Chapter 4:
“Multimodal Research Practices: Credibility & Citation”

After getting the go-ahead on your project by pitching it to your clients or teacher, you’ll want to start doing more in-depth research to flesh out the content of your project—we called this the what in the last chapter. Working with multimodal assets (content and sources) often requires different strategies for collecting, citing, and sharing than linguistic assets do. This chapter will discuss how to collect multimodal assets, what ethical issues to consider when collecting assets, and how to best cite multimodal texts. By the end of the chapter, you will have a list of the assets you plan to use, an understanding of the ethics of this use, and citation information for your assets.

Finding Credible Sources
Every kind of text has a point to make and some type of argument it wants to get across, even if it’s just to persuade the reader to pay attention to the information presented. For this reason, you need to think strategically about your sources. No matter what type of multimodal project you create—be it a promotional flyer, an informational website, a family scrapbook, or an annual report—you should ask yourself what kinds of sources, information, and evidence are going to be the most convincing to the audience you are trying to reach.

In every rhetorical situation, authors need to consider how to best build their credibility so that audiences trust their knowledge and character. This credibility is called ethos. Using credible and reliable sources is one of the most common ways of building ethos, and is probably a tactic you’ve used when writing traditional research papers where you were required to use “scholarly” sources such as books and journal articles. That kind of source material can be equally useful in multimodal projects, but you can also build ethos by having a well-designed project that pays attention to how the text works as well as why it works the way it does, as we discussed in Chapter 3. And the design comes from creating your own multimodal content but also from finding multimodal sources, or assets, such as images, sound clips, web templates, screenshots, photos, line drawings, graphs, and others which can lend credibility to your project.

Why do we call sources assets in this book? Because sources sounds too much like what you are probably used to researching for when writing linguistic-based projects like essays. You know, finding quotes and ideas from books and articles to support your claims. Those are important sources, and you might still use them for your multimodal project, but assets are more tangible in that they might be files that you have to create, find, and gather digitally (or in a file folder, if you’re making an all-analog project). For instance, say you need a 20-second clip from a 2-minute YouTube video for your project. The source is the 2-minute video (akin to a book or article you pull from a shelf or the Web). You might download that video, store it in a “to edit” folder on your computer, edit it later into the 20-second clip you need, and save that asset (e.g., the quote from the source that you’ll actually use in your project) in another folder called “edited-videos”. All of those bits of sources, we’re calling assets because they will, literally, be assets to your final project.
Here are some questions that you might use to evaluate whether your potential multimodal sources are credible:

**What is your definition of “credible” in relation to your project goals?**
What makes a source credible can differ from project to project. For many projects, for example, a known author makes a source more credible. However, if you were composing a project about the human impacts of natural disaster, including footage shot by an unknown author in an affected area could be highly persuasive to your target audience. Credibility of a source depends on your argument and the rhetorical situation for your text.

**What is the purpose of your source?**
If it is to persuade, does it seem biased in any way? Is it limited to one point of view? If so, should this affect your use of the source? Sometimes, it works with your argument to use sources that overtly biased, especially if part of your point is to illustrate how people with different perspectives think or act on a particular issue.

**What info can you find about the text’s author/creator?**
Are the author’s or organization’s qualifications listed or are they well known? For example, if you are using a video clip from CNN, it is likely to feel more credible to your audience than one produced by an independent organization you've never heard of. If you are referencing a report produced by a non-partisan research group, it will generally be more neutral than one authored by political party or think tank.

**Have you seen this author or organization referred to in any of your other sources?**
Sources that are quoted or referenced frequently by others are generally ones that others find believable (unless, of course, all those secondary citations are critiquing the original).

**Is the information believable?**
Why or why not? If the sources you include seem suspect to you, they likely will to your audience as well.

**What medium is the source in?**
Some researchers have found that visual evidence (like photos and video) make information more believable to audiences, but other audiences can be skeptical about whether or not visuals have been doctored.

**Are your sources diverse and inclusive?**
Sometimes authors overlook diversity when gathering assets, which can affect the credibility of your text with audiences. Considering diversity and difference when asset-gathering reminds us to analyze our audience and to remember that we always have something new to learn from others. Make sure you aren’t just interviewing your friends for an oral history project or choosing to represent one gender or one race in a project that requires discussion of multiple cultures. Don’t try to speak for a population that can speak for itself.
Some of these questions may be more important for your project than others. Remember that the credibility of sources will depend not only on the kinds of questions we listed above (so make sure you can answer those in relation to each choice) but also on the rhetorical situation and genre of text you are producing. The case study of Ariel, below, shows how the credibility of sources depends heavily on the genre of multimodal project and what its rhetorical situation is.

**Multimodal Research Processes: A Case Study**

Ariel has to compose a genre analysis webtext for her digital media class. (A webtext is a website that functions like an interactive essay, using the affordances of the Web such as links, images, and color in order to share information.) For this project, she must examine five multimodal texts from a specific genre in order to explain how certain strategies are used and to what ends. The overall goal of the webtext is to answer the following question: What strategies do different authors use to address a similar topic and why do you think they use these strategies?

Ariel decided to explore web comics that are based on an author’s real life. She was already familiar with “Hyperbole and a Half” and “Piled Higher and Deeper.” “Hyperbole and a Half” is a crudely drawn web comic that humorously retells the life of its author, Allie Brosh. “Piled Higher and Deeper” was started by Jorge Cham to chronicle his life as a Ph.D. student.
Ariel was happy with these two choices, but needed to find three more comics for her analysis. Ariel’s first step in looking for three more sources was to see if Brosh’s “Hyperbole and a Half” or Cham’s “Piled Higher and Deeper” had any links to other comics. Brosh’s comic did include links to her favorite humorous sites, but out of these there was only one comic, and it was one that Ariel wasn’t sure was based on real life. Cham included no links.

Ariel’s next step was to do an Internet search for “web comics.” The third result in this search was a site called topwebcomics.com, an archive of thousands of web comics. Lucky for Ariel, one of the categories on this comic archive was “real life,” though unlucky for Ariel this category included 647 results, and she only needed three. In order to narrow the list down, she began to explore the comics, asking herself:

• What did she know about the text’s author? Ariel needed to make sure the author’s real life was somehow represented by the comic, thus she needed to find some type of biographical information about the author in order to compare it against the comic’s content.
• What is the purpose of the comic? The purpose needed to in some way comment on the author’s real life.
Who is the intended audience? Ariel didn’t necessarily need to know this so as to choose to use the comic, but thinking about it gave her a way to see how the different texts she was choosing might be part of the same genre.

In short, Ariel hoped to find comics similar to "Hyperbole and a Half" and "Piled Higher and Deeper" in that their author was closely aligned with the topic, and that the purpose was to poke fun at everyday life.

After spending time looking at various comics and asking herself about the purpose, author, and audience for each (use the same rhetorical and genre analysis strategies we discussed in Chapters 2 and 3), she found three more comics that fit the bill: “Johnny Wander,” “Questionable Content,” and “Girls with Slingshots.”

Ariel now has five texts for her genre analysis webtext. Unlike a typical research paper, a genre analysis requires her to analyze the genre under consideration, in this case a subset of web comics. For Ariel’s research to be credible, she has to find comics that fit her genre subset—web comics based on real life—and has to illustrate that she’s knowledgeable about the comics’ genre features. In order to illustrate her knowledge, she will eventually include key screenshots of web comic examples—these screenshots will be the assets she uses in building her multimodal project. She needs both the right sources and to illustrate she knows those sources in order to have a credible multimodal project.

ASSIGNMENT: A Multimodal Annotated Asset List, Part 1

Find three sources that would be considered credible to use in the project you are making, based on the rhetorical situation and genre of the multimodal text you need to produce. Search online (using the different Text, Image, Video, Audio, etc. options your Web search engine provides), but also talk to your instructor, classmates, stakeholders, and/or librarian about where you might find credible sources that are related to your text idea. Your task here is to begin gathering assets (quotes, images, video clips, sounds, etc.) that you can use as evidence to build a persuasive multimodal case for your audience.

If you haven’t created an annotated asset list or bibliography before, the purpose is to find, save, and read/view/use relevant sources, identify information that is key to your needs, and summarize the overall argument. This activity helps you to know what others have said on your subject and how you can use that to support your own argument. It also creates a record so that you, your instructor, your collaborators, and eventually your audience can find your sources.

For this assignment, read/view/use the texts you have gathered through your research and refer to the items on the credibility checklist above that pertain to your project. This will help you to make sure your sources are appropriate and that they will build your ethos as an author. Next, create a list annotating each source/asset, including the following elements where possible:

- the source’s author, title, publication venue, and Web address (if relevant). Later in this chapter, you’ll be asked to turn this information into a citation, but for now, just document enough information so that you, your collaborators, or your instructor can go back and find the source.
- a written summary of the source, including what medium it’s in
- a description of how the content relates to your project pitch, including
we live in what many refer to as a remix culture.

Sometimes it's easy to forget a contract is written and negotiated. Authors royalties or a one-time fee (called "Work for Hire"), depending on how the fixity. The work needs to be able to be stored in some way. A speech that nobody recorded cannot be copyrighted; but, once it's written down or videotaped, it can be;

3. **Minimal Creativity.** This is a subjective category, but for the most part anything that includes some original work will be eligible for copyright protection.

The point of copyright is to give an author control over how their texts are used. Authors are the only ones who can legally distribute and/or sell their work (in short, the only ones who should be able to profit from it). While it might sound like you need to register with the government to obtain copyright, you don't. The moment you “fix” an original idea into a text, you immediately have copyright over that text.

Keep in mind that, at some workplaces, the work you create while there is actually copyrighted by your employer, not by you. For instance, although we are not employees of Bedford/St. Martin’s (the publisher of this guidebook), they are the copyright owners, not us. Commercial publishers (including music distribution companies) usually ask authors to sign copyright over to them for distribution. In exchange, publishers pay authors royalties or a one-time fee (called “Work for Hire”), depending on how the contract is written and negotiated.

As the author of a multimodal project, copyright needs to be a prime consideration. As you’ll learn below, some of your assets may fall under the guidelines for fair use, but if you ever plan to use your project outside of the classroom you need to make sure to play by the rules. Sometimes it’s easy to forget about copyright, particularly given that we live in what many refer to as a remix culture—a culture where different original works are often refashioned and repurposed. It’s also deceptively easy to find images or songs through a quick web search, but just because you find them online doesn’t mean

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**Ethics of Collecting Assets**

Above we asked you to find three credible sources for your project. Before you find too many more, we need to talk about some ethical issues in collecting lots of assets that don’t belong to you. The majority of the ethical issues we’ll address in this section relate to copyright law, including the Fair Use principle, getting permissions, and using copyrighted material that authors have purposefully allowed you more freedom to use under certain Creative Commons designations.

**Copyright**

Copyright is a legal device that gives a text’s creator the right to control how that text—any work that conveys ideas or information—can be used. In order for something to be copyrighted, the United States Copyright Office demands the work meet the following criteria:

1. **Originality.** The work needs to be an original creation, though it’s not as simple as it sounds, because the work can be an adaption or transformation of a previous work;

2. **Fixity.** The work needs to be able to be stored in some way. A speech that nobody recorded cannot be copyrighted; but, once it’s written down or videotaped, it can be;

3. **Minimal Creativity.** This is a subjective category, but for the most part anything that includes some original work will be eligible for copyright protection.

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Keep in mind that, at some workplaces, the work you create while there is actually copyrighted by your employer, not by you. For instance, although we are not employees of Bedford/St. Martin’s (the publisher of this guidebook), they are the copyright owners, not us. Commercial publishers (including music distribution companies) usually ask authors to sign copyright over to them for distribution. In exchange, publishers pay authors royalties or a one-time fee (called “Work for Hire”), depending on how the contract is written and negotiated.

As the author of a multimodal project, copyright needs to be a prime consideration. As you’ll learn below, some of your assets may fall under the guidelines for fair use, but if you ever plan to use your project outside of the classroom you need to make sure to play by the rules. Sometimes it’s easy to forget about copyright, particularly given that we live in what many refer to as a remix culture—a culture where different original works are often refashioned and repurposed. It’s also deceptively easy to find images or songs through a quick web search, but just because you find them online doesn’t mean

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**CHERYL BALL 8/23/12 3:14 PM**

**Comment:** There are a host of other ethical issues that this section doesn’t cover. Many of these issues relate to diversity and difference, which we like because it reminds us that we always have something new to learn from others and that not everyone is like us (which would be boring). For instance, an ethical issue you should consider when composing a multimodal project that relates to diversity might be making sure you aren’t just interviewing your friends for an oral history project, particularly if your friends are all one race or gender. Or, as disability studies scholar Melanie Yergeau has pointed out to us: If you’re writing about a particular topic such as autism and you DON’T have any autistic authors as part of your project, you’re speaking FOR a population that CAN speak for itself, so re-examine your motivations for excluding particular groups in your project. Convenience is not a good justification for limiting your sources.
they’re copyright free. When planning your asset list, make sure to keep issues of copyright at the forefront of your mind.

**Fair Use**

Having to consider copyright law for your multimodal project may make you feel as though your creativity is being limited, but you need to remember that copyright exists in large part to protect an author’s original work—something you may be very protective of yourself. While copyright does exist to protect original authors, the Fair Use Doctrine limits an author’s total control.

Fair Use was established to allow portions of larger texts to be made available for use without permission for educational, non-profit, reporting, and criticism purposes. This is a good thing for those of us in educational settings, as we often want to show images, or play movies, or freely distribute snippets from a text to help students learning something without having to compensate the author. Fair Use allows us to do this, but it’s not a free ticket. There are rules to the Fair Use game that anyone working on a multimodal project should pay attention to.

Unfortunately the rules aren’t always clear cut, and you can find many interesting cases where Fair Use has been denied where it seems it should have been granted. But, for your purposes, keep in mind the following four criteria, and remember that your usage of the copyrighted work should meet these as stringently as is possible:

1. **The purpose of use.** It is being used for nonprofit or education purposes? Is it being used for criticism, comment, news reporting, teaching, scholarship, or research? Fair use looks more favorably on texts that meet these criteria.

2. **The nature of the copyrighted work.** Is it factual? Has it been published? Fair use favors factual published works over unpublished works or forms of artistic expression.

3. **The amount of the work used.** The smaller the portion of the original text you use, the more likely this use is to be protected under Fair Use.

4. **The market effect of the use.** Will the new use of the text be available to a small group of people for a limited time? The broader the distribution, the less likely Fair Use will come into effect.

Think back to Ariel who was working on a web comics analysis. She created an Assets List (similar to you Annotated Assets List from the previous chapter, but with more detail) that included screenshots of each web comic’s masthead as well as screenshots of different panels from the comics themselves. In thinking about these screenshots, Ariel has to keep in mind the four criteria of Fair Use. She is pretty certain she will be ok because:

1. The texts are for educational purposes, specifically for criticism and analysis (purpose of use);

2. The comics themselves have already been published (nature of copyrighted work);

3. She is only using one image out of the entire catalog of comics each author has on their site (small proportion of the whole);

4. The text will primarily be available only to other people in her class (small market effect of use)

Still, while she meets these four criteria, she was hoping to use this text in a future job portfolio, and might also put it up on her public web space to share with friends and family. Given that this will radically change the audience for her text, she decides to play it safe and ask each comic author for permission to use their work.
TO DO: Search the web for “fair use cases” and read about one or two cases that have gone to trial. Come to class prepared to share the case you studied and to explain why fair use was, or wasn’t, upheld.

Permissions
In many cases, if you want to use part of a copyrighted text in your own multimodal project, you are supposed to request permission of the copyright owner. In some cases, this might be as simple as sending an email or letter to a friendly author who reasonably grants you written permission to use their work for your project. For instance, given that Ariel planned to eventually use her webtext beyond the classroom, she needed permission from each author to use screenshots of their comics as well as an image of their logo/masthead. The authors wrote back and granted her permission, and Ariel was able to move ahead with her project without fear of violating copyright law.

![Figure 4.3: A page from Ariel’s Web Text illustrating her use of comic screenshots](image)

On the other hand, getting permission from some copyright holders can be overly complicated, expensive, and potentially unnecessary (depending on your Fair Use of the material). For instance, Tasha, an author composing a text about action films and who wanted to cite scenes from *The Dark Knight* and other Hollywood movies in her project, would have to fill out Warner Brothers’ “Entertainment Inc. Clip and Still Licensing Permission Form” and include a proposal (see Chapter 5) that explains her use of each clip from *each* Warner Brothers’ movie. Their form requests the following

1. Type and purpose of the project or program in which you propose to include the material;
2. Detailed information describing exactly how the material will be used;
3. For Feature Film or Television use, please include a synopsis of the script and relevant script pages illustrating how the material is to be used.
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4. For Publishing use, please include the associated text and the relevance of the material to it.
5. Title(s) of the film(s), television property(ies) or cartoon(s) requested;
6. The number of clips you wish to use and the length of each clip;
7. Distribution of your production including media, territory, length of term, broadcast date, etc.;
8. Name of the copyright holder, if different from your company;
9. Contact information including a phone, fax number and e-mail address. If you are calling from outside the United States or Canada, provide the international access code for your country and city;
10. Any additional questions or concerns.

In addition, this form indicates that “quoted fees may vary according to use, which are subject to WBEI’s review and approval,” never mind that you cannot edit any Dark Knight clips “until a License Agreement has been signed” and the “applicable fees have been paid in full.”

The above questions are great to ask yourself as you consider how and why you’re using any multimodal asset, but in the case of major motion-picture or music-management corporations, who often require a $10,000 payment for a short audio or video clip, it’s literally not worth it to ask. Most localized multimodal projects don’t have that kind of budget (if any), so asking permission for clips like this will raise more ethical and economic issues than it will solve. We don’t, however, condone stealing – which is why you should always cite your sources (we’ll talk about how in Chapter 5) – but use without permission is sometimes appropriate through Fair Use.

In addition to getting permission to use existing clips, Tasha may need another kind of permission for the actress she wants to film. Because Tasha’s project is a fiction-based scripted (she’s filming her “Muse” talking to her), a signed release form from the actress or vocal permission from her captured on film is probably enough. In addition, if you’re capturing “B-Roll” that includes people – that is, visual or aural fillers such as shots of random people walking across the town park, ambient noise of people talking in a coffeehouse, and so on – you generally only need their written or verbal permission if they are recognizable in the clip (by face or defining physical attribute including tattoos or birthmarks, or by voice).

Creative Commons
Confused about copyright, Fair Use, and permissions? Try Creative Commons instead. Creative Commons (CC) is a non-profit organization devoted to giving authors more control over how their work is used. It also provides researchers with a massive collection of assets that are easily searchable and can be used without worry about strict copyright laws, ensuring Fair Use, or asking (and paying for) permissions. There are six licenses that authors can choose from, all of which are some combination of the following:

**Attribution (by):** Users may copy, distribute, display and perform the work and make derivative works based on it only if they give the author the credits in the matter specified.

**Noncommercial (nc):** Users may copy, distribute, display and perform the work and make derivative works based on it only for noncommercial purposes.

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Assignment: A Multimodal Annotated Source List, Part 2

1. Add a “Rights” column to your list from earlier. Indicate whether an asset is “existing” (meaning you might need to ask permission to use it) or “original” (meaning you may not need to ask permission for it, but you might need permission from anyone whose likeness you capture). Are there any permissions hurdles you foresee, given the assets you have or need?

2. For each “existing” asset, write up a short rhetorical justification describing how and why you intend to use the asset. Refer directly to the Fair Use criteria and explain whether or not the asset will fall under Fair Use.

3. For any “existing assets” you have that do not fall under Fair Use, try searching the Creative Commons licensed assets at http://search.creativecommons.org/ to find some existing assets that you could use in your project that might replace

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SIDEBAR+++

Human Subjects Research

Unlike the example from Ariel, you will need a different kind of permission if you are interviewing a person about their personal attitudes, beliefs, experiences, etc., but only if you plan on making the project public. Most organizations (institutions of higher learning, in particular) require you to have your project approved by the local Institutional Review Board (IRB) if it involves research that asks personal questions of people. IRBs exist to make sure that certain kinds of research – in this case, Human Subjects Research – is conducted ethically.

IRB procedures differ on every campus, so you need to consult with your instructor or campus IRB office prior to starting your asset collection. The project proposal that you’ll create at the end of Chapter 5 may be modified to work as an IRB proposal in some cases, so start this part of your research as soon as you discover that you might need to do interviews, surveys, or other personal data collection.

+++ END SIDEBAR++++

No Derivative Works (nd): Users may copy, distribute, display and perform only verbatim copies of the work, not derivative works based on it.

Share-alike (sa): Users may distribute derivative works only under a license identical to the license that governs the original work.

So, if you search for works licensed with an attribution/noncommercial (by-nc) license, you can use these texts in your work so long as you give the original author credit. The other great thing about Creative Commons is that you can license your own work after you’ve completed your project. (If you use any CC assets with the ShareAlike designation, you have to apply a ShareAlike CC license to your project.)
your copyrighted/existing assets. In the Rights column of your Asset List, change any assets designated as “existing” to one of the following choices:

- Get Permission: You need to ask permission to use the asset (include information for where/how to do that),
- Fair Use: Briefly indicate how your use of the asset would fall under this designation (see previous TO DO), or
- CC-licensed: Which CC license does this asset have and what does it allow you to do with the asset?

Designing Your Citations
In most writing textbooks, you’d find a section on citation style (usually MLA, sometimes APA), with exact rules on how to create your bibliography of mostly print-based sources, where to implement the myriad periods and a colon, and whether you need to indicate the date of publication in the text or not. Strict citation rules such as MLA and APA aren’t useful when you’re producing multimodal projects because those guides were created for print-based scholarship such as essays, articles, and class papers. You might use MLA or APA in your multimodal project, but it will depend entirely on your genre and rhetorical situation.

In this guide, we only have two rules for citations:
1. Provide enough information about each source so that readers can find it themselves; and
2. Use a citation style that is credible within the context of the genre you’ve chosen to produce.

Why these two rules? Because attributing your sources shows that you care—for your readers, your text, and the other authors whose work you’re using—all of which helps readers interpret and even sympathize with your argument a little more, not to mention that it helps with your credibility. Citations are a roadmap for readers to see and evaluate whether you’ve done your research and whether that research is credible in the context of your project. It also says “Hey, thanks other authors, for producing interesting work that I can use to help my own project!” It’s respectful. Do it. But how? Let’s start with the first rule:

Provide Enough Information for Readers
Here are two examples of image citations that authors have provided in their reference list in multimedia projects:

Images from [http://google.com](http://google.com).


Never mind (for the moment) the genre of text in which these examples appear: Both are bad citations. BAD. Why? Because as a reader, you’d have no idea

- which image in the text is being cited (in the first example),
- what kind of image it is (photograph? illustration? sculpture?),
- who the creator of the image(s) are,
- when the images were published, or
- where they were published.
Both URLs are so generic—pointing to search engines or software download pages—as to be totally unusable by a reader. The only thing a reader could do to follow up on either of these citations would be to complete an image search of the entire Internet for something called “Tokyo skyline” and sort through the 43,000 hits to find one that matches the one the author used in his or her text. Not helpful. And rule #1 is to provide enough information to help a reader locate your source. You may not need ALL of the information we’ve listed above, but you should provide enough information that readers can find your sources or at least know that you attributed your sources well enough to give credit where credit is due. And they’ll like you for that.

Fact-Finding Mission: A Case Study

So, how do we gather this information? Let’s say we need a photograph of the Tokyo skyline for our multimodal project. Now that we know about Creative Commons, we’re going to do a search through their Wikimedia Commons site (a site for Creative-Commons-licensed media assets), where we find a lot of photographs of the skyline, but we like this one the best:

Knowing that we’ve already asked ourselves the Rights question, which allows us to even think about using this photo in a commercial product such as this textbook, these are the questions we’d ask ourselves and the processes we went through to gather the citation information for this image:

- Where’d we find this image? Wikimedia Commons.
  We actually started this search on the Creative Commons website, then clicked on the “Find CC-licensed works” button. That took us to a portal on the CC site where we could do a search for different kinds of CC-licensed images (including ones we could use in a commercial product, such as this textbook). Through the portal, we did a search on Flickr, Google Images, and Wikimedia Commons (there were 10 search engine choices we could have picked from). We settled on a photograph from Wikimedia Commons because we like to support open-access software.

- What’s the exact URL to the image?
  We copied and pasted this web address from the browser as we were looking at the image. In case we need to get more information about the image later, this is one of the most important pieces to gather at the moment of finding a source. We may not actually use it in our citation, but we have the exact location, if we need

Comment: SIDEBAR: Rhetorically, we like it because the tower is visually stunning, we think it will reproduce well in this textbook in black-and-white (in case we don’t have color printing for this particular page), and the layout of this photograph stood out from the others because it was in portrait mode (tall and skinny) as opposed to most photographs, which are in landscape mode (short and wide). The portrait mode best captures the tower.
it. Note how much more info the whole URL gives us than just the website name or filename alone could provide.

- **What's the name of this image?** Nikitin-4000-Tokyo-Tower project skyline.jpg
  Sometimes an image has a different name than the filename. For instance, if the photographer were displaying this photo at a gallery, she or he might call it «Tokyo Tower Project.» Although there's no separate title or name for this image on Wikimedia Commons, the filename is just as important. Knowing the filename is like knowing the page number of a quote in a book, and you can do a search for just the filename and usually backtrack to the original source. On the Wikimedia Commons page for this image, the filename is listed at the top of the webpage. There is no other name or title of this image listed on the page.

- **Who's the author?** Donsky.
  Yes, that's it. We followed the link to his/her profile to see if we could find a full name, but none was listed. It’s not unusual for Web-based sources to come from people (or dogs) who are using usernames instead of their real names, so record this username just as you would an author’s full name.

- **When was the image published?** November 9, 2008
  *Wikimedia Commons* is tricky because it often provides two or three dates: one on which a photo was taken by the photographer, one on which the photo was changed or manipulated by the photographer, and one on which the photo was uploaded to *Wikimedia*. For the purposes of a "published on" date for your citation, we need to know when the photo was uploaded to *Wikimedia*. At the bottom of all *Wikimedia* pages is the File History for that page, which includes the date the page was created and the date the page was most recently updated (if they are different). In this case (as of the writing of this chapter), the page creation date and the date of the most current page revisions is the same, listed out as "9 November, 2008."

Your assets, genre, client, or supervisor (teacher?) may require additional information in your citations, but these questions are a framework for gathering enough information (for an image, at least) so that you can adequately cite your sources in your multimodal project. Which leads us to Rule #2.

**Use a Credible Citation Style for Your Genre**

This is usually the point in a production cycle where the MLA, APA, or (heaven forbid) Chicago Manual of Style gets pulled out, or more likely, pulled up on the Purdue OWL. But, for your multimodal project, you can’t assume that you’ll need MLA, APA, or CMS. Instead, you need to consider what citation styles look like *in the genre* that meets your rhetorical needs. Here’s an easy example: When you go to the movies, do the soundtrack credits appear in MLA style at the end? Lol, No! Here’s what they typically look like: in order of appearance in the movie, in columns (two or three), with one line for each piece of information (title, author, copyright, performer, production house, rights). Readers have come to expect this format for the sound citations in a movie. Using this style makes the citations more credible because it looks professional (not that professional is *always* the most credible option... again, it depends on your genre), and
it’s easily recognizable by your audience. They know what you want them to understand when you use this citation style in a movie.

Figure 4.5: Music credits in a film (from http://blog.michaeljepstein.com/2011/02/motion-sicks-30-lives-featured-in-film.html)

Not as common with a general audience, but still functioning within its own genre conventions, the DJ digital mixtape also uses its own citation practices. Soundcloud is a social media site for sharing sounds, usually original music or DJ mixtapes or live sets. DJs tend to generally use the same citation practices, which include a list of the tracks used as well as notation on whether or not the song was a remix version. Doing so gives credit to the original artist as well as any DJs who may have mixed the songs prior. Figure 4.6 shows a screenshot of Portland DJ Docadam’s live set from a show in Houghton, Michigan and includes a list of tracks played. Notice the format for these citations. While quite simple, it’s is the accepted convention for this genre.
Figure 4.6: DJ Docadam Live Set via Soundcloud. [http://soundcloud.com/docadam/live-at-continental-fire-co ] Notice the track listing on the left-hand side. The portion you see here reads:

**Playlist**
- Khia - My Neck, My Back
- Missy Elliott - Work It
- DJ Kool - Let Me Clear My Throat (Patrice McBride Edit)
- Kriss Kross - Jump
- House of Pain - Jump Around
- Monell Jordan - This Is How We Do It
- Wale & Big Sean - Slight Work (Rev Kev Party Intro Edit)
- E-40 - Tell Me When To Go (Fi. Keak Du Sneak)
- JWLS - Move (Original Mix)
- Heartbreak - Blaze Up

Part of the problem with the image-citation examples from the previous section is that they were both used in drafts of scholarly webtexts, where traditional (APA, MLA) citation styles are typical. So the lack of information made the pieces less credible for readers who expected full scholarly-like citations. But, used in another genre, scholarly citations would not be expected and might even be considered less credible. For instance, what if the Tokyo skyline photo were used in a newspaper to showcase the height of the tower in the city? In many newspapers, the genre expectation is for photographers’ bylines to appear in tiny print alongside one edge of the photo. Magazines are often the same, or sometimes the byline will appear in the gutter (where the spine of the pages comes together) or in a footer section of the page. Or sometimes the credits for a graphic will appear on a totally separate Credits section on a different page with a page number that corresponds to the photo. Published ads, for instance, don’t credit the designers at all, although those designers (and creative directors) are probably known within their own advertising field and may even win awards for their work. The point is: citation options vary as much as the genre and its features do. More likely than not, those citations look nothing like MLA. So, this rule is about knowing your genre and figuring out how readers of that genre would expect citations to appear.
ASSIGNMENT: A Multimodal Annotated Source List, Part 3

Return to your annotated source list.

First, based on your genre, decide how your references should appear in your project. Consider what your instructor needs from you as well as what the genre conventions are for citation in your particular medium. If you need additional information to cite your sources properly, collect that information now.

Second, after choosing the format in which you want to provide your citations, compose a citation for each of your assets. Remember our two rules for citations: provide enough information about each source so that readers can find it themselves and use a citation style that is credible within the context of the genre you’ve chosen to produce.

Make sure to add to your annotated list as you proceed with your project.