

STRUCTURE AND ANNOTATION GUIDE

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Introduction

The purpose of this guide is to assist you in writing your final project, particularly the technical aspects of academic writing. The focus of the guide is on annotation and in explaining why annotation is necessary, what an annotation system is and how one uses it. It follows the Anglo-American system and hence, differs in some respects from the Finnish version of this guide.

Although many different annotation systems exist, learning one system makes the others easier to comprehend and use *systematically*. The present guide introduces, in detail, only the system recommended by the Performing Arts Research Centre (Tutke), which is a version of the Chicago Manual of Style author-date system. With reasonable cause and with permission from your contact professor, you may also elect to use a different annotation system, some aspects of which are also explained below.

The final structure of a research project like a doctoral thesis always depends on the field and topic of the research as well as the author's personal preferences. This guide introduces a model that supports the editorial demands of the Tutke's peer review publication series, Acta Scenica. In artistic research, however, we do recommend exploring innovative, alternative solutions suitable for your personal research topic.

Structure of the Research Project

Not all printed text is research. Research results from long-term critical reflection, where the claims made are warranted, presented systematically, and any counterarguments and alternatives are also given due consideration. Research is published mostly by academic presses; and research always rests on the researcher's justifiable selection of source materials presented through an *annotation system*.

In artistic research, aesthetical issues are also crucial in choosing appropriate academic forms of expression, and challenging certain established academic structures is characteristic of artistic research. However, it is good to remember that the assumptions about, for example, the structure of academic text will affect your reader's willingness to understand your text. Hence, understanding academic conventions will assist you both to choose suitable expressions for your research and to explicate these for your reader.

As you open a book, you will first encounter a *title page*. You should similarly include your title and author(s) on your own title page as well as information about the publisher and the possible publication series (e.g. Acta Scenica). Each publication has an ISBN number that the publisher applies for, and this identifies the publication regardless of printing.

Your doctoral research also has to include *an abstract*, the recommended length of which is one printed page. In the abstract, you will briefly outline the contents of your project: your research topic, the main phases of your research process and the most important conclusions that you arrived at.

It is good and proper to thank those individuals and bodies that have helped you in your research process. These are listed in a separate chapter, *Acknowledgements*, usually placed prior to the Introduction. You should mention the names of your supervisors, colleagues, and people who have otherwise assisted your research as well as those parties who have funded or financed the research (such as foundations or graduate schools).

The purpose of the *Introduction* is to explain, for the benefit of the reader, the topic and area of the research, the main research question and the field of research, placing the work in relation to existing disciplines and areas of interest. It is common to describe the structure of the text and the project towards the end of the Introduction.

The *main chapters* of the research are its bread and butter. Their number depends on the breadth of the research topic and on each author's way of structuring their thoughts. *Conclusions* explain what the researcher created out of their research materials, what kinds of answers the research methods produced with regard to the questions asked and what kind of new research questions or research interests the research process brought to the fore.

The structure of the research and the order in which it is presented in writing are always up to the researcher, but do consult your supervisors about this and have your manuscript read by experts so that you understand how your writing appears to others. Typically, academic text begins from an introduction to *the research question* and its background. In conjunction, previous answers offered to similar questions—relevant previous research—is introduced; as are the chosen *source materials*, which are the foundation for any answers to the research question in a particular piece of research. The question that the researcher asks therefore defines what qualifies as a source in their research.

Answering the research question requires working *methods* and a theoretical framework for the research called *methodology*. These, too, have to be presented for the reader. In addition, one should explicate how the research was conducted, which in artistic research usually means discussion on the (pre-examined) artistic parts and the researcher's reflective processes. The outcomes of the research are wholly dependent on the nature of the process: it is common for the process to continue until the researcher understands something essential about their topic. This essential understanding is then the result or outcome of the research.

In other words, any written exposition of a research project is always a fiction where the complex, forking, and rambling process, the researcher's tangents, mistakes, and failures are represented as a planned whole. Research text is a narrative for the reader, whose time is limited—its ideals are clarity and concise expression focusing on what is pertinent.

Do not assume that your reader thinks like you do but rather steer them with *metatext!* Metatext is text about the structure of the text: it is where you tell the reader at the beginning of the chapter what that chapter will discuss and how what is now stated relates to what was stated before. Tutke's courses on academic writing will teach you more about these kinds of writing strategies.

Appendices can include those materials relevant to the research that, if introduced, would break the flow of the actual text in the thesis itself. Appendices can include, for example, documentation of the practical aspects of the research process, tables or other statistical materials that have been gathered or a list of questions posed in the interviews or audience questionnaires gathered for the purposes of the research.

The introduction is a good place at which to begin your writing process, planning out what you will do, where, when, with whom, and how. However, the contents and structure of the final outcome are always shaped by the research and writing process. Therefore, the introduction is also always the last chapter the researcher writes: only after you have conducted your research can you know with any certainty what its topic actually was, what kinds of questions it answered and what might or should have been done differently. Do remember that adversities and failures also produce important research results, because it is very important to know what *does not* work or *did not* succeed. Research is evaluated by examining how comprehensive the research materials are, whether the methods used are appropriate and the researcher shows methodological understanding, as well as how interesting results the research itself produces.

Some Pieces of Advice

Start with what is exciting and fun. If you are lucky you will never need to do boring stuff, or the stuff that seemed boring will become interesting and exciting as your research progresses. Enthusiasm and a passion for research will carry you over the inevitable obstacles and support you on rough days.

Do not wait for inspiration to strike. You have very limited time at your disposal and research requires hard work, concentration, patience, and buttocks.

Practice makes perfect, and repetition is the mother of all study. You can only learn to write by writing and it is a rare text indeed that does not require rewriting. Everything that you write will not end up as parts of your final research project, but do keep writing all the time, from the very beginning, in order to make writing an easy and natural way of expressing yourself. In the beginning, it is counterproductive to worry excessively about detail—only when you have enough text should you think of editing it into shape as regards turns of phrase, orthography and grammar, metatext and structure.

Use writing aids. Draw the problem on a piece of paper, structure your text with thought bubbles or descriptive objects that you can move in space. Talk with your colleagues and talk aloud. Use internet resources and software designed to assist academic writing. Remember to document all phases of your research. If talking is easier than writing, record what you talk about and then transcribe the recording. Recording yourself talking is also good practice for public speaking at conferences or seminars, because it helps you notice those “ums”, hesitations, mannerisms and tautologies of which you were previously unaware.

Learn to edit your text, to see it as if from the outside. Listen to the feedback you get and try out different solutions! In editing a long piece, a print-out, scissors, and tape

go a long way towards understanding what is essential in your text. You will lose readers if you ramble.

Draft a timetable for yourself and change it as you gain experience. Writing is a surprisingly slow practice. It is very important that you become aware of how long different aspects of the research process take. Set aside time to write, because each break in writing will mean that you will need to spend time thinking about where you were and what you were doing. Use a calendar to plan your timetable and be selfish about the times you have dedicated for your writing practice.

Do not spend time staring at the clock: set the alarm so that you know when you have used up your two hours or when you need to leave for a rehearsal—in this way, you can just keep writing until the alarm bell rings.

Do not trust your memory! Document your artistic practices, research materials, and search processes. Write down the bibliographical information of all your sources, where you found each piece of information and when. Be particularly careful with internet-based sources and webpages: the internet changes by the second. Keep track of different versions of your text by renaming the text file after each important change (version 1, version 1:1, version 1:2, etc.).

Do not trust technology to always work but rather back up everything—use an external hard drive or cloud service (iCloud, Dropbox, etc.) or send yourself email. In this way, you will not depend on the working of a specific machine. However, do remember information safety, especially if dealing with sensitive materials (such as personal interviews). Never use the same password in two places, and be especially careful with your personal email password!

Always keep tools with you for writing down ideas. You never know when you will come up with a clue, question, or deduction that will be of importance to your research. This often happens when you relax, for example just when you are falling asleep or soon upon waking up.

Observe yourself. When do you do your research? Where? What kind of conditions make working easy and what disturbs your concentration? Because a researcher is always an individual, being a researcher is personal: for one, a daily routine suits best, another enjoys it if no day is like the next. One writes at one specific place, another moves between desk, floor, couch and café. One is disturbed by sounds, another writes to music. You can greatly advance your project simply by creating conditions that suit your temperament. Listen to your body and also remember to take regular breaks. When writing is easy and thinking effortless, let them take the time right then—for a researcher, experiences of flow are precious beyond belief.

Do your duty and you will have the right to demand others do theirs: prepare for supervisory meetings, reserve time for your work, make agreed-upon changes in a timely fashion. Although your supervisors are certainly proud of you, your research will not be conducted by anyone other than you. Being busy is always relative: the aspects of your life most important to yourself always take time from those less important, regardless of whether what is important is fun or not. Complaining about it changes nothing: the situation does not change unless you do something yourself.

At the same time, remember to be merciful both to yourself and to others: no-one is superhuman in their patience or their strength. Ask for help! Librarians, your supervisors, your colleagues conducting their own research will gladly help you if you are polite, diligent, and enthusiastic. You can consider yourself lucky if and when you can return the favour—and become part of the academic community.

Language and Orthography Guides

Each language has its own rules and regulations about correct forms of expression and appropriate style. Tutke recommends you familiarize yourself with style guides such as *The Chicago Manual of Style* (2010). If you are not a native speaker of the language in which you write, practice your language skills and have native speakers read your text. The final version of your text will be proofread but, prior to this, your colleagues, examiners, and supervisors will also need to understand what you mean.

If writing in English, be consistent as to which English: British vocabulary and spelling (recommended) differ from American vocabulary and spelling. Choose language from the language settings of your word processing software and the programme will assist you in checking your spelling.

There are a number of good resources online for improving your academic English, but Tutke also offers courses specifically to this purpose. In artistic research, many of these general rules (such as use of passive tense) are not recommended, and colloquialisms, for example, can be used to great effect. Do not give up—remember that academic English is difficult even for native speakers!

Typographically, pay particular attention to different kinds of quotation marks (" or '), hyphens and dashes (em-dash (—), en-dash (–), and hyphen (-)). Quotations longer than three lines of printed text are usually indented. Indentation replaces the quotation marks around the quotation. Note that when quoting text, possible annotations already in the quote are *not* included in your quotation.

Annotation and Bibliography

The *bibliography* or *list of references* includes only those sources to which you explicitly refer in your text. All materials to which your notes refer must be found in the list of references, and vice versa. This list has to follow the same system as the annotation throughout your text. Its purpose is to help the reader to find the particular version of the material to which you refer—a specific edition of a book, a particular version of an image in a specific archive or a particular moment in an episode of a television series.

Sources are given in the language used in that particular source, systematically transliterated into the Latin alphabet. All translations have to include the name(s) of the translator(s). If you have done your own translations for your research, let the reader know this as well!

A *source note* tells the reader where she/he should point her/his attention at this particular point of the research, such as which point of a book (given as the number of

the page) or a film (in minutes from the beginning), or which particular performance (date of performance). If it is necessary to include several references into one note, these are separated by a semicolon (e.g. Kirkkopelto 2008, 20; Pasanen-Willberg 2007, 11).

The main purpose of the source note is to document the research process and to show who is responsible for the information, claims, or interpretations given in the text. Through sufficient annotation, the reader can, so to speak, reconstruct how the researcher arrived at particular conclusions and evaluate whether the researcher has been critical enough and what the academic value of the research is. A source note does not mean losing originality—rather, it supports the claims that are made, by attesting that the author is not alone with their opinions but conducts their research in a proper academic manner, knows their field and can therefore situate their work in relation to claims that have been made earlier. A source note is also for your own protection: your source might be misinformed or mistaken!

If you use someone else's text that is already a citation from a third party, you should explain this to the reader by referring to the third party *as cited by* the second party. For example, if you quote Maurice Merleau-Ponty from Leena Rouhiainen's thesis, you should only include the latter in your bibliography and give both in the source note (Merleau-Ponty according to Rouhiainen 2003, 56).

Think twice about how much you quote. All quotations have to be justified and their significance explicated to the reader, so each direct quotation lengthens your text. You should not even quote yourself too much, particularly not if the text has already been published elsewhere. Authors and publishers have authorial rights and copyright that have to be respected, and republication of significant parts of earlier publication requires negotiating permission from the original publisher. The same goes for quoting images as images in your text. For more information about copyright, consult the Art University Copyright Advice:

<http://copyright.aalto.fi/en/>

What kind of information does not require a source note? Because the purpose of the note is to support the process of your argumentation, you need not annotate general, encyclopaedic information. Dictionaries and encyclopaedias may act as source materials only if a particular work interprets a topic in a manner relevant to the research, or is quoted and discussed in the body text—for example, you may need to consult dictionaries to clarify concepts but will not need to annotate the biographical information of a historical individual unless you conduct a comparison of differences in information given in different encyclopaedias. Also cultural references (such as films or musical pieces) act as sources only when they are analysed in the text or extensively discussed by the researcher.

However, knowledge particular to an artistic field is *not* encyclopaedic: you should always base your arguments about presumptions and practices of a particular field in source materials. However, do remember that you are an expert in your practice! In addition, you can use your own artistic practice and materials produced by that practice as sources, particularly if they have produced important starting points or questions for your project. Speak with your supervisors about where your research requires annotation and sources.

A number of different annotation systems exist in academia because of differences between academic fields and typical materials, research processes and assumptions. Different publications favour different systems and it is the duty of the author to change their practice to fit that of the publication. Various aids exist to do this, such as computer programmes (e.g. RefWorks, EndNote) that can automatically change text from one annotation system to another—at least in principle.

What is most important in all annotation systems is consistency: each reference has to follow the exact logic of all the others. Which annotation system to use depends on the common practices in your field, and this often depends on specifics of methodology, as well as your own aesthetic preferences and the particular editorial demands of the final publisher (i.e. a publication series or a journal has a predetermined unified editorial look that everything published therein has to follow). *Always follow the annotation guidelines given to you by the particular publication series or journal!* You can usually find these guidelines on the webpage of the publication or get them from the editor.

Most common annotation systems are based on Anglo-American style guides available both in electronic formats or in print at libraries. The most common used in artistic research are:

- Chicago Manual of Style (CMS)
- Modern Language Association Citation Style (MLA)
- Modern Humanities Research Association Style (MHRA)
- American Psychological Association Formatting and Style (APA)
- Harvard System of Referencing (Harvard)

This guide follows the Chicago Manual of Style author-date system. With reasonable cause and with permission from your contact professor at Tutke, you may also select a different system for your work. A number of resources on differences between annotation systems are available (e.g. Neville 2010). Never, ever copy the format of your source note from the source itself!

There are two basic formats for source notes: the short format references a separate bibliography; the long format includes bibliographic information in itself. The latter is common in collections of articles and other collections of text where the source materials used for each of the contributions substantially differ from the rest and where sources are not separated into different types of sources. For the sake of clarity, this guide does not discuss the long format.

Depending on the annotation system chosen, the source note is placed either inside the body text (in-text notation), under it (footnote) or at its end (endnote). Tutke recommends you use *in-text notation*. In-text notation is always given in short format, and placed in parenthesis, so that the source is immediately apparent in its proper context and obvious for the reader. The placement of the note depends on whether it alludes to a term (e.g. Järvinen 2011, 78), to a single sentence, or several sentences, even a whole paragraph. Notes that refer to a single sentence are placed inside that sentence before the final full stop (Järvinen 2011, 78). However, it is more common to find that a note refers to several sentences, in which case the note follows the

sentence without full stop. (Järvinen 2011, 78) The same is true of indented quotations.

Do remember that each source presented in a short format note has to be distinct from all other sources of your reference list! This means that titles published the same year by the same author or authors who share the same surname are set apart through adding a small letter after the year of publication both in the note and in the list of references (e.g. 2011a vs. 2011b). Take heed that the short note to different authors or different types of sources may look alike, and it is your responsibility to ensure your reader can tell the difference!

If you allude consecutively to the same source more than once, you may replace the name of the author and the year with a note to the previous note (see the chapter on Common Terms and Abbreviations). If the two notes are identical, the latter may be replaced with *ibid.*, short for the Latin *ibidem* (the same). If there is any difference in the information given, use *op. cit.*, short for *oper citato*, in the source mentioned above, and include the different page or referent. Be very careful with such notes to previous notes: any addition or change may accidentally break the chain of references and wreak havoc.

Traditionally, annotation systems that use in-text notation place comments and source notes that include comparisons between various sources or that require extensive explanation in *endnotes*. This is because typographical reasons and the reader's comfort require that in-text notations remain short and unobtrusive—usually no more than one printed line or three separate sources. Annotation systems using only footnotes or endnotes are not as restrictive as regards length and complexity of discussion. Tutke recommends in-text notation accompanied with footnotes. As parentheses indicate annotation, the annotation indicator (see below) replaces them for the endnotes. However, in longer expositions, typographical formatting follows the formatting of the body text.

Footnotes and endnotes are *indicated* either with Arabic¹ or Roman numeralsⁱ in superscript. A number in superscript refers to its equivalent at the bottom of the page (footnote) or at the end of the text (endnote). Most text editing software has automated numbering and placement of such notes, meaning that adding, deleting or reordering sections of the text will not jumble up your references. Although it is uncommon, some annotation systems use both footnotes and endnotes, for example to separate source notes (given as endnotes) from the author's commentary (footnote) or terminological explanations (footnote) from source notes (endnote).

Annotating Different Types of Materials

In general, the title of the source is given as in the original, including any errors or inconsistencies in spelling (particularly common when different spellings of English are used in the same text). However, the capitalization of titles may be systematized and any punctuation indicating difference between main title and subtitle(s) is changed to follow the annotation system. Thus, if the original uses a full stop (.) or an em-dash (—) between the main title and subtitle, this is changed to a colon (:) to reflect the hierarchy between the titles. Do note that translations of titles are not subtitles (as in Arlander 2011)!

Authored or Anonymous Source?

In case the author's name is not given in the source, the source can be referred to using the title. In such a case, the source is also alphabetised by the title in the list of references (see Programme Booklets below). Do note that the author may be an institution, group, corporation, or some other kind of collective author. In such cases, the name of the collective author is used, and alphabetised like the name of a natural person ignoring the definite or indefinite article.

Short note: *Title* YEAR, pages.

Example: The Chicago Manual of Style. 2010. 16th edition. Chicago: The University of Chicago Press.

The Chicago Manual of Style 2010, 658.

Alternatively, a source can be classified as anonymous (in which case the name of the author is Anonymous). If the author is a known pseudonym, the pseudonym is used and the proper name is given in brackets in the reference list.

Example: Nisonius, Teuvo [Teppo Sillantaus]. 2011. *Axel Tulikiven traagillinen kohtalo*. Tammi: Helsinki.

Nisonius 2011, 16.

Published Texts

The most typical source for academic research is some kind of text, and this is also the foundation of all annotation systems. Information about the book (translated, edited, etc.) is translated, but do note that certain place names also have an English translation (e.g. Cologne not Köln). The name of the publisher is a proper name and left in the original (see example below).

Books

All works published as books are annotated in the same way, regardless of whether the book in question is a work of fiction or a piece of academic research. In addition to the information here given, it is advisable to also note the name of the editor of a publication series, the place of printing, the edition, the printing, and the ISBN number of the book, which will help you find your source in databases.

As books are authored works, their titles are given in italics. If the title of the work already includes the title of another work, that part of the title is not italicised.

Surname, First Name(s). PUBLICATION YEAR. *Title: Subtitle*. Possible translator. Possible edition (if not first). Possible name of publication series and volume. Place of publication: Publisher.

Short note: Surname PUBLICATION YEAR, page.

Example: Kirkkopelto, Esa. 2008. *Le Théâtre de l'expérience*. Paris: Presses Universitaires de Paris-Sorbonne.

Kirkkopelto 2008, 20.

Because the note is to the specific version of a text (such as a translation), notes to very old or well-known sources may look odd. If this disturbs you a lot, you may include the date (and language) of the original publication in the reference list following the source note. However, it is preferable that if the original date of the publication is truly relevant to your research, write it into the body text upon first appearance of the source: *Hamlet* (Shakespeare 1980) was written between 1599–1602 and first published in 1603.

Two or More Authors or Edited Collections

If a source has more than one author, they are listed surname first and separated from each other *either* with the word ‘and’ *or* using an ampersand (&).

In general, edited collections are not referenced as such. Rather, each author’s contribution is listed separately (see Articles in Collections or Chapters in Books). If an edited collection is referenced, the editor(s) are given as authors. In the list of references, the name of the last editor is followed by a comma and the abbreviation ed. or eds.. This abbreviation is not included in the short note.

Surname, First Name & Surname, First Name. YEAR. *Title: Subtitle*. Possible publication series and volume. Place of publication: Publisher.

Short note: Surname & Surname YEAR, pages.

Example: Monni, Kirsi & Allsopp, Ric, eds. 2015. *Practicing Composition, Making Practice: Texts, Dialogues and Documents 2011–2013*. Kinesis 6. Helsinki: University of the Arts Helsinki, Theatre Academy.

Monni & Allsopp 2015, 32–33.

In a note to a text that has more than three authors, only the name of the first author followed by et al. (and others) is given. However, in the bibliography, all authors are listed.

Electronic Books

In some electronic book formats (epub, mobi), page numbers change as text size is changed. It is not recommended that such sources are used in academic text! Also the page numbers of books uploaded on sites like Google books do not always correspond with the printed version, and such works are rarely available in totality.

In case you end up using electronic books, always mention this as the type of the source after the name of the work, and preferably also include the name of the service provider, the access date, and the url of the page.

Short note: Surname YEAR, page.

Example: Lehikoinen, Kai. 2006. *Stepping Queerly: Discourses in Dance Education for Boys in Late 20th-Century Finland*. E-book, Google books. Bern: Peter Lang.
Accessed 5 September 2015.

https://books.google.fi/books?id=mHqZqbfmfK4C&printsec=frontcover&source=gbs_atb#v=onepage&q&f=false

Lehikoinen 2006, 16.

Articles in Collections or Chapters in Books

Surname, First Name(s). PUBLICATION YEAR. "Title of article: Subtitle." In *Title of collection: subtitle*, editor(s) with first name first, pages. Possible translator. Possible publication series and volume. Place of publication: Publisher, pages.

Short note: Surname PUBLICATION YEAR, page.

Example: Pasanen-Willberg, Riitta. 2007. "Totentanz—A Strange Dance in Life: The Inspiration for an Artist's Work." In *Ways of Knowing in Dance and Art*, ed. Leena Rouhiainen, 11–40. Translated by Jill Miller. Acta Scenica 19. Helsinki: Theatre Academy.

Pasanen-Willberg 2007, 24.

Journal Articles

Surname, First Name(s). PUBLICATION YEAR. "Title of article: Subtitle." *Name of journal* volume (issue): pages.

Short note: Surname PUBLICATION YEAR, page.

Example: Järvinen, Hanna. 2011. "Failed Impressions: Diaghilev's Ballets Russes in America, 1916." *Dance Research Journal* 42(2): 77–108.

Järvinen 2011, 78.

Newspaper or Magazine Articles

If you use a lot of newspapers or magazines as your research materials, you may comprise a separate section for your bibliography. In discussing a single review or if there are only a few such sources, references are given as separate sources by author. You may also add page numbers in parentheses at the end of the reference, but this is generally not required. Note that interviews and reviews are alphabetised according to the writer, not the subject, or according to the title if the writer is not given. It is possible to add a characterisation of such sources in the reference as a source type (e.g. review of *art work title*).

Surname, First Name(s). PUBLICATION YEAR. "Title of story." *Name of magazine or newspaper* DATE OF PUBLICATION (pages).

Short note: Surname *Magazine* PUBLICATION DATE OR ISSUE AND YEAR, page.

Example: Kokkonen, Tuija. 2013. "Muistioita ajasta: kolme näkökulmaa toisiin eläimiin ja esitykseen." *Esitys* 2/2013.

Kokkonen 2013.

Archival Materials and Document Collections

Archival sources include manuscripts like unpublished dissertations and theses, programme booklets, memoranda, minutes of meetings, letters, etc. However, archives also preserve collections of audiovisual material like photographs or documentaries. Usually, performance documentations are archival materials and it may happen that you end up collecting a kind of private archive for yourself during your research process. Do remember to discuss your documentation practices with your supervisor, your contact professor at Tutke, and the library!

In the collections of official archives, the archive is ordered in a particular way, using the name of the collection and the signum, which indicates the particular place of the document within the collection in that archive. It is wise to write down this information to facilitate retrieving the materials at a later date. Because many official documents and archives have very long names, if you end up using particular collections a lot, you may want to give each collection an acronym. If this is the case, you will need to include a list of the acronyms used in your annotation either before your Introduction as a separate chapter *Abbreviations*, or at the beginning of your bibliography.

Archives

The bibliographical format that is used for a given archive or collection depends on its importance to the research project. Archives are listed starting from the most prestigious public institution down to the smallest and most private one; the materials are listed in series from an archive to a particular subarchive to a collection and an item. A national archive will thus feature before a municipal one, which will feature before a private collection. With large archives the title of the collection and possibly also the date and the signum are given. The location (city and state) is given of all archives and collections. Note that all information about the archive and materials therein is translated. Any translations are discussed in the body text of the research.

Official name of the archive, CITY AND POSSIBLY STATE

Collection used DATE and/or ARCHIVE PLACE MARK

Example:

Archive of the Finnish National Theatre (FNT), Helsinki

Elli Tompuri's letters to the Board of the Finnish National Theatre 1 October 1921, 30 January 1929, 2 April 1935

Minutes of the Board of Board of the Finnish National Theatre 1921–1935

The format of the note depends on the use and type of material, usually the author(s) or type/description that is/are particular to this source DATE, possible signum, name or acronym of archive.

Example 1: Tompuri's letter to the Board of FNT 30 January 1929.

Example 2: Minutes of the Board of FNT 27 April 1923.

Programme booklets

Programme booklets and other unpublished materials (such as flyers, etc.) can be referenced as unpublished materials. They are generally not referenced by author name but rather by the *title of the performance or event*. Although it is good to mention the name of the group or author(s) responsible, it is not necessary to include names of all participants or performers, particularly not if also the performance or event itself is also referenced in the list of sources. If the programme is used for the entire production run, it is dated according to the first performance given. If the programme is for a particular performance, the date of that performance is used, including when the list of performers for that performance is merely added into the general programme booklet.

Short note: *Performance or event title*. Type of document.

Example: Golem-muunnelmia. Toisissa tiloissa -group. Programme booklet. Premiere 6.2.2011, Kiasma-teatteri, Helsinki.

Golem-muunnelmia. Programme booklet.

Unpublished Dissertations and Theses

Unpublished dissertations and theses are referenced much like books. Instead of the publisher's information, the type of thesis and preferably the name of the department as well as that of the academic institution is given. Instead of the year of publication, the submission year given at the beginning of the thesis is used. For the sake of clarity, also the location of the institution may be added after the name of the institution, separated by a comma.

Short note: Surname SUBMISSION YEAR, pages.

Example: Kivinen, Sari. 2011. "Spin-Fold-Spill: a textual investigation about role-play, narrative, and fictitious truths." MA thesis in Performance Art and Theory, The Theatre Academy, Helsinki.

Kivinen 2011, 26–28.

Conference Papers

If referencing an unpublished conference paper, it is polite to ask the author to send a text or recording of the conference paper and only to use one's own notes if such an original is unavailable. The information about the conference must include its name, place, and date of the presentation.

Short note: Surname YEAR.

Example 1: Elo, Julius. 2011. "Reciprocal Interaction Between a Performer and Spectator." Personal notes on a paper presented at the Colloquium on Artistic Research in Performing Arts, Theatre Academy, Helsinki, 14 January 2011.

Elo 2011.

Example 2: (you have the actual paper at your disposal): Elo, Julius. 2011. "Reciprocal Interaction Between a Performer and Spectator." Paper presented at the Colloquium on Artistic Research in Performing Arts, Theatre Academy, Helsinki, 14 January 2011.

Elo 2011.

Workshops and Lecture Series

In theses and dissertations, it is fine to reference one's notes or lecture materials, particularly as artistic research is such a new field and academic publications on many of its specific questions are scarce. However, the importance of particular workshops or lecture series to the research paper has to be justified in the body text! As with conference papers, it is better to reference to a lecture as your personal notes unless you have the actual lecture documented on film or as text. A workshop can also be treated as personal communication (see Personal Communications by Email, Messaging, or in Conversation).

Short note: Surname DATE.

Example: Klien, Michael & Valk, Steve. 2011. "Helsinki Workshop on Social Choreography." Personal notes. Theatre Academy, Helsinki, 26–29 April 2011.

Klien & Valk 27 April 2011.

Interviews and Reminiscences

With oral history materials such as interviews and reminiscences, the person giving the information (i.e. the informant) may wish to remain anonymous. In such cases, the name of the informant must not appear anywhere in the text, not even in the references. Anonymous informants can be specified in the body text and annotations either by replacing the proper name of the informant with a pseudonym (for example, in body text: In the interview, "Mary" said...) or by giving each individual a place mark in your collection (example of annotation: J.H. 2 December 2008.) If anonymous interviews that you have collected yourself are your primary source materials and this is clear from the body text, you need not list them in the bibliography, but you may want to include some information (such as interview questions or even whole transcripts) as appendices. When gathering material, ask for a signed release form that specifies who can use and preserve the materials, and how, when and where.

Alternatively, you can save space in your bibliography by listing interviews as a separate section (arranged, for example, according to the surname of the interviewee). You will have to specify the DATE and LOCATION of the interview, as well as the archival collection where a record of the interview is held. If you use interviews conducted or materials gathered by others, always mention the name of the interviewer as well! It is also good to specify the format of the interview. With email interviews, location is not needed, as the interview type suffices to indicate this. Other

emails are referred to as *email conversations* and it is proper to ask for (written) permission to use such materials from all the parties involved.

Short note: Name of interviewee DATE OF INTERVIEW.

Example: Tiina Suhonen email interviews 11 February 2008 and 2 August 2010. Interviewed by Seppo Kumpulainen. The private archive of Seppo Kumpulainen.

Suhonen 2 August 2011.

Personal Communications by Email, Messaging, or in Conversation

When used as sources, conversations with your supervisors or colleagues, emails, text messages and instant messages are called personal communication. It is possible to reference an email conversation in the manner of an email interview (see Interviews and Reminiscences above), or directly in the body text as personal communication. Personal communications are usually excluded from the reference list. Yet, research ethics requires that you ask of all participants and *in writing* whether they will give permission to use such personal communications either using their name or anonymously. If any such persons refuse you this permission, *you are not allowed to even allude to the communication in your research.*

Example: My supervisor told me in our conversation of 30 September 2014 that supervision meetings are personal communication and should not be included in my list of references.

Art Works

Art works and events are typical sources for artistic research whose referencing has not been detailed in systems of annotation and style guides, since these are founded on textual materials. Therefore, the specifics of how to create a bibliographical reference or annotation to such a source depends on the centrality of the given art work to the research topic: for example, the names of all the actors in a play is pertinent information if the topic of the research is the acting in this particular performance.

If your research discusses several versions of the same work, such as different performances of the same play, each performance has to be specified by date in the annotation, and the bibliographical information has to include important changes in, for example, the cast or the location. Recordings and the documentation of performances are separated from live performances—see Sound and Film Recordings.

Theatre, Dance, or Performance Pieces

The examined parts of artistic research are part of the research itself: because they are part of the process and do not function primarily as sources, they are usually excluded from the list of references.

Remember that the information given of a performance depends on the role of the source in answering your research question. If you reference a performance, the list of sources should include at least the basics of who, what, where and when. If your topic is acting, you should list at least the principal actors. If you focus on lighting design,

the name of the person designing the lighting is more important. You have to give the same information of all the performances you use as sources!

It is recommended that performances are referenced by *title*, not by the name of, say, the director or the choreographer (see also Sound and Film Recordings). A programme booklet can assist you in listing the participants' names, but programme booklets are referenced separately as sources. It is appropriate to mention the date of the first performance in the bibliography even if you focus on a later performance.

The bibliographical information should include *The title of the performance*. Name of the group and/or author(s) such as director and/or choreographer, set and costume designer(s), light and sound designer(s), and principal performers. DATE OF PERFORMANCE, Place of performance, city or location and possibly state.

Short note: *Title* DATE.

Example: Golem-muunnelmia. Toisissa tiloissa -group. Performers: Esa Kirkkopelto, Lauri Kontula, Janne Martinkauppi, Heli Meklin, Iive Meltaus, Piia Peltola, Jaakko Ruuska, Paula Tella, Miikka Tuominen, Taneli Tuominen. Lights: Janne Björklöf. Performance of 13 February 2011, Kiasma-teatteri, Helsinki. Premiered 6 February 2011.

Golem-muunnelmia 13.2.2011.

Photographs or Art Works

Title of work. PUBLICATION YEAR. Name of Author. Technique. Collection or source information of a book, webpage or equivalent.

Short note: *Title of work* YEAR.

Example: Vattenbarnen. 2000. Veronica Ringbom. Dry point. The State Art Collection.

Vattenbarnen 2000.

Sound and Film Recordings

Film material is referenced much like a live performance. Once again, what is relevant information depends on the research topic and use of the source. For example performance documentations are usually unpublished sources, and hence, archival material.

Of a published recording, at least the names of principal authors or the collective responsible for the work and the publication year should be given as well as the title of the recording and its format (for example CD or DVD), the EAN-code of the publication, place of publication and production company if known.

Do note that naming a recording after an individual author emphasises the importance of their role—it is characteristic of classical music to attribute recordings to the composer, but this does not mean it is obligatory or prudent. In research focusing on performance, the main performers (soloists) can be more significant for the topic and

hence mentioned in the reference list. When using a digitalised or internet recording, the original publication date may be included (see Books).

Example 1, note to author:

Short note: Surname(s) YEAR, minutes (optional).

Weill, Kurt (comp.) & Brecht, Bertold (lyr.) 1990. *Happy end: erste musikalische Gesamtaufnahme*. Königsdorf: Delta Music. Pro Musica Vocal Ensemble, König Ensemble, Musical dir.: Jan Latham-Koenig. Principal performers: Walter Raffeiner, Steven Kimbrough, Karin Ploog, Gabriele Ramm.

Weill & Brecht 1990.

Example 2, note to work:

Short note: *Title of work* PUBLICATION YEAR, minutes.

Example: Hélène S. 2004. DVD of television drama production. Director: Leena Vihtonen, Script: Marina Motaleff, Camera: Kari Salminen. Actors: Soli Labbart, Marina Motaleff, Hellen Willberg, Sofia Wegelius, Liisi Tandefelt, Ville Sandqvist, Henrika Andersson, Ragni Grönbom, Annika Miiros, Nicke Lignell, Robert Jägerhorn, Kjell Rasmussen. 73 min. [Helsinki]: YLE. Originally broadcast by YLE RTV Fiktioit 1991.

Hélène S. 2004, 13:20–14:30.

Sometimes it is necessary to allude only to a part of a particular recording, such as a song on a particular record. In such cases, the part is treated like a chapter in a book in relation to the whole, i.e. the part is placed in quotation marks and the whole as the source note. In such a case, the note is only to the particular part, not the whole recording. Do note that the need for this kind of annotation is very rare and requires that the recording is analysed in the body text in depth.

Example: Bowie, David. 1999. "Space Oddity." In *Space Oddity*. CD 724352189809. EU: EMI Records. Originally recorded 1969.

Bowie 1999.

Radio or Television Programmes

With radio and television, it is important to mention when and where the programme came out. With whole series, it might be important to mention the season and episode number as well. As with other types of recordings, the length of the programme can be given as additional information and the annotation can be to a specific moment in the programme given as minutes from the beginning.

Title of series or programme EPISODE NUMBER: *Title of episode*. Production company, PERFORMANCE CHANNEL and AIRING DATE.

Short note: *Title of series or programme* EPISODE NUMBER, minutes (optional).

Example: Kootut askeleet. 7/20: Kirsi Monni. Grape Productions, YLE Teema 28 April 2009.

Kootut askeleet 7/20, 1:15–1:20.

Musical and Dance Notations

With notations, the names of the authors of the works notated and the title of the work and (publication) date are supplemented with information about annotators and possible other editors as well as the publisher's information if the notation is a published one. The contents of the short note and bibliographical information are once again subject to the role this source is given in the research. Specific places in musical annotations are usually referenced by giving the number of the bar, either in brackets or using a bar sign (a number inside a box).

Short note: Surname(s) YEAR, page or [bar].

Example: Weill, Kurt (comp.) & Brecht, Bertold (lyr.) 1980. Happy end: Komödie mit Musik in drei Akten. Wien: Universal Edition.

Weill & Brecht 1980, [25].

Internet Materials

Materials obtained from the internet can have a permanent address (a so-called permalink or doi address) as well as a regular address or url. In addition to the address of the page, the most recent use date of the page is *always* to be mentioned in the list of references. Everything else—such as the author or the title of the page—is too ephemeral and insufficient for retrieving the source, although including them in the bibliography is preferable, in particular if the source in question is an official page of an institution or a personal blog and its commentary. With just the use date and the url or doi address, it is often possible to check the exact contents of a given page from one of the portals archiving the internet (such as www.archive.org).

Annotation to internet pages follows the manner in which these sources are listed in the references.

Blog Entries, Home Pages, and the Like

Author or institution (if available). YEAR (if dated). "Title of the piece being referenced." *Name of the site* and its type. Last modification date if known. Access date. permalink or url.

Example 1 (author known):

Short note: Surname YEAR.

Arlander, Annette. 2011. "Avoimet ovet ja myllerretty maasto—Open Doors and Uprooted Terrain." *Katajan kanssa* blog. Accessed 20 October 2011. http://aa-katajankanssa.blogspot.com/2011_09_18_archive.html.

Arlander 2011.

Example 2 (no author):

Short note: *Name of the Site* DATE.

Example: OWL: Purdue Online Writing Lab. On-line learning materials. Accessed 6 November 2013. <https://owl.english.purdue.edu/owl/>

OWL 6 November 2013.

Social Media Sites

Social media (Twitter, Facebook, etc.) changes even faster than most internet pages. The source information has to reflect this speed of change. Social media information is much like personal communication and can be treated as such (see Personal Communications by Email, Messaging, or in Conversation), meaning they can only be sources in particular kinds of research.

However, if you have, for example, used social media to gather comments you're your work group or members of the audience, you should use this material for your research. Be particularly careful and systematic with your annotations! At the least you should include the name or username of the author, the type of the source, the precise date and time of the message, the date when you retrieved the message, and the url address of the message.

Short note: Author and/or username DATE.

Example: Oikea Terveyskeskus | The Real Health Center, Facebook page 14 March 2015. Accessed 7 September 2015. <https://www.facebook.com/oikeaterveyskeskus/posts/478041039014391>

Oikea Terveyskeskus | The Real Health Center 14 March 2015.

Online Recordings

Podcasts, videos on YouTube or Vimeo, and similar recordings available online are very much like social media sources. As with sound and film recordings, the bibliographical information given in the list of references depends on the specific use to which the source is put in the research. In addition to the url address it is crucial to include when the source was last used (access date).

Short note: *Title* DATE AND TIME, minutes (optional).

Example: Arts Management student Marta Medico tells about her studies at the Sibelius Academy. YouTube video, 3:42, uploaded by user SibeliusAcademy 12 November 2014. Accessed 4 September 2015. https://www.youtube.com/watch?v=A3xavgE0Lw0&list=PLbou0_wCh58ALw_0zetNRk3MrVp1uajFk

Arts Management student Marta Medico tells about her studies at the Sibelius Academy 12.11.2014.

Common Terms and Abbreviations

These are common abbreviations that require no special explanation in your text. If you use other abbreviations or acronyms, you need to list all of them in a separate Abbreviations chapter that is placed before your Introduction or just before your reference list. Remember that abbreviations are *not* used in body text, and acronyms have to be explained when they first occur.

e.g. = *exempli gratia*, for example

cf. = *confer*, compare with

ibid. = *ibidem*, as before (*exactly* the same as the previous note)

op. cit. = *oper citato*, in the source mentioned above (but, for example, on a different page)

pass. = *passim*, here and there (when something is discussed over a hundred-odd pages but not consistently so—nonetheless, it is recommended you include page numbers)

et al. = *et alia*, and others (used in reference to sources by more than three authors, whereby replaces the list after the first author)

s.a. = *sine anno*, without date (when either the publication or the printing date is not mentioned in your source)

s.l. = *sine loco*, without location (when there is no place of publication or printing mentioned in your source)

s.n. = *sine nominem*, without the name of the author—more or less the same as anon.

anon. = anonymous, published without the name of the author

pseud. = pseudonymous, published under a pen name

If you find out the missing information from a different source, such as a review or encyclopaedia, you may include it in brackets (see Nisonius 2011).

A Disposition Model

Drafting a disposition will help you think about the structure of your work. It is an imagined, hypothetical table of contents with short descriptions about the themes of each chapter and subchapter.

Title page

Abstract

List of Contents

Acknowledgements

1. Introduction

briefly describes what the focus of my work will be, what the main research question is and what the main research methods are, and in what order I will explain these in writing

2. Title of the first main chapter

I will begin with this, because... so here I will deal with the following aspects of my work in this order

2.1. Subtitle

2.2. Second subtitle

2.3. Third subtitle

3. Title of the second main chapter

in which I explain how something I discussed above relates to this

3.1. Subtitle

3.2. Second subtitle

3.3. Third subtitle

4. Title of the third main chapter

in which I will present the following

4.1. Subtitle

4.2. Second subtitle

4.3. Third subtitle

5. Conclusions

in which I presume I will propose the following answers to my research question

Sources (bibliography or list of references)

anything to which there is a source note in the text

Appendices

which include additional documentation, image sources, DVD, the interview form I used, a statement about research ethics, a statistic, or whatever is necessary

A Model for a List of References

A 'bibliography' literally means list of books, so at Tutke we recommend a broader approach. Consider calling your list of sources something else, for example 'References' or 'Sources'.

Do note that a reference list is usually given as an alphabetical list by author, chronologically from their most recent publication first. However, it is also possible to group sources into various subcategories for convenience, particularly if the research uses a lot of unpublished or archival materials or sources that could otherwise be easily mistaken for one another (e.g. performances, performance documentations, and programme booklets of the same event or set of performances). Remember to be absolutely certain that the reader understands to which source the short format source note actually refers!

The *type* of a particular source (e.g. workshop) has to be clearly stated, unless it is used as a subcategory for all the sources of this type in the list of references. Subcategories can thus save you from having to repeat the source type after each individual source. However, if you categorise *many* types of sources under one heading, you also have to give the type of the source in each reference (see below for the subcategory Other Unpublished Sources)!

Archival materials

Archive of the Finnish National Theatre (FNT), Helsinki

Elli Tompuri's letters to the Board of the Finnish National Theatre 1.10.1921, 30.1.1929, 2.4.1935

Minutes of the Board of Board of the Finnish National Theatre 1921–1935

The private archive of Seppo Kumpulainen, Hyvinkää.

Tiina Suhonen email interviews 11.2.2008 and 2.8.2010. Interviewed by Seppo Kumpulainen.

Performances

Golem-muunnelmia. Toisissa tiloissa -group. Performers: Esa Kirkkopelto, Lauri Kontula, Janne Martinkauppi, Heli Meklin, Iive Meltaus, Piia Peltola, Jaakko Ruuska, Paula Tella, Miikka Tuominen, Taneli Tuominen. Lights: Janne Björklöf. Performance of 13 February 2011, Kiasma-teatteri, Helsinki. Premiered 6 February 2011.

Other Unpublished Sources

Elo, Julius. 2011. "Reciprocal Interaction Between a Performer and Spectator." Personal notes on a paper presented at the Colloquium on Artistic Research in Performing Arts, Theatre Academy, Helsinki, 14 January 2011.

Kivinen, Sari. 2011. "Spin-Fold-Spill: a textual investigation about role-play, narrative, and fictitious truths." MA thesis in Performance Art and Theory, The Theatre Academy, Helsinki.

Klien, Michael & Valk, Steve. 2011. "Helsinki Workshop on Social Choreography." Personal notes. Theatre Academy, Helsinki, 26–29 April 2011.

Performance Documentations and Notations

Golem-muunnelmia. Toisissa tiloissa -group. Programme booklet. Premiere 6.2.2011, Kiasma-teatteri, Helsinki.

Hélène S. 2004. DVD of television drama production. Director: Leena Vihtonen, Script: Marina Motaleff, Camera: Kari Salminen. Actors: Soli Labbart, Marina Motaleff, Hellen Willberg, Sofia Wegelius, Liisi Tandefelt, Ville Sandqvist, Henrika Andersson, Ragni Grönblom, Annika Miiros, Nicke Lignell, Robert Jägerhorn, Kjell Rasmussen. 73 min. [Helsinki]: YLE. Originally broadcast by YLE RTV Fiktioit 1991.

Oikea Terveyskeskus | The Real Health Center, Facebook page 14 March 2015. Accessed 7 September 2015. <https://www.facebook.com/oikeaterveyskeskus/posts/478041039014391>

Weill, Kurt (comp.) & Brecht, Bertold (lyr.) 1980. *Happy end: Komödie mit Musik in drei Akten*. Wien: Universal Edition.

Weill, Kurt (comp.) & Brecht, Bertold (lyr.) 1990. *Happy end: erste musikalische Gesamtaufnahme*. Königsdorf: Delta Music. Pro Musica Vocal Ensemble, König Ensemble, Musical dir.: Jan Latham-Koenig. Principal performers: Walter Raffeiner, Steven Kimbrough, Karin Ploog, Gabriele Ramm.

Research Literature

Arlander, Annette. 2011. "Avoimet ovet ja myllerretty maasto—Open Doors and Uprooted Terrain." *Katajan kanssa* blog. Accessed 20 October 2011. http://aa-katajankanssa.blogspot.com/2011_09_18_archive.html.

Arts Management student Marta Medico tells about her studies at the Sibelius Academy. YouTube video, 3:42, uploaded by user SibeliusAcademy 12 November 2014. Accessed 4 September 2015. https://www.youtube.com/watch?v=A3xavge0Lw0&list=PLbou0_wCh58ALw_0zetNRk3MrVp1uajFk

Bowie, David. 1999. "Space Oddity." In *Space Oddity*. CD 724352189809. EU: EMI Records. Originally recorded 1969.

The Chicago Manual of Style. 2010. 16th edition. Chicago: The University of Chicago Press.

Järvinen, Hanna. 2011. "Failed Impressions: Diaghilev's Ballets Russes in America, 1916." *Dance Research Journal* 42(2): 77–108.

Kirkkopelto, Esa. 2008. *Le Théâtre de l'expérience*. Paris: Presses Universitaires de Paris-Sorbonne.

Kokkonen, Tuija. 2013. "Muistioita ajasta: kolme näkökulmaa toisiin eläimiin ja esitykseen." *Esitys* 2/2013.

Kootut askeleet. 7/20: Kirsi Monni. Grape Productions, YLE Teema 28 April 2009.

Lehikoinen, Kai. 2006. *Stepping Queerly: Discourses in Dance Education for Boys in Late 20th-Century Finland*. E-book, Google books. Bern: Peter Lang. Accessed 5 September 2015. https://books.google.fi/books?id=mHqZqbfmK4C&printsec=frontcover&source=gbs_atb#v=onepage&q&f=false

- Monni, Kirsi & Allsopp, Ric, eds. 2015. *Practicing Composition, Making Practice: Texts, Dialogues and Documents 2011–2013*. Kinesis 6. Helsinki: University of the Arts Helsinki, Theatre Academy.
- Neville, Colin. 2010. *The Complete Guide to Referencing and Avoiding Plagiarism*. Maidenhead: Open University Press.
- Nisonius, Teuvo [Teppo Sillantaus]. 2011. *Axel Tulikiven traagillinen kohtalo*. Tammi: Helsinki.
- OWL: Purdue Online Writing Lab*. On-line learning materials. Accessed 6 November 2013. <https://owl.english.purdue.edu/owl/>
- Pasanen-Willberg, Riitta. 2007. "Totentanz—A Strange Dance in Life: The Inspiration for an Artist's Work." In *Ways of Knowing in Dance and Art*, ed. Leena Rouhiainen, 11–40. Translated by Jill Miller. Acta Scenica 19. Helsinki: Theatre Academy.
- Rouhiainen, Leena 2003. *Living Transformative Lives: Finnish Freelance Dance Artists Brought into Dialogue with Merleau-Ponty's Phenomenology*. Acta Scenica 13. Helsinki: Teatterikorkeakoulu.
- Shakespeare, William. 1980. *Hamlet*. Ed. T.J.B. Spencer. London: Penguin.
- Turpeinen, Isto. 2011. "Tanssinopetuksen poikakoodi." *Tanssi* 1/2011 (29).
- Vattenbarnen*. 2000. Veronica Ringbom. Dry point. The State Art Collection.

Order for References

The order in which information about a source is given is:

Author's Surname, First name(s)

Year of publication

Main title: Subtitle

Collection (for edited works) or Journal title

Possible editor for collection first name first

Pages (for edited works) or Volume(issue):Pages for journals

Translator

Source type unless printed book or article

Relevant additional information for documentations and recordings

Edition (if not first)

Publication series and volume

Publication place: Publisher (not given for newspapers or journals)

Additional information such as first publication

Exact time of publication for documentation and recordings

Access date and URL for electronic materials