



THE
le@rning
FEDERATION

schools online curriculum content initiative

EDITORIAL GUIDE

for Citations, Acknowledgements, Disclaimers and Reference lists

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Disclaimer

'The material contained in this editorial guide is for general information purposes only. Any use of the material is at your own risk. To the extent permitted by law, Curriculum Corporation will not be liable for any loss or damage suffered as a result of any party relying upon this editorial guide.'

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Introduction

The Le@rning Federation's *Editorial Guide for Citations, Acknowledgements, Disclaimers and Reference lists* is a style guide for use by those involved in producing learning objects for The Le@rning Federation (TLF). The guidelines apply to text that appears in pop-ups for citations, acknowledgements, disclaimers and reference lists.

Purpose

The *Editorial Guide for Citations, Acknowledgements, Disclaimers and Reference lists* provides a set of guidelines for editors, developers and project managers.

The guide draws from the *Style Manual for Authors, Editors and Printers* (6th edn, John Wiley & Sons Australia, Ltd, 2002).

Updating the guide

This guide is a work-in-progress document. Additional editorial issues are likely to arise as new learning objects are developed across the curriculum priority areas. For example, existing guidelines may need to be adapted to suit subject-specific needs. TLF's Permissions Editor will update the guide as required.

1 On-screen citation style

Citations are provided for extracts from literary sources such as novels and poems. The full acknowledgement details are also provided in an acknowledgement pop-up that appears on the same screen as the citation.

See 'Trans-Tasman challenge: level 2' (L461) in Literacy 1 for examples of on-screen citations within a learning object (LO).

Some examples of on-screen citation styles include:

1.1 Extract from a complete publication

From *Skin, Scales, Feathers and Fur* by Jim Howes

1.2 Extract from article or story within a publication

From 'Close Encounters' by Noelene Martin in *The School Magazine (Orbit)*

1.3 Poem

'The Snail' by James Reeves

1.4 Commissioned text

Sometimes TLF commissions a writer to create a text for use within a LO, for example a poem that uses alliteration. In this case, the copyright belongs to TLF, not the writer.

To acknowledge that the text has been created by the writer, an on-screen citation is usually included as a form of courtesy. An acknowledgements link is not required in this circumstance.

Use the following form of on-screen citation:

By John Smith

1.5 Citation for material from a website

From *How to get to Kakadu National Park* [title of item or screen] by Australian Government, Department of the Environment and Heritage [owner of website or section of website]

2 Acknowledgement style

The acknowledgement text should appear as close as possible to the third-party material.

The acknowledgement text for third-party material appears in a pop-up. This text contains the information requested by copyright owners of the third-party material that is included in the LO.

The preferred format of acknowledgement requested by the copyright owner is taken into consideration when writing the acknowledgement text.

The acknowledgement text also ensures the creator is included where known, so the obligations of *The Copyright Amendment (Moral Rights) Act 2000* are followed.

For technical information on the acknowledgement link, refer to the document *Requirements for citation of Acknowledgement link*, which can be found at:

<http://jira.thelearningfederation.edu.au/confluence>

2.1 Copyright symbol

The copyright symbol © together with the name of the owner of the copyright and a date is sometimes used in the acknowledgement text.

Some photo agencies incorporate the copyright symbol in their acknowledgement format. It is important that the symbol is used rather than the word 'copyright'.

Use of the copyright symbol © informs others that copyright is claimed in the material in question.

In Australia, protection exists without using the copyright symbol or a copyright statement. However, the symbol followed by the copyright owner's name and the year of first publication or release must appear in order to ensure copyright protection in some overseas countries.

Example:

The photograph of a mother and child on a bike in Japan © Liz Barry has been reproduced by kind permission of Lonely Planet Images.

2.2 Extract from article or story within a publication

Please refer to Conditions of use.

We are grateful for the permission to reproduce the following text:

Extract from 'Short Cut' by Penelope Love in *Spooky Tales* (page 9), P Collins and M Costain (eds), published by Pearson Australia, 1999.

2.3 Extract from a complete publication

Please refer to Conditions of use.

We are grateful for the permission to reproduce the following text:

Extract from page 14 of *Skin, Scales, Feathers and Fur* by Jim Howes, published by Macmillan, South Melbourne, 1990.

2.4 Poem

Please refer to Conditions of use.

We are grateful for the permission to reproduce the following text:

'Softly' by Peter Sandell, aged 8, from the Daily Mirror Children's Literary Competition.

2.5 ClipArt image: tricky word acknowledgement

Please refer to Conditions of use.

The photograph used to illustrate the following Tricky word has been reproduced by kind permission of ArtToday Inc: awesome.

2.6 Other images

Please refer to Conditions of use.

The photograph of a giant clam has been reproduced by kind permission of Ron and Valerie Taylor/ANTphoto.com.au.

2.7 Text from website

Please refer to Conditions of use.

We are grateful for the permission to reproduce the following text:

Extract from 'Tasman – Access' [screen/section title] by Parks and Wildlife [owner of section of website], <http://www.dpiwe.tas.gov.au> [URL of site], © Tasmania Parks and Wildlife Service, <http://www.parks.tas.gov.au> [extra info as requested by copyright owner].

2.8 Image or artwork from website

Please refer to Conditions of use.

We are grateful for the permission to reproduce the following image:

The map from *Eaglehawk Neck – Visitor's Guide* by Cultural Heritage, <http://www.dpiwe.tas.gov.au> © Tasmania Parks and Wildlife Service, <http://www.parks.tas.gov.au>.

2.9 Photographs or images from multiple suppliers

See 'Fiona Chiu: Chinese family tree' (L614) in Studies of Australia 1 for examples of pop-ups where images from multiple suppliers are acknowledged. The images are acknowledged in the order they appear on the screen.

Example:

Please refer to Conditions of use.

We are grateful for the permission to reproduce the following images:

The cartoon 'What will he do with them?' *Queensland Figaro*, 23 June 1888, © Ross Woodrow, *Online Racial Image Archive*, University of Newcastle, Australia; the Chinese Arch for Federation, Melbourne, 1901, National Library of Australia; the wood engraving of *Illuminations in Little Bourke Street by Chinese Residents*, Pictures Collection, State Library of Victoria; an Act to place certain restrictions on immigration and to provide for the removal from the Commonwealth of prohibited immigrants (No. 17 of 1901) from the collection of the National Archives of Australia, A559/2, 1901/17.

2.10 Multiple photographs or images from one supplier

The acknowledgement format changes when two or more photographs are sourced from the one supplier. The example below is from 'Norman Dean: the Great Depression' (L371) in Studies of Australia 1.

Example:

Please refer to Conditions of use.

The photographs of low-quality government boots issued as Depression relief and a gang of men on relief work during the Depression, Hood collection, have been reproduced by kind permission of the State Library of New South Wales.

2.11 A long list of photographs from one supplier

When numerous photographs from one supplier are acknowledged in one pop-up, each acknowledgement ends with a semicolon instead of a comma. The example below is from 'Patrick Brennan: the legend of Ned Kelly' (L363) in Studies of Australia 1.

Example:

Please refer to Conditions of use.

The photograph of 'Ned Kelly the day before he was hanged, 1880'; wood engraving of *The Black Tracker*; Ned Kelly taken on 24 January 1874; the photograph of a warrant to apprehend Ned Kelly dated 25 January 1876, MS 10775, Australian Manuscripts Collection; wood engraving of *Hall, Gilbert and Dunn Sticking Up the Mail at the Black Springs*; the wood engraving of *The Outlaws at Bay*, 3 July 1880; the photograph of 'A valuable memento [ie memento] of the bush ranging days is this bill offering 8000 pounds reward for the ... Kelly Gang' have been reproduced by kind permission of the State Library of Victoria.

2.12 Combined acknowledgement for photographs, sound recordings and video footage

The example below illustrates the acknowledgement style for photographs, sound recordings and video footage when they appear in the same pop-up.

Example:

Please refer to Conditions of use.

We are grateful for the permission to reproduce the following photographs:

Eddie Gilbert surrounded by autograph hunters, Melbourne Cricket Club Museum; an international cricket match at the Gabba, Woolloongabba, Brisbane, Queensland, 1931, John Oxley Library, State Library of Queensland; 'Electrifying cricket: Bradman goes for a "duck"',

The Bradman Scrap Books, Volume 13, 1931–32, page 101, The Bradman Digital Library, State Library of South Australia.

The sound recording of 'Our Eleven' sung by Art Leonard and composed by Jack Lumsdaine has been reproduced by kind permission of the National Film and Sound Archive, cover title number 185997.

The video footage of Mollie Flaherty's bowling action has been reproduced by kind permission of the National Museum of Australia.

2.13 Acknowledgement for music loops and sound effects from Sonomic

Sonomic is TLF's preferred supplier of music and sound effects used in LOs. Examples of sound effects supplied by Sonomic are: the call of Australian native birds, jungle background noise and spooky haunted house sounds.

Example:

Please refer to Conditions of use.

The sound effects have been reproduced by kind permission of Sonomic, <http://www.sonomic.com>.

3 Disclaimer statements

There are several circumstances where a disclaimer statement is required.

A link for the disclaimer should be placed in the bottom left corner of the title screen. The text in the pop-up link should be 'Disclaimer'. On screen, this text should have the appearance of being in Arial 8 point.

For technical information on the Disclaimer link, refer to the document *Requirements for citation of Acknowledgement link*, which can be found at: <http://jira.thelearningfederation.edu.au/confluence>

3.1 Untraceable copyright for text and image sources

This disclaimer is used when the intellectual property is still in copyright, but the copyright owner cannot be located.

Example:

Every effort has been made to trace and acknowledge copyright. Where the attempt has been unsuccessful, Curriculum Corporation would be pleased to hear from the copyright holder to rectify any omission or error. If you are a copyright owner, you may contact Curriculum Corporation at:
PO Box 177, Carlton South, 3053, Victoria, Australia.

3.2 Using fictional data created for the LO

This disclaimer is used where the information in tables, questionnaires, survey results or any other format is fictional. The disclaimer below is from 'Points of origin: my mountain bike' (L2679) in Studies of Australia 3.

Example:

At the time of publication, the countries shown on the world map manufactured parts for mountain bikes.

All product label details and prices are fictional, although based on available research.

3.3 Using photographs to represent fictional characters

See 'Nhu Minh: multiculturalism in Australia' (L361) for an example of this disclaimer – using photographs to represent fictional characters.

A link for the disclaimer appears on the first or title screen.

Example:

Users of this learning object should be aware that the characters in the Minh family are fictional. Although photographs of actual people have been used to portray these fictional characters, they in no way imply that the experiences and points of view attributed to the fictional characters are those of actual people.

3.4 Using text attributed to historical figures

See 'Patrick Brennan: the legend of Ned Kelly' (L363) for examples of using text that cannot be documented.

This text usually appears in a speech bubble and creates the impression that the text is the actual words spoken by the historical figure.

A link for the disclaimer appears on the screen where the text appears.

Example:

Users of this learning object should be aware that the text in the speech bubble and interview is not a record of James Kelly's actual words. Both texts are based on historical sources. They are presented as an interpretation of the attitudes and opinions of this historical figure.

3.5 Using photographs of unidentified people to represent historical figures

In some LOs, particularly in Studies of Australia 1, an image of a historical figure is required. However, if a photograph of this person cannot be located through the usual sources such as state libraries, then a substitute has to be found. A silhouette or a photograph of an unidentified person is used in these circumstances. (For example, the State Library of Victoria has indicated that the person is 'unidentified' in the description or title of the photograph.)

The disclaimer below should appear on the first screen where the image appears. See 'Maggie O'Rourke: Eureka Stockade' (L604) in Studies of Australia 1 for an example.

Example:

As there are no photographic records available for <XXXX>, an image of an unidentified person has been used to help create an impression of what this historical figure may have looked like.

3.6 Using images of fictional characters in an historical event

The disclaimer below was used in 'Beth Murray: cultural diversity on the Snowy Mountains Scheme' (L372) in Studies of Australia 1. This disclaimer was used because the characters were fictional, but could be considered to be historical figures or actual people.

Example:

Users of this learning object should be aware that the workers from the Snowy Mountains Scheme are fictional characters. Even though images have been used to portray the workers, users should be aware that the experiences and points of view attributed to the fictional characters are not those of actual people.

3.7 Multiple disclaimer for photos, data and untraceable copyright

The following disclaimer is used in 'Medical emergency at Lonely Creek' (L676) in Studies of Australia 1. This is an example of using a multiple disclaimer – photographs to represent fictional characters, data used in calculations and untraceable copyright for one image. The link for the disclaimer is placed on the title screen.

Example:

Users of this learning object should be aware that the characters in *Medical emergency at Lonely Creek* are fictional. Although photographs of actual people have been used to portray these fictional characters, they in no way imply that the experiences and points of view attributed to the fictional characters are those of actual people.

Users should also be aware that the calculations of time taken to reach destinations are estimates based on research undertaken into the speed of the various modes of transport included in the learning object. The time calculations are based on 12 hours travel a day.

Every effort has been made to trace and acknowledge copyright. Where the attempt has been unsuccessful, Curriculum Corporation would be pleased to hear from the copyright holder to rectify any omission or error. If you are a copyright owner, you may contact Curriculum Corporation at:
PO Box 177, Carlton South, 3053, Victoria, Australia.

3.8 Warning for Indigenous images

Confirm the use of this warning with the Coordinating Multimedia Editor.

See 'Dorothy Griffin: great Australian women' (L370) in Studies of Australia 1 for an example of how the warning for Indigenous images is used.

Warning

Curriculum Corporation seeks to treat Indigenous cultures and beliefs with respect. For many Indigenous communities, hearing the names and/or seeing the image of a deceased person may cause sadness or distress. People using this learning object should be aware that the material may include references to Aboriginal and Torres Strait Islander people who have passed away.

Note: the paragraph below could also be required for some LOs.

Some of the text used to describe Indigenous people has been taken from historical documents. Although these references may be considered inappropriate today, they have been used because they reflect the attitudes and values of a different time.

4 Reference list

A reference list may be required for some LOs. Whether a reference list is needed depends on the nature of the material, the target age group, and the nature of the learning experience and learning outcomes.

The multimedia editor who undertakes the structural edit will make a recommendation regarding the need for a reference list. The final decision of whether a reference list is required should be made jointly by TLF project manager and the Permissions Editor. The subject matter expert may also need to be consulted.

See 'Norman Dean: the Great Depression' (L371) and 'Sam Cooper: putting the rabble to work' (L359) in Studies of Australia 1, and 'Your rubbish pile: level 2' (L1004) in Studies of Australia 2 for examples of reference lists.

A link for the reference list pop-up must be placed in the bottom left corner of the title screen. The heading in the pop-up link should be 'Reference list'. On screen, this text should have the appearance of being in Arial 8 point.

For technical information on the reference list link, refer to the document *Requirements for citation of Acknowledgement link*, which can be found at:
<http://jira.thelearningfederation.edu.au/confluence>

The style for citations used in the reference list applies to bibliographic listings such as references, resources and further reading lists. The format is the author–date system described in the *Style Manual for Authors, Editors and Printers*, 6th edn, published by John Wiley & Sons Australia, Ltd, 2002.

Some general rules are:

- italicise book and periodical titles and the initial letter of significant words is capitalised
- use title case (also called 'maximal capitalisation' and 'headline capitalisation') for titles of publications – capitalise all words other than articles ('a', 'an', 'the'), prepositions (eg 'in', 'over', 'through') and conjunctions (eg 'or', 'but', 'so', 'yet', 'because')
- chapter, poem or article titles are set in roman with quotation marks, with only an initial capital for the first word
- for subtitles, capitalise the initial letter of significant words
- there is no punctuation between author and date
- separate the different elements with a comma: author and date, 'chapter or article title', title and subtitle, publisher, place of publication
- the en-rule (not hyphen) is used between page numbers
- the publisher's name is abbreviated to exclude terms such as 'Pty Ltd' and 'Inc'
- location of publisher is included for books only
- state or country is included if place of publication is not well known.

Some examples follow:

4.1 Standard book citation

Falcon, J 2005, *An Academic's Guide to Style*, Thames & Hudson, London.

4.2 Chapter of book

Johanson, M 2004, 'Scientific style and format', in *The Cutting Edge of Style*, A Spencer (ed), McGraw-Hill, New York.

4.3 Article

Johnson, R 1998, 'Reading patterns', *The Educational Journal*, vol 39, no 8, pp 77–90.

4.4 Book with subtitle

Jones, J 2004, *Keys to Successful Style: an Editor's Guide*, Macmillan Education Australia, Melbourne.

4.5 References for authorless titles

Who Wrote This Book? 2003, Longman, London.

4.6 Poem

Peacock, C 1999, 'In the wild', in *Wild and Woolly*, Poet's Corner, Adelaide.

4.7 Newspaper article

'People-eating snakes' 2005, *The Age*, 21 August, p 23.

Charles, K 2005, 'The age of snakes', *The Age*, 24 June, p 27.

4.8 Film and video

The title, date, original medium, director or significant associates, publisher, location, and the local distributor are to be included.

Breaking Bones (film) 1995, Drummond, Roger (director), Fine Films, Melton, Vic. (Available from Streetshow)

4.9 Television or radio program

The episode, if relevant, program, date and broadcaster, are to be included.

'What Hilary Did' (television broadcast) 2004, *Community*, 27 August, CVT Television.

4.10 Electronic product

Frogs on Disc (CD-ROM) 1999, Electronics Today, Darwin.

4.11 Book with editor, but no author

Smith, P (ed) 2003, *A Guide to Punctuation*, Curriculum Corporation, Carlton South, Vic.

4.12 Websites

The general rules for citing print publications also apply to electronic materials. The title of the webpage, website and URL are included. As URLs change fairly often, they should to be confirmed close to the time of publishing. The date of accessing the website should be included in brackets after the URL.

It is not necessary to include default page names such as 'index.html' or 'default.html' unless omission causes problems accessing the page.

Note: the website references should be listed separately in the reference list from print materials such as books, articles, newspapers and poems.

The following examples illustrate how online works should be cited.

Example of a website:

Australian War Memorial, <http://www.awm.gov.au/> (20 July 2006).

Examples of an article or a page within a website:

'Assessing development sustainability', CSIRO Australia, <http://www.csiro.au/> (20 July 2006).

Australian Bureau of Statistics, 2003, 'Environment by numbers: selected articles on Australia's environment', Cat. no. 4617.0, <http://www.abs.gov.au/> (20 July 2006).

'Climate change science: questions answered', 'Environmental strategy for the motor vehicle industry', 'Fuel consumption and the environment', Australian Greenhouse Office, Department of the Environment and Heritage, Australian Government, <http://www.greenhouse.gov.au/> (20 July 2006).

'Hybrid cars explained – what is a hybrid car?', About.com, <http://www.about.com/> (20 July 2006).

'Impacts of cars on the environment', RACV, <http://www.racv.com.au/> (20 July 2006).

Jones, P 2006, 'Unaipon, David (1872–1967)', *Australian Dictionary of Biography*, Online Edition, <http://www.adb.online.anu.edu.au/> (20 July 2006).

5 Flags

5.1 The Australian national flag

It is not necessary to obtain permission to reproduce images of the national flag. The flag does not require acknowledgement.

The flag should not be defaced by cropping or by superimposing text or illustrations onto it.

For guidance on colours, refer to the *Style Manual for Authors, Editors and Printers*, pp 298–99.

5.2 The Australian Aboriginal flag

The Australian Aboriginal flag is black at the top and red at the bottom, with a yellow circle in the centre. The flag was designed by Harold Thomas. In 1995, the Australian Government proclaimed the flag as an official 'Flag of Australia' under section 5 of the *Flags Act 1953*. In 1997, Harold Thomas was recognised as the author of the artistic work under the *Copyright Act 1968*.

The flag is protected by copyright and should be acknowledged. The Permissions Coordinator will obtain permission to reproduce the flag.

For guidance on colours, refer to the *Style Manual for Authors, Editors and Printers*, pp 299–300.

Example:

The Australian Aboriginal flag has been reproduced by kind permission of Mr Harold Thomas.

5.3 The Torres Strait Islander flag

The Torres Strait Islander flag is green, black and blue, incorporating a white *dhari* (headdress) and a white five-pointed star beneath it. The flag was designed by the late Bernard Namok. In 1995, the Australian Government proclaimed the flag as an official 'Flag of Australia' under section 5 of the *Flags Act 1953*.

For guidance on colours, refer to the *Style Manual for Authors, Editors and Printers*, p 300.

The flag is protected by copyright and should be acknowledged. The Permissions Coordinator will obtain permission to reproduce the flag.

Example:

The Torres Strait Islander Flag was designed by the late Mr Bernard Namok, and has been reproduced by kind permission of the Island Coordinating Council (ICC).

6 Bank notes

The Reserve Bank of Australia issues Australian currency notes.

The *Crimes (Currency) Act 1981* prohibits reproduction or representations of notes, which might mislead people to believe they are genuine notes, unless permission has been granted by either the Reserve Bank or Treasury. The legislation covers representations of all Australian notes, both past and current, as well as paper money from overseas countries.

Permission to reproduce bank notes is not required as long as the image presents notes in such a way that they cannot be used or interpreted as viable notes. One way to overcome this would be to use an image of several notes overlapping each other so that one entire note is not visible, or insert the word 'specimen' over the note. For more information on the reproduction of notes, refer to the Reserve Bank of Australia website at <http://www.rba.gov.au>.

The legislation places an obligation on those wanting to reproduce an image of a bank note to ensure that it is not capable of misleading the public into believing it is a genuine note.

Bank notes should not be defaced or treated in a derogatory manner as *The Copyright Amendment (Moral Rights) Act 2000* covers note designs.

