

# Middle Kingdom Chroniclers' Handbook



## Middle Kingdom Chroniclers' Policies

January 2014

## Table of Contents

Introduction.....	3
About This Handbook.....	3
Administration of the Office.....	3
Becoming a Chronicler.....	3
Training and Warrants.....	4
Being a Chronicler.....	4
Permissions, Releases and Other Legalities.....	5
Fair Use.....	7
Obtaining Content.....	9
Example Publication.....	10

Middle Kingdom Chronicler's Policies January 2014

Last revision: December 2013 © Copyright 2013 – The Middle Kingdom of The Society for Creative Anachronism, Inc. All Rights Reserved. Members of the Society for Creative Anachronism, Inc. may photocopy this work in whole or in part for SCA use provided copyright credit is given and no changes are made to the text. The contents of this document will be posted at <http://www.midrealm.org> and further reproduction on other Internet sites is expressly forbidden.

## Introduction

Many times I have been asked the question, “What is the point of a paper newsletter in this age of the Internet and Social Media?” The Web is a dynamic place, ever changing and all about the “now”. The title chronicler was chosen deliberately for the reason that we are recording precise snapshots in time of what the SCA is. We, as chroniclers, are the keepers of the history of the Middle Kingdom and the SCA. It is our privilege to put parts of this history in a permanent form.

To that end, I hope to provide some tools of the trade to help make the job of chronicler easier. Once, long ago, I was a reporter for the college newspaper and the one thing that we were told to do is “find the story”. Not *invent* the story but *find* it. Be tenacious in seeking out things that were of interest to the readers and present it in a clear, concise manner. Much of that same mentality applies to what we do as chroniclers. Go out and find the story. Find the artisans for their work. Find the people making things happen at events and record their experience.

Several individuals helped make this handbook possible and I am indebted to them. Their Excellencies Countess Alys Katharine, O.L., O.P., Mistress Siobhan O'Neil, O.L., O.P., and Baroness Katerina Peregrine, served as proof-readers and helped shape what you have before you. To all of you, my thanks.

The stories are out there.

Go get them!

THL Rijckaert vanUtrecht

Middle Kingdom Chronicler, 2013

## About This Handbook

This handbook is a complement to the Society Chronicler's Handbook and delineates the policies and procedures specific to the Middle Kingdom. You should read the Society handbook before reading this handbook in order for a complete picture of what being a chronicler in the Middle Kingdom entails.

## Administration of the Office

### *Becoming a Chronicler*

Becoming a chronicler of the Middle Kingdom is just like taking on any other office. At the local level, it's a matter of following your local group's policies for officer change-over and then submitting a change of officer form, and sending it on to your superior, the Kingdom Chronicler, and your group's seneschal. For canton, barony and shire chroniclers, this means sending it to your regional chronicler. Keep a copy for your records as well. Go to [http://www.midrealm.org/chronicler/Change\\_of\\_Office\\_Blank\\_Active.pdf](http://www.midrealm.org/chronicler/Change_of_Office_Blank_Active.pdf) for the fillable change of officer form.

Notice no mention has been made regarding skills in desktop publishing, journalism, or graphic design. This is intentional as these are **not** required skills to be a chronicler. They are great skills to have and will add to the richness of the publication, but a group newsletter can be done in a modern word processor with more than adequate results. Do not feel like you can't become a chronicler if you don't have experience with publication software.

## ***Training and Warrants***

Unlike many other offices, a warrant is necessary for your publications to be considered official publications of your group. A warrant confers upon the chronicler all the rights and responsibilities of the office. To become warranted in the Middle Kingdom, a chronicler must have done the following:

1. File the change of officer form with the Kingdom Chronicler.
2. Participated in a training class held by the Kingdom Chronicler or designated deputy.
3. Publish on a regular basis.

Upon completion of the above, the Kingdom Chronicler will submit a warrant to the Crown for Their signature and then a roster of currently warranted chroniclers will be made available.

Training is necessary so that the Kingdom Chronicler is satisfied that the trainee is aware of the following:

- legalities such as, but not necessarily limited to, copyright and “Fair Use”
- how to use the permission forms, reporting requirements
- use of images in publications.

The training usually lasts about an hour long and can be conducted at the mutual convenience of the Kingdom Chronicler and trainee. Frequently, the training will be offered by the Regional deputy as long as the Kingdom Chronicler is made aware of who was being trained. The training has been offered at Pennsic in the past, so check with Kingdom Chronicler for times and places the training is available.

## ***Being a Chronicler***

There are two things that are required of a chronicler: reporting and publishing. Reporting is important as it keeps the Regional and Kingdom chroniclers updated with contact information and issues with the office. All chroniclers are now required to submit a report on a quarterly basis. The Kingdom website has an on-line report form ([http://www.midrealm.org/chronicler/Chron\\_local\\_report.php](http://www.midrealm.org/chronicler/Chron_local_report.php)) to make the process relatively quick and painless. Submitting a report electronically automatically sends a copy to the Regional Deputy Chronicler and the Kingdom Chronicler via email. It's not required that the form be used; just submit the same information (SCA and modern name, membership number and expiration date, address, phone number, email address, group name, newsletter name, and the contact information for the group's exchequer if the group funds publication). Reports are due on the following schedule:

<b>Group Level</b>	<b>Reporting date(s)</b>	<b>Reports sent to</b>
Cantons, Shires, Baronies	January 1 (Domesday) April 1 July 1 October 1	Kingdom Chronicler Regional Chronicler Group Seneschal Baronial Chronicler (Cantons only)
Regions/Principalities	January 15 April 15 July 15 October 15	Kingdom Chronicler Regional/Principality Seneschal

Publications are the heart and soul of the Office of Chronicler and can either be electronically published or as a hard copy. If chroniclers decides to publish electronically for free, they must make a hard copy available to any that ask for it. Details of the requirements for electronically publishing a newsletter can be found in the Society Chronicler's Handbook and will not be repeated here. Copies of newsletters should be sent based on the following table:

<b>Group Level</b>	<b>Required Copies</b>	<b>Optional Copies To</b>
Cantons, Shires	Regional Chronicler Kingdom Chronicler Group Seneschal Baronial Chronicler (Cantons only)	Crown Tanists
Baronies	Regional Chronicler Kingdom Chronicler Baronial Seneschal Society Archivist	Crown Tanists
Region/Principality	Kingdom Chronicler Regional/Principality Seneschal Society Archivist	Crown Tanists

While not required, it is recommended that chroniclers send copies to Their Majesties and Their Highnesses. It allows Them a view into parts of the Kingdom that they may not be able to visit. Secondly, it is recommended that hard copies be made available for newcomers to the Society or those that might wander by a demo or practice and show interest. While handing these people a business card with a website on it works, there is something about having the more substantial form of a newsletter to hand out that makes an impression. It helps connect your group to the new person in ways that a business card with a naked URL cannot.

## **Permissions, Releases and Other Legalities**

Obtaining releases for content (artwork and text) used in Midrealm communications keeps us all on the right side of the law. With the rising awareness of intellectual property rights, rights for artisans and other creative persons, chroniclers must be scrupulously aware of the requirements for printing original content, re-printing original content, printing art, copy or illustrations that may, in whole or in part, be owned by individuals, museums, academic institutions and others. It is vital that all processes for obtaining permissions be followed by chroniclers at all levels.

Leaving the kingdom and Society open to charges of liability in handling of content is unacceptable. If permissions cannot be obtained for a particular piece of content, then do NOT, under any circumstances, use that material.

Release forms can be found on the Chronicler's page on midrealm.org at <http://midrealm.org/chronicler> under the "Forms" section. In a nutshell, there are three kinds of release: Creative, Model and Photographer.

The "Creative" release is for all of your articles, poems, original artwork that is not a photograph, and the like. The "Model" release and the Photographer release go hand in hand. Model release is for the subject of a photograph, and the Photographer release is for the taker (or owner) of the photograph.

Follow these guidelines on when you must obtain releases for your content, be it articles, artwork, or photographs.

1. Release for first appearance original content:
  - a) All original content used in any publication must have permission of the artist or writer who created the material.
  - b) The chronicler must keep these hard copy permission forms on file. Only the hard copy is acceptable as final proof of permission. The actual form, with a written signature of the artist, must be retained or the fillable pdf forms. Scanned copies are not acceptable as final proof of permission.
  - c) First publication:
    - Content created by group member must be accompanied by a release from the author or artist to be published in the group newsletter or put on the group website.
    - If the content is to first appear in the barony newsletter, or principality newsletter, it must be accompanied by a release from the author or artist.
    - If the content is to first appear on the barony or principality website, it must be accompanied by a release from the author or artist.
    - Content that is to first appear in *The Pale*, the newsletter of the Midrealm, or Artes Draconis, the arts and sciences journal of the Midrealm, must be accompanied by a release from the creator of the work.
  - d) If a re-publication in a baronial, regional or kingdom publication or website happens, the content must be accompanied by a release for that re-publication, and the specification of “re-publication from (first appearance publication, date and location)” must be made.
  - e) If a publication will appear on or be archived on a website, permission to release the content to the Internet must be specified in the release. Meaning, if you are electronically publishing your newsletters, and the artists don't give you permission to publish their work online, YOU CANNOT USE IT ONLINE!
  - f) Every chronicler at group, baronial, principality or kingdom level is responsible for obtaining permission to print first-appearance original content.
  - g) Every chronicler at group, baronial, principality or kingdom level is responsible for obtaining permission to re-print content that first appeared in another Midrealm newsletter or website.
  - h) Model releases need to be obtained when a person is easily identifiable in a photograph and it is not clear they are in a “public place” (i.e., on the list field at an event, sitting in court), or the subject is a minor. Err on the side of caution and get the release from individuals if you want to use a photograph they are in. Be VERY careful in using any photographs that include minors. You MUST have a model release for any minors, and that release **must** be signed by the minor's parent or guardian. No exceptions.
  - i) Photographer releases must be obtained for any photograph to be used either in a newsletter or on a website.
  - j) Clip art and other “free” artwork needs to have the terms of use retained in the files of the chronicler for the publications in which the artwork is used. Contributions that use clip art must include the terms of use when submitting content for publication. Note, too, that some sources of free clip art allow free use only in print/hard copy resources and may have different permissions for on-line use (which can include both on-line newsletters and group web pages). An example of a restriction might allow use in hard copy, but if the image would appear in an on-line newsletter, a URL to the original source of the image needs to be substituted. See the section below on “Fair Use” for further explanations of what can and cannot be used.

If this process is not followed, censure up to and including membership revocation from the Society is possible. If you are not willing to “bet the farm”, which is EXACTLY what you are doing by failing to follow these procedures, DON'T PUBLISH ANYTHING YOU DON'T HAVE THE RIGHT TO PUBLISH! Being party to a lawsuit is NOT fun. When in doubt, DON'T!

Now that we have your attention, it is also NOT the responsibility of the chronicler to obtain the permission and release for images used in articles contributed to the newsletter. That responsibility lies with the author of the original work. Do not feel obligated to chase down or contact anyone to obtain permission to publish. But if the original author cannot produce the appropriate permissions/paperwork, do not use their work.

## Fair Use

“Fair Use” of copyrighted material is one of the most controversial issues we deal with in academia and the SCA. It is also one of the most misunderstood parts of copyright law. Here is what chroniclers need to know about “Fair Use” when it comes to publications. The legal definition of Fair Use is this:

### **107 . Limitations on exclusive rights: Fair use**

*Notwithstanding the provisions of [sections 106](#) and [106A](#), the fair use of a copyrighted work, including such use by reproduction in copies or phonorecords or by any other means specified by that section, for purposes such as criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship, or research, is not an infringement of copyright. In determining whether the use made of a work in any particular case is a fair use the factors to be considered shall include—*

*(1) the purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes;*

*(2) the nature of the copyrighted work;*

*(3) the amount and substantiality of the portion used in relation to the copyrighted work as a whole; and*

*(4) the effect of the use upon the potential market for or value of the copyrighted work.*

*The fact that a work is unpublished shall not itself bar a finding of fair use if such finding is made upon consideration of all the above factors.*

That's it! That is all that is legally defined regarding Fair Use in the U.S. Copyright Law (Title 17 of the *United States Code*). It should be clear where much of the misconception about Fair Use stems. That said, just because there is some leeway to the code doesn't mean there is much room for error when dealing with matters of infringement.

The first section lists quite a few specific cases where Fair Use might apply. You can reproduce a work for things such as teaching, scholarship, and research. Many people stop right there and say, “See, I'm doing research and publishing my research as an article. I'm covered.” Well, maybe not. This is the biggest pitfall that people in the SCA fall into when dealing with copyrighted materials. The person considering using copyrighted materials must address the four bullet points of the code, because that is what the courts will be doing when they decide your case.

### **What is the purpose of the usage of the copyrighted item?**

In the SCA we're looking to learn and teach what we've learned. This weighs in our favor when answering this question. However, just because the SCA is a non-profit organization, doesn't mean that

things that happen aren't commercial in nature. If you charge a class fee for making the copies, that weighs against you. If your group charges a subscription fee for your newsletter, that weighs against you. So, not quite so cut-and-dried any more, is it? Read on.

### **What is the nature of the copyrighted work?**

This question is designed to look at the creativity that the person who made the work put into creating the work. A textbook full of facts and figures that could be gleaned from other sources gets more latitude when considering Fair Use than an original work of art, music, or poetry.

### **How much of the copyrighted work do you intend to use?**

This is probably the most abused part of Fair Use. Copying an image wholesale, for example, is out of bounds, but if you use part of it where is the line drawn? It really depends on how much of the work you need to get your point across, AND NO MORE! So, your class on 14<sup>th</sup>-century gilding techniques can't use a picture of a whole page. A portion just focusing on the gilding of the illuminated initial might be okay.

### **What is the effect on the market for a copyrighted work?**

This is probably the least understood aspect of Fair Use, especially in the SCA. Many people think that since they aren't making money on an item, there is no market impact. Well, the courts consider much more than that. The courts also consider if there are any potential negative impacts upon the copyright holder. So, if a museum puts images up on its website for people to use, and sells those images out of its store in a catalog or other means, charges admission to the museum to see the original, or has some other economic income that they can demonstrate was diminished in any way by the use of the item, they can claim a negative market impact from the item's use. It doesn't matter that YOU didn't make money; they claim they didn't either and therefore you are violating Fair Use.

The biggest misconception about Fair Use is that, since we're an educational organization, copyright doesn't apply to anything we do and we can make use of anything we like. That's a lovely theory, but it will get you and the SCA dragged into court eventually.

The SCA is an educational organization and there are accommodations for using copyrighted material in the educational context we operate. However, that doesn't give someone *carte blanche* rights to other's copyrighted material. Another misconception is that imagery found on the Internet is copyright-free and therefore okay to use. This is simply not the case. The owner of the image, just like any other photographer, retains the rights to their images. Unless you can PROVE it is copyright-free (i.e., clip-art from Dover), don't assume anything about its copyright status.

The last gray area concerning "Fair Use" involves images of extant pieces. Many claim "there is no copyright on these things so it should be fair to use," especially when they take the picture themselves. There is case law (*Bridgeman Art Library v. Corel Corp.*) that suggests this could be true. That, however, has not stopped museums from filing suit when images of items in their collection are used without permission. The policy of this office is to not allow the use of images from museum sites or items in a museum without the contributor first obtaining permission from the institution and getting the institution's release to use it. Defending against a lawsuit is expensive and a really unpleasant experience.

Some may feel what we are doing in the SCA is not 'big enough' to be noticed. This is incorrect; copyright infringements have been noted in past SCA publications resulting in Cease and Desist legal papers being filed to prevent unauthorized use. Chroniclers should not assume anything about permissions and releases under any circumstances. When in doubt, do not use.

## **Obtaining Content**

### **Some ideas to flesh out your newsletters**

One complaint of chroniclers time and time again is “I just can't get people to send me articles.” Most chroniclers make a general call for articles and then wonder at the dearth of responses that roll into the in-box. One thing that is taught to news reporters is this: “The story is out there. Go find it.” When you start approaching the office of chronicler as a “reporter” rather than just an “editor”, more articles start to appear. Eventually, you build a list of contacts on where to go find content, much like a reporter cultivates sources for their news stories. You don't need to be Woodward and Bernstein, but if you make a habit of actively searching for content, eventually content will find you when you least expect it.

To that end, here are a few ideas for cultivating contacts for your newsletters.

### **The Laurels in Your Area**

As the Peerage that is tasked with expanding our knowledge of all things Arts and Sciences, the Laurels have a wide knowledge of “who is doing what” be it their own apprentices and students, or just who is doing something cool that you can go contact for articles. Ask them if their students are working on something that might be worthy of publication and then work with the student to get an article written.

### **Class Instructors**

While most class handouts are not really ready for publication, they certainly are a source of content if prompted to flesh them out. Since they are already teaching, they have put in the thought and effort in researching the topic for presentation. Often, these types of classes turn into “How To” articles with added photographs and supporting research.

### **A&S Faire Participants**

Faire documentation is usually very close to being ready to be an article. In the spring, find out who is entering your region's A&S Faires. In the fall, ask who entered the Craftspersons' Fair. With a little bit of work, these two events provide you with a fount of content. The big warning with Faire documentation is that you should be wary of images used in their documentation. See the section discussing Fair Use earlier in this handbook for a greater exploration of the topic, but suffice it to say that images used to document a project should be closely examined to make sure it's okay to use in your newsletter, and in what form (hard copy or on-line; image or URL to the image).

### **Photographers**

People are taking all kinds of wonderful pictures at events. Seek out these people to see if they would be willing to provide pictures they have taken of your local events for inclusion in the newsletter. This is a great way of documenting our history as the SCA. Train your 'photo crew' in the use of the model releases, so they can be prepared to take photos anywhere, anytime, with the right forms on hand.

### **Event Stewards**

Very often, event stewards (autocrats) will send out lengthy “thank you” missives after an event. This is our history as well, believe it or not. Right now, in *The Pale*, court reports concerning awards given out are an example of this. With the addition of tournament winners, activity results, and all the other great stuff that happens at our events, you have the makings of an article. Touch base with the event steward, marshals, and activity coordinators to get the details of what happened. In the early days of sci-fi conventions, the newsletters were often filled with a synopsis of what went on at the event and it was used as a keeping the community who could not make the convention connected with the group.

### **Bards/Artists**

Bards, by nature, are a talkative bunch. Ask your bards for a bit of poetry or a song they are working on

or story they like to tell. Get it written down (if they don't already have it in physical form) and add some culture to your newsletter. Similarly, the artists and illuminators who produce works of art are a source of cover art. Ask your local scribes/artists if they would like to create a cover for you. Use caution though with artists, as there are significant amounts of time needed to produce good works. Don't go to that well too often or it will run dry. As always, make sure you have releases to print the work.

### **Be the Reporter**

Interviewing interesting people is a great way to record the history of the SCA. Seek out the folks who have been in the Society for a while and ask them questions about what they have done in the past, how things have changed since they have been in, and the like. Regular features in other newsletters with names like "Peer Chat" and "Baronial Musings" are merely the result of transcribing a chat with interesting people.

As you can see, there are lots of place to go looking for sources of content. The operative word there is "go". Often, when a blanket request for content goes out, the natural response of most people is "Well, I'm sure someone else will do that," and then it never happens. By taking an active role in the acquisition of content, you can increase your chances of getting something useful to publish. Remember, these are our friends. You aren't trying to get the news scoop from potentially hostile or secretive sources, like a news reporter might need to do. Most folks in the SCA will fall all over themselves to help if asked. Go and ask and see what happens. Be specific in your requests. If you know someone is the local expert on Widgets, ask them to write an article on making Widgets. Specific calls often reap better rewards than a general call for articles.

## **Example Publication**

If you are new to publications in the SCA, there are four things your newsletter needs to have:

1. The name of your group and newsletter;
2. A list of contacts for your group;
3. A calendar or listing of events for the local area;
4. The "Standard Disclaimer".

All of this can be done on a single page, making it ideal for easy printing and handing out at events, demos and meetings. All of it can be done with modern word processors and doesn't require specialized software at all. The name is self-explanatory. The list of contacts is simply the names, modern and SCA, and email or phone number of each of the officers in the group. Include whatever each officer gives you permission to include. The list of upcoming events lets your readers know what is happening when. Try to include as much as you can about the activity or provide a means of finding out more by giving a contact or web link. Lastly, the "standard disclaimer" is the bit of legal text that the Society requires of all publications.

What follows is a sample newsletter of a fictional Barony of East Westerly and shows how you can create a single-page newsletter that meets all the requirements.

Armed with the Society Handbook, this handbook, the sample following and your chronicler training, you are ready! Go out there and get all the news that's fit to print.

# Which-a-Way

## The Barony of East Westerly's Quarterly Newsletter

Issue #1401

January 2014

### Baronial Officers

#### Baron

Baron Silverhat  
Joe Smith  
baron@baronyofeastwesterly

#### Baroness

Baroness Eve Sommers  
Jane Doe  
baroness@baronyofeastwesterly

#### Seneschal

Lord Doezalota Schtuph  
John Q. Public  
seneschal@baronyofeastwesterly

#### Exchequer

Lady Totenemup  
Sara Abacus  
exchequer@baronyofeastwesterly

#### Knight's Marshal

Duke Sir Squiresplitter  
Thom Jaques  
kmarshal@baronyofeastwesterly

#### Rapier Marshal

Warder Cedric Falconer  
Rich Braun  
rmarshal@baronyofeastwesterly

#### Chronicler

THL Sigurd Arnsson  
Harold Wellington  
555-2121 (no calls after 9pm)  
chronicler@baronyofeastwesterly

#### Web Minister

Lady Sacha Kaminsky  
Sasha Thomas  
webminister@baronyofeastwesterly

#### Herald

Mistress Evagelique deHaan  
Ursula Krumpf  
herald@baronyofeastwesterly

### Calendar of Events

#### Jan 2014

- 1 – Happy New Year!!!
- 4 - 12<sup>th</sup> Night  
(<http://midrealm.org/eastwesterly/12thnight.htm> )
- 7 - Armored and Rapier Practice – 7pm. Campus Commons  
(<http://midrealm.org/eastwesterly/practice.html>)
- 12 – Business meeting and A&S work day – 3pm. Campus Commons (<http://midrealm.org/eastwesterly/meetings.htm>)
- 14 - Armored and Rapier Practice – 7pm. Campus Commons
- 21 - Armored and Rapier Practice – 7pm. Campus Commons
- 28 - Armored and Rapier Practice – 7pm. Campus Commons

#### Feb 2014

- 4 - Armored and Rapier Practice – 7pm. Campus Commons
- 9 – Business meeting and A&S work day – 3pm. Campus Commons (<http://midrealm.org/eastwesterly/meetings.htm>)
- 11 - Armored and Rapier Practice – 7pm. Campus Commons
- 18 - Armored and Rapier Practice – 7pm. Campus Commons
- 25 - Armored and Rapier Practice – 7pm. Campus Commons

#### Mar 2014

- 4 - Armored and Rapier Practice – 7pm. Campus Commons
- 9 – Business meeting and A&S work day – 3pm. Campus Commons (<http://midrealm.org/eastwesterly/meetings.htm>)
- 11 - Armored and Rapier Practice – 7pm. Campus Commons
- 18 - Armored and Rapier Practice – 7pm. Campus Commons
- 25 - Armored and Rapier Practice – 7pm. Campus Commons

This is the January 2014 issue of Which-a-Way, a publication of the Barony of East Westerly of the Society for Creative Anachronism, Inc. (SCA, Inc.). The Which-a-Way is edited by and available from Harold Wellington, 123 Main St, East Westerville, MI 49655. It is not a corporate publication of SCA, Inc., and does not delineate SCA, Inc. policies. Copyright © 2014 Society for Creative Anachronism, Inc. For information on reprinting photographs, articles, or artwork from this publication, please contact the Chronicler, who will assist you in contacting the original creator of the piece. Please respect the legal rights of our contributors.