in your documentation.

Can you give me an example of a citation?

Here is a basic one, where the author has lifted the words of others and included it into their own work (note the lifted material appears within quotation marks):

Few ideas spring up on their own, and the act of assimilating the words of others is central to modern scholarship. In the words of Jacques Barzun and Henry F. Graff, "Quoting other writers and citing the places where their words are to be found are by now such common practices that it is pardonable to look upon the habit as natural, not to say instinctive. It is of course nothing of the kind, but a very sophisticated act, peculiar to a civilization that uses printed books, believes in evidence, and makes a point of assigning credit or blame in a detailed, verifiable way."¹ The observation holds true in a world where more and more ideas are created, published, shared, and archived electronically.

1. *The Modern Researcher*, 5th ed. (Boston: Houghton Mifflin, 1992), 273.

You can see how quoted material was integrated into the above paragraph. The digit at the end of the material within quotations is the sign of a footnote or endnote. Footnotes and endnotes are numbered consecutively in your document. In longer documents or books, footnotes and endnotes may be consecutively numbered within chapters, and begin again at 1 in each subsequent chapter. For A&S documentation purposes, sequential numbering through the entire document should be sufficient. As mentioned earlier, footnotes give the citation at the bottom of the page on which the cited material appears, and this is the case in the above example. Refer to the Citation Quick Guide for specific examples.

What about copyright? Do I need to obtain permission to use visual or other copyrighted materials from books or websites in my A&S faire documentation?

No. Project research, in the form of A&S faire documentation, is never intended for distribution or publication in that format. Its sole purpose is to be viewed by a limited number of judges, who need to see any relevant visual materials that show justification for your project. For example, it is acceptable to include images of clothing (real or from paintings) in a museum's collection to show how closely your project mirrored an authentic resource. (This is solely my opinion as Kingdom Chronicler, and applies only in the very narrow confines of A&S faire competitions or similar SCA arts and sciences competitions or exhibitions, where one must show proof of similarity between authentic artifacts and a specific SCA project.)

For the full scoop on copyright, see the following url: <http://www.copyright.gov/>

Taking Your Faire Documentation to a Wider Audience

What about "Fair Use"? Do I need to obtain permission to use visual or other copyrighted materials in my SCA class handouts?

I would say a very cautious "no, BUT..." This is still a gray area in modern US copyright law, but since you are still using this as an educational tool, it *may* be that you are not in violation of copyright laws. "Fair Use" allows for the use of copyrighted materials without obtaining permission, for non-profit, educational institutions, such as high schools, colleges, and universities, although this is still being challenged in the courts. The SCA does not fall under "Fair Use" because it is not a non-profit, educational *institution*, it is a non-profit, educational *organization*, and that is different in the eye of the law. So, whenever possible, do your best to obtain permission to use any copyrighted material in class handouts. Special note: material found on the Internet is *not* free for use, unless the site very specifically spells it out. Do not assume anything on the Internet is copyright-free. Many websites will include publication guidelines somewhere on the main page or in the menu choices.

What if I want to publish my documentation?

If you decide to publish your A&S faire documentation or class presentation, in any capacity within or outside the SCA, in print or non-print/electronic media, then you should obtain and retain copies of all permissions granted for your use of copyrighted material, or remove all copyrighted images from your work and/or change how you present your material in reference to those sources. This will include publishing your research on your own website, on your group's SCA website, and in any SCA-related newsletter (print or electronic).

You almost always have the option of contacting the copyright holder of the image (for museums, in most cases, they own the copyright and/or dictate how images are to be used) to ask for permission. The British Museum, for example, allows you to right-click on many images and this initiates an email to them and yourself which will give you

permission to use X image. The British Museum and other resources will indicate how you are to credit them in your article.

Sometimes you can use copyrighted material, but not in all the ways you want. You may be able to use it in a print resource, for example, but not on a website. Watch carefully for any restrictions a source puts on your use.

If you get permission to use an image in your article, fantastic! If you don't, there are ways to work around it. If the copyrighted image came from a book, you can give the citation for the book, including the page and plate number and caption/title. If the image came from a website, you can give the url and name of the website, and the name of the image. Many museum websites give specific accession numbers for images of paintings and items in their collections, and this is what you would use in your publishable material. Urls can change over time, but museum accession numbers will not, so that is the more reliable citation form to use.

If you run into a dead end, feel free to ask me for assistance.

How do I ask for permission?

Give yourself a lot of lead time! Locating info on whom to contact and waiting for the response may take weeks or months. Plan early.

Email is preferable to a phone call, since you can print and retain copies of your communications, which you should keep with the drafts of your article. If anyone should ever question your use of copyrighted material, you can show them you indeed obtained permission and you are using the material the way the copyright holder has specified.

When you email for permissions, sound and appear professional. Avoid cutesy fonts and 'stationery', and you might consider establishing a free email account (yahoo, hotmail, gmail) to handle just this type of correspondence. This email address should also give a professional appearance: Meadguzzler@yahoo.com does not qualify, but something like Jane.DoeSCA@yahoo.com sounds more credible to someone who may not be familiar with the SCA.

Be succinct. Explain briefly who you are, what you are doing, and how you want to use the material. You cannot offer any kind of financial compensation, but you may offer to send a copy or two of your article when it is finished. If it's electronic, offer to send the url when the site goes live (and don't forget to send the url).

Follow all instructions for use and giving credit to-the-letter, as specified by the copyright holder. Doing this shows your good faith and helps build a relationship that may benefit you again in the future. Thank the responder sincerely for the permission to use the source.

A sample letter requesting permission appears at the end of this article.

Conclusion

This all may sound overwhelming. It is a lot to absorb, but once you've grasped the basic principles of knowing what to cite, when to cite, and how to cite, it's not as difficult as it may seem. Help is always available, from your local chronicler, regional chronicler, or Kingdom chronicler. You can also consult with your local reference librarian, let them know you are using the *Chicago Manual of Style*, and they can help you from there.

Author notes

The 'questions' posed for discussion are mine. The responses are adapted from material in Chapter 14 of *The Chicago Manual of Style*, 16th ed., Chicago, University of Chicago Press, ©2010. Used by permission.

Sample Letter Asking Permission to Use a Copyrighted Resource

This is an actual letter I composed November 11, 2010 requesting permission to use material from a copyrighted newsletter on copyright and media law. I've added some notes in Bold to show you points from the earlier section on how to obtain permission.

Hello!

Identify self. I am Judith Kirk, I am the Publications Director of a regional chapter of a non-profit, educational organization. I represent the Midwestern chapter.

Give a little background. Emphasizing the non-profit, educational nature of the SCA is key. I am a member of the Society for Creative Anachronism, Inc. (SCA), a registered 501(c)(3) non-profit, educational organization dedicated to the re-creation of life in pre-seventeenth century Europe. Specifically, I am the Chronicler for the Middle Kingdom, one of nineteen Kingdoms within the SCA.

Why I am writing and what I want to use. I am interested in publishing a letter from the Copyright & New Media Law Newsletter, which I receive at my place of employment, University Libraries at Western Michigan University in Kalamazoo, Michigan. This letter is from volume 14 (2010), issue 3, page 12, the letter regarding recipes:

"Question: Is it legal to use someone else's recipe and publish it in a book or blog if you credit the author of the recipe?" and its accompanying response.

Justification. Part of my job is to educate the membership in the Midwest about the significance of and need to respect intellectual property rights, and we often refer to medieval recipes in our research and print/non-print educational resources. This question and answer are perfect for what I am attempting to teach.

How I want to use the source and scope of influence. I would want to publish this question and answer in my kingdom's monthly publication, *The Pale*. *The Pale* has a circulation of approximately 2000, mainly in the Midwest, but a copy

of *The Pale* goes to every Kingdom Chronicler/Regional Publications Manager as well. We have Kingdoms in Canada, Europe, and Australia, with satellite groups in other nations as well.

More on specific use, and what I can offer in return. I would like to run this one time. If you are willing, I would also like to include this question and answer on my Kingdom Chronicler page, along with my current material about plagiarism. I cannot offer any financial recompense, but I am very willing to credit your publication in any way you specify. I can also send you a copy of the issue in which the question and answer appears.

“Street Creds” To find out more about the Society for Creative Anachronism, this is the url for our corporate website: <http://www.sca.org>

To find out more about the Middle Kingdom, this is the url for our Kingdom page: <http://www.midrealm.org>, and for my particular Kingdom Chronicler page: <http://www.midrealm.org/chronicler/>

Include the SCA Publication Release Form for convenience. In anticipation of a positive response, I am including the Society's Publication Release Form. I am providing the fillable pdf version, which requires an electronic signature, and a regular pdf, to print, fill out, and return, in case your rules require a physical signature in ink. I am providing my contact information if you need to mail a hard copy; otherwise, the fillable pdf attached to an email to this address will also suffice.

Please let me know if there are any questions I can address, and I look forward to hearing from you soon. Thank you for the consideration of my request,

Judith Kirk
known in the Society as Mistress Siobhan O'Neill
Middle Kingdom Chronicler
(remainder of contact info)

(By the way, I was granted permission exactly as I requested. The answer to the question I wanted to use is: A recipe may be protected by copyright if it is more than simply a list of ingredients. The list of ingredients is not protected, but the words used to express the ideas/how to put it together could be. You cannot copy the recipe as is, even if you credit the author, but you could create a similar recipe using your own words)