

# CHICAGO MANUAL OF STYLE FOR ARTISTIC WORKS IP

NAVIGATING THE CHICAGO MANUAL OF STYLE FOR ARTISTIC WORKS: A COMPREHENSIVE GUIDE TO INTELLECTUAL PROPERTY CITATION AND FORMATTING

**CHICAGO MANUAL OF STYLE FOR ARTISTIC WORKS IP** IS AN ESSENTIAL RESOURCE FOR CREATORS, SCHOLARS, AND ANYONE INVOLVED IN THE DISSEMINATION OF CREATIVE ENDEAVORS. UNDERSTANDING HOW TO PROPERLY CITE AND FORMAT ARTISTIC WORKS, ESPECIALLY WHEN INTELLECTUAL PROPERTY (IP) RIGHTS ARE A CONSIDERATION, IS PARAMOUNT FOR ACADEMIC INTEGRITY, LEGAL CLARITY, AND PROFESSIONAL PRESENTATION. THIS ARTICLE DELVES INTO THE INTRICACIES OF THE CHICAGO MANUAL OF STYLE (CMOS) AS IT PERTAINS TO ARTISTIC CREATIONS, COVERING EVERYTHING FROM VISUAL ARTS AND MUSIC TO PERFORMANCE AND DIGITAL MEDIA. WE WILL EXPLORE THE SPECIFIC GUIDELINES FOR CITING AND DOCUMENTING THESE WORKS, WITH A PARTICULAR EMPHASIS ON HOW THESE PRACTICES INTERSECT WITH INTELLECTUAL PROPERTY CONSIDERATIONS, ENSURING THAT ATTRIBUTION IS ACCURATE, COPYRIGHT IS RESPECTED, AND THE RIGHTS OF CREATORS ARE ACKNOWLEDGED. BY MASTERING THESE PRINCIPLES, YOU CAN CONFIDENTLY PRESENT YOUR RESEARCH AND CREATIVE ANALYSES, ADHERING TO ESTABLISHED ACADEMIC AND PROFESSIONAL STANDARDS FOR ARTISTIC WORKS AND THEIR ASSOCIATED IP.

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## UNDERSTANDING INTELLECTUAL PROPERTY IN ARTISTIC WORKS

INTELLECTUAL PROPERTY (IP) IS A BROAD LEGAL CONCEPT THAT REFERS TO CREATIONS OF THE MIND, SUCH AS INVENTIONS, LITERARY AND ARTISTIC WORKS, DESIGNS, AND SYMBOLS, NAMES, AND IMAGES USED IN COMMERCE. IN THE REALM OF ARTISTIC WORKS, IP PRIMARILY ENCOMPASSES COPYRIGHT, WHICH GRANTS CREATORS EXCLUSIVE RIGHTS TO REPRODUCE, DISTRIBUTE, PERFORM, DISPLAY, AND CREATE DERIVATIVE WORKS FROM THEIR ORIGINAL CREATIONS. UNDERSTANDING THE NUANCES OF IP IS CRUCIAL BECAUSE IT DIRECTLY IMPACTS HOW ARTISTIC WORKS CAN BE USED, REFERENCED, AND CITED, ESPECIALLY WITHIN ACADEMIC AND SCHOLARLY CONTEXTS. CMOS PROVIDES A FRAMEWORK FOR ACKNOWLEDGING AND RESPECTING THESE RIGHTS THROUGH METICULOUS CITATION PRACTICES.

THE DISTINCTION BETWEEN OWNERSHIP OF A PHYSICAL ARTWORK AND OWNERSHIP OF ITS INTELLECTUAL PROPERTY IS OFTEN A POINT OF CONFUSION. FOR INSTANCE, PURCHASING A PAINTING GRANTS OWNERSHIP OF THE CANVAS AND PAINT, BUT NOT THE RIGHT TO REPRODUCE IT FOR COMMERCIAL PURPOSES WITHOUT THE ARTIST'S PERMISSION. THIS DISTINCTION IS VITAL WHEN DISCUSSING OR ANALYZING ARTWORKS, AS IMPROPER USE OR ATTRIBUTION CAN LEAD TO INFRINGEMENT CLAIMS. CMOS GUIDES AUTHORS ON HOW TO CORRECTLY ATTRIBUTE OWNERSHIP AND ACKNOWLEDGE THE RIGHTS ASSOCIATED WITH THESE CREATIONS.

## CITING VISUAL ARTS IN CHICAGO STYLE

CITING VISUAL ARTS, INCLUDING PAINTINGS, SCULPTURES, PHOTOGRAPHS, AND GRAPHIC DESIGNS, REQUIRES SPECIFIC ATTENTION TO DETAIL WITHIN THE CHICAGO MANUAL OF STYLE. THE GOAL IS TO PROVIDE ENOUGH INFORMATION FOR THE READER TO LOCATE THE WORK AND UNDERSTAND ITS CONTEXT, WHILE ALSO ACKNOWLEDGING THE ARTIST AND COPYRIGHT HOLDER.

## PAINTINGS AND SCULPTURES

WHEN CITING A PAINTING OR SCULPTURE, KEY INFORMATION INCLUDES THE ARTIST'S NAME, THE TITLE OF THE WORK (ITALICIZED), THE YEAR OF CREATION, AND THE MEDIUM. CRUCIALLY, THE LOCATION OF THE WORK, SUCH AS A MUSEUM OR GALLERY, MUST ALSO BE INCLUDED. IF THE WORK IS REPRODUCED IN A BOOK OR JOURNAL, THE CITATION SHOULD ALSO INCLUDE DETAILS OF THE PUBLICATION WHERE IT WAS FOUND.

FOR EXAMPLE, A FOOTNOTE CITATION MIGHT LOOK LIKE THIS: VINCENT VAN GOGH, *STARRY NIGHT*, 1889, OIL ON CANVAS, MUSEUM OF MODERN ART, NEW YORK.

## PHOTOGRAPHS

PHOTOGRAPHS, WHETHER ORIGINAL PRINTS OR REPRODUCTIONS, ALSO HAVE SPECIFIC CITATION REQUIREMENTS. THE PHOTOGRAPHER'S NAME, THE TITLE OF THE PHOTOGRAPH (ITALICIZED), THE YEAR IT WAS TAKEN, AND ITS CURRENT LOCATION ARE ESSENTIAL. IF CITING A PUBLISHED PHOTOGRAPH, INCLUDE THE SOURCE DETAILS. FOR DIGITAL REPRODUCTIONS, PROVIDING THE URL AND ACCESS DATE IS IMPORTANT.

AN EXAMPLE FOOTNOTE CITATION FOR A PHOTOGRAPH COULD BE: ANSEL ADAMS, *MOONRISE, HERNANDEZ, NEW MEXICO*, 1941, GELATIN SILVER PRINT, THE ANSEL ADAMS TRUST, 2004.

## GRAPHIC DESIGNS AND ILLUSTRATIONS

WORKS LIKE POSTERS, LOGOS, AND BOOK ILLUSTRATIONS FALL UNDER THIS CATEGORY. THE CREATOR'S NAME, THE TITLE OR DESCRIPTION OF THE WORK, THE YEAR OF CREATION, AND ITS SOURCE OR LOCATION ARE NECESSARY. FOR LOGOS AND BRAND IMAGERY, NOTING THE COMPANY OR ORGANIZATION ASSOCIATED WITH IT IS ALSO RELEVANT.

## CITING MUSICAL COMPOSITIONS AND RECORDINGS

THE CITATION OF MUSICAL WORKS PRESENTS UNIQUE CHALLENGES DUE TO THE DISTINCTION BETWEEN THE COMPOSITION ITSELF AND ITS VARIOUS PERFORMANCES AND RECORDINGS. CMOS OFFERS CLEAR GUIDELINES TO DIFFERENTIATE THESE ASPECTS.

### MUSICAL COMPOSITIONS

WHEN CITING A MUSICAL COMPOSITION, THE COMPOSER'S NAME, THE TITLE OF THE WORK (ITALICIZED), AND THE OPUS NUMBER OR CATALOG NUMBER, IF APPLICABLE, ARE STANDARD. INFORMATION ABOUT THE SPECIFIC EDITION OR SCORE USED IS ALSO VITAL FOR SCHOLARLY WORK.

A TYPICAL FOOTNOTE MIGHT BE: LUDWIG VAN BEETHOVEN, *SYMPHONY NO. 9 IN D MINOR, OP. 125* (VIENNA: BREITKOPF & HERTZ, 1826).

### MUSICAL RECORDINGS

CITING A SPECIFIC RECORDING INVOLVES IDENTIFYING THE PERFORMING ARTIST(S) OR ENSEMBLE, THE TITLE OF THE RECORDING (OFTEN AN ALBUM TITLE, ITALICIZED), THE RECORD LABEL, AND THE YEAR OF RELEASE. IF CITING A SPECIFIC TRACK, INCLUDE THE TRACK TITLE AS WELL.

AN EXAMPLE FOOTNOTE FOR A RECORDING: THE BEATLES, *Abbey Road*, APPLE RECORDS, 1969.

## CONCERT AND LIVE PERFORMANCES

FOR LIVE MUSICAL PERFORMANCES, THE CITATION SHOULD INCLUDE THE COMPOSER, THE TITLE OF THE WORK, THE PERFORMING

ENSEMBLE OR SOLOIST, THE CONDUCTOR (IF RELEVANT), THE VENUE, AND THE DATE OF THE PERFORMANCE. THIS ACKNOWLEDGES THE EPHEMERAL NATURE OF LIVE EVENTS.

## CITING PERFORMANCE ARTS (THEATER, DANCE, FILM)

PERFORMANCE ARTS, BY THEIR VERY NATURE, ARE OFTEN TEMPORAL AND CAN BE DIFFICULT TO PIN DOWN FOR CITATION. CMOS PROVIDES METHODS TO ACCURATELY DOCUMENT THESE DYNAMIC FORMS.

### THEATER AND LIVE PERFORMANCES

WHEN CITING A THEATRICAL PRODUCTION, IT IS IMPORTANT TO INCLUDE THE PLAYWRIGHT'S NAME, THE TITLE OF THE PLAY (ITALICIZED), THE DIRECTOR, THE THEATER COMPANY, THE VENUE, AND THE DATE OF PERFORMANCE. IF CITING A SPECIFIC PRODUCTION AS OBSERVED, A PERSONAL OBSERVATION NOTE MIGHT BE INCLUDED IN THE CITATION.

A CITATION FOR A PLAY MIGHT READ: WILLIAM SHAKESPEARE, *HAMLET*, DIRECTED BY PHYLLIDA LLOYD, THE PUBLIC THEATER, NEW YORK, OCTOBER 2019.

### DANCE PERFORMANCES

FOR DANCE, SIMILAR PRINCIPLES APPLY. THE CHOREOGRAPHER'S NAME, THE TITLE OF THE WORK (ITALICIZED), THE PERFORMING COMPANY, THE VENUE, AND THE DATE ARE CRUCIAL. IF THE WORK IS BASED ON A PRE-EXISTING NARRATIVE, THAT SOURCE SHOULD ALSO BE ACKNOWLEDGED.

### FILM AND VIDEO WORKS

CITING FILMS REQUIRES THE DIRECTOR'S NAME, THE TITLE OF THE FILM (ITALICIZED), THE PRODUCTION COMPANY, THE COUNTRY OF ORIGIN, AND THE YEAR OF RELEASE. IF REFERENCING A SPECIFIC SCENE, PROVIDING A TIMESTAMP CAN BE BENEFICIAL. FOR DOCUMENTARIES, THE SUBJECT MATTER AND ANY NOTABLE NARRATORS SHOULD ALSO BE CONSIDERED.

EXAMPLE FILM CITATION: QUENTIN TARANTINO, DIR., *PULP FICTION*, MIRAMAX FILMS, 1994.

## CITING DIGITAL AND MULTIMEDIA ARTISTIC WORKS

THE DIGITAL AGE HAS INTRODUCED A VAST ARRAY OF ARTISTIC WORKS THAT EXIST PRIMARILY OR EXCLUSIVELY ONLINE. CMOS OFFERS GUIDANCE ON HOW TO CITE THESE EVOLVING FORMS, ENSURING CLARITY AND ACCESSIBILITY.

### WEBSITES AND ONLINE EXHIBITIONS

WHEN CITING ARTISTIC CONTENT FOUND ON A WEBSITE OR IN AN ONLINE EXHIBITION, INCLUDE THE AUTHOR OR CREATOR, THE TITLE OF THE SPECIFIC ARTWORK OR PAGE (IN QUOTATION MARKS OR ITALICIZED AS APPROPRIATE), THE NAME OF THE WEBSITE (ITALICIZED), AND THE URL. THE DATE OF ACCESS IS ALSO IMPORTANT, AS ONLINE CONTENT CAN CHANGE OR DISAPPEAR.

A CITATION FOR AN ONLINE ARTWORK COULD BE: GEORGIA O'KEEFE, "JIMSON WEED, WHITE FLOWER No. 1," 1932, GEORGIA O'KEEFE MUSEUM, ACCESSED NOVEMBER 10, 2023, [HTTPS://WWW.okeeffemuseum.org/artwork/jimson-weed-white-flower-no-1](https://www.okeeffemuseum.org/artwork/jimson-weed-white-flower-no-1).

## DIGITAL ART AND INTERACTIVE INSTALLATIONS

FOR PURELY DIGITAL ART OR INTERACTIVE INSTALLATIONS, THE CREATOR, TITLE, YEAR OF CREATION, AND A DESCRIPTION OF THE PLATFORM OR MEDIUM ARE NECESSARY. IF THE WORK IS ACCESSIBLE ONLINE, THE URL AND ACCESS INFORMATION ARE VITAL. FOR INTERACTIVE WORKS, NOTING THE USER'S ROLE IN EXPERIENCING THE ART CAN ALSO BE RELEVANT.

## SOCIAL MEDIA AND ONLINE PLATFORMS

ART SHARED ON PLATFORMS LIKE INSTAGRAM, YOUTUBE, OR TIKTOK REQUIRES CAREFUL CITATION. INCLUDE THE CREATOR'S USERNAME, THE TITLE OR DESCRIPTION OF THE POST (IN QUOTATION MARKS), THE NAME OF THE PLATFORM (ITALICIZED), AND THE URL. THE DATE OF POSTING AND THE DATE OF ACCESS ARE ALSO IMPORTANT.

AN EXAMPLE: BANKSY (@BANKSY), "GIRL WITH BALLOON," INSTAGRAM, JULY 15, 2017, ACCESSED NOVEMBER 10, 2023, [HTTPS://WWW.INSTAGRAM.COM/P/BWJO315gV\\_0/](https://www.instagram.com/p/BWJO315gV_0/).

## SPECIFIC IP CONSIDERATIONS IN CHICAGO STYLE CITATION

THE INTELLECTUAL PROPERTY SURROUNDING ARTISTIC WORKS NECESSITATES THAT CITATIONS GO BEYOND MERE IDENTIFICATION; THEY MUST ALSO RESPECT AND ACKNOWLEDGE THE RIGHTS OF THE CREATORS. CMOS EMPHASIZES ACCURACY AND COMPLETENESS IN ATTRIBUTION, WHICH IS A CORNERSTONE OF RESPECTING IP.

## COPYRIGHT NOTICES AND PERMISSIONS

WHILE CMOS DOES NOT MANDATE THE INCLUSION OF COPYRIGHT NOTICES IN EVERY CITATION, IT IS CRUCIAL TO BE AWARE OF THEM. FOR CERTAIN TYPES OF WORKS, ESPECIALLY CONTEMPORARY ART OR PUBLISHED MATERIALS, OBTAINING PERMISSION FOR REPRODUCTION OR QUOTATION MAY BE REQUIRED. IF PERMISSIONS HAVE BEEN GRANTED, IT IS GOOD PRACTICE TO NOTE THIS, PARTICULARLY IN ACADEMIC OR PUBLISHED WORKS.

## ATTRIBUTION AND MORAL RIGHTS

PROPER ATTRIBUTION IS A FUNDAMENTAL ASPECT OF RESPECTING AN ARTIST'S MORAL RIGHTS, WHICH INCLUDE THE RIGHT TO BE IDENTIFIED AS THE AUTHOR AND THE RIGHT TO PREVENT DISTORTION OR MUTILATION OF THEIR WORK. CMOS CITATION REQUIREMENTS ENSURE THAT ARTISTS ARE CREDITED APPROPRIATELY, REINFORCING THESE RIGHTS.

## FAIR USE AND INTELLECTUAL PROPERTY LAW

WHEN ANALYZING OR QUOTING ARTISTIC WORKS, UNDERSTANDING THE PRINCIPLES OF FAIR USE IS PARAMOUNT. WHILE CMOS FOCUSES ON CITATION STYLE, ACADEMIC WRITERS MUST ENSURE THEIR USE OF COPYRIGHTED MATERIAL FALLS WITHIN LEGAL BOUNDARIES. CITATIONS PROVIDE THE NECESSARY DOCUMENTATION TO SUPPORT THE USE OF SUCH MATERIALS.

## ORIGINALITY AND AUTHORSHIP

CMOS CITATION PRACTICES UNDERScore THE IMPORTANCE OF IDENTIFYING THE ORIGINAL CREATOR OF AN ARTISTIC WORK. THIS HELPS TO DISTINGUISH BETWEEN ORIGINAL CREATIONS AND DERIVATIVE WORKS, A DISTINCTION THAT IS CENTRAL TO INTELLECTUAL PROPERTY LAW.

# FORMATTING ARTISTIC WORKS IN CHICAGO STYLE

BEYOND CITATION, THE VISUAL PRESENTATION OF ARTISTIC WORKS WITHIN A TEXT, SUCH AS IN AN APPENDIX OR AS PART OF AN ILLUSTRATION, ALSO ADHERES TO SPECIFIC CMOS FORMATTING GUIDELINES.

## ILLUSTRATIONS AND FIGURES

WHEN INCORPORATING IMAGES OF ARTISTIC WORKS INTO A DOCUMENT, EACH IMAGE SHOULD BE LABELED AS A FIGURE (FIGURE 1, FIGURE 2, ETC.). A CAPTION SHOULD ACCOMPANY EACH FIGURE, PROVIDING A BRIEF DESCRIPTION AND THE FULL CITATION DETAILS AS OUTLINED PREVIOUSLY. THE CAPTION SHOULD ALSO INCLUDE INFORMATION ABOUT THE SOURCE AND COPYRIGHT HOLDER.

## PLACEMENT AND REFERENCING

FIGURES SHOULD BE PLACED AS CLOSE AS POSSIBLE TO THEIR FIRST MENTION IN THE TEXT. THE TEXT SHOULD THEN REFER TO THE FIGURE BY ITS NUMBER, E.G., "AS SEEN IN FIGURE 1." THIS INTEGRATION ENSURES THAT THE READER CAN EASILY CONNECT THE VISUAL ELEMENT WITH THE DISCUSSION AND ITS PROPER ATTRIBUTION.

THE CHICAGO MANUAL OF STYLE PROVIDES A ROBUST FRAMEWORK FOR CITING AND FORMATTING ARTISTIC WORKS, ENSURING THAT INTELLECTUAL PROPERTY RIGHTS ARE RESPECTED AND THAT CREATORS RECEIVE APPROPRIATE RECOGNITION. BY DILIGENTLY FOLLOWING THESE GUIDELINES, AUTHORS CAN CONTRIBUTE TO A SCHOLARLY AND CREATIVE ENVIRONMENT THAT VALUES ACCURACY, INTEGRITY, AND THE RIGHTS OF ARTISTS.

## FAQ

### Q: HOW DOES THE CHICAGO MANUAL OF STYLE ADDRESS INTELLECTUAL PROPERTY RIGHTS FOR ARTISTIC WORKS WHEN CITING?

A: THE CHICAGO MANUAL OF STYLE ADDRESSES INTELLECTUAL PROPERTY RIGHTS PRIMARILY THROUGH ITS DETAILED CITATION GUIDELINES. BY REQUIRING COMPREHENSIVE ATTRIBUTION TO CREATORS, PROVIDING INFORMATION ABOUT OWNERSHIP AND LOCATION, AND ENCOURAGING AWARENESS OF COPYRIGHT, CMOS HELPS AUTHORS RESPECT THE IP RIGHTS ASSOCIATED WITH ARTISTIC WORKS. ACCURATE CITATION ACKNOWLEDGES THE CREATOR'S AUTHORSHIP AND CAN SERVE TO DOCUMENT PROPER USE OF COPYRIGHTED MATERIAL WITHIN LEGAL FRAMEWORKS LIKE FAIR USE.

### Q: WHAT ARE THE KEY DIFFERENCES IN CITING VISUAL ART VERSUS MUSICAL COMPOSITIONS ACCORDING TO CMOS?

A: CITING VISUAL ART TYPICALLY INVOLVES THE ARTIST, TITLE, YEAR, MEDIUM, AND LOCATION OF THE ARTWORK. FOR MUSICAL COMPOSITIONS, CMOS REQUIRES THE COMPOSER, TITLE, OPUS OR CATALOG NUMBER, AND DETAILS OF THE SPECIFIC EDITION OR SCORE USED. FOR RECORDINGS OF MUSIC, ADDITIONAL INFORMATION ABOUT THE PERFORMING ARTIST, ALBUM TITLE, RECORD LABEL, AND RELEASE YEAR IS NECESSARY. THIS DISTINCTION HIGHLIGHTS THE DIFFERENT FORMS AND LAYERS OF IP INVOLVED IN VISUAL VERSUS MUSICAL ARTS.

### Q: HOW SHOULD I CITE AN ARTWORK THAT I SAW IN PERSON VERSUS ONE I FOUND ONLINE?

A: WHEN CITING AN ARTWORK SEEN IN PERSON, YOU WOULD INCLUDE THE ARTIST, TITLE, YEAR, MEDIUM, AND THE NAME OF THE GALLERY OR MUSEUM WHERE IT IS HOUSED. FOR AN ARTWORK FOUND ONLINE, YOU MUST ALSO INCLUDE THE NAME OF THE WEBSITE (ITALICIZED), THE URL, AND THE DATE YOU ACCESSED THE MATERIAL. THIS IS BECAUSE ONLINE CONTENT CAN BE

DYNAMIC AND MAY CHANGE OR DISAPPEAR OVER TIME, MAKING THE ACCESS DATE CRUCIAL FOR REPRODUCIBILITY.

## **Q: IS IT NECESSARY TO OBTAIN PERMISSION TO REPRODUCE AN IMAGE OF AN ARTISTIC WORK CITED IN MY PAPER ACCORDING TO CMOS?**

A: THE CHICAGO MANUAL OF STYLE ITSELF DOES NOT DICTATE WHETHER PERMISSION IS REQUIRED FOR REPRODUCTION; THAT IS GOVERNED BY COPYRIGHT LAW. HOWEVER, CMOS EMPHASIZES THOROUGH AND ACCURATE CITATION, WHICH INDIRECTLY SUPPORTS RESPONSIBLE USE OF COPYRIGHTED MATERIAL. AUTHORS ARE RESPONSIBLE FOR UNDERSTANDING AND ADHERING TO COPYRIGHT REGULATIONS, INCLUDING OBTAINING NECESSARY PERMISSIONS FOR ANY REPRODUCTIONS OF ARTISTIC WORKS, ESPECIALLY IN PUBLISHED OR COMMERCIAL CONTEXTS.

## **Q: HOW DOES CMOS HANDLE THE CITATION OF CONTEMPORARY DIGITAL ART, WHERE IP OWNERSHIP CAN BE COMPLEX?**

A: CMOS ADDRESSES DIGITAL ART BY REQUIRING CREATOR ATTRIBUTION, TITLE, YEAR OF CREATION, AND THE PLATFORM OR MEDIUM. FOR WORKS ACCESSIBLE ONLINE, THE URL AND ACCESS DATE ARE ESSENTIAL. THE COMPLEXITY OF IP IN DIGITAL ART MEANS THAT CREATORS MAY USE SPECIFIC LICENSES OR BLOCKCHAIN TECHNOLOGIES TO MANAGE RIGHTS, AND WHILE CMOS MAY NOT EXPLICITLY DETAIL HOW TO CITE THESE SPECIFIC IP MECHANISMS, IT STRESSES PROVIDING ALL AVAILABLE INFORMATION TO IDENTIFY THE WORK AND ITS ORIGIN ACCURATELY, WHICH CAN INDIRECTLY REFLECT THESE IP STRUCTURES.

## **Q: WHAT IS THE ROLE OF THE "WORK CITED" OR "BIBLIOGRAPHY" PAGE IN RELATION TO IP FOR ARTISTIC WORKS?**

A: THE "WORK CITED" OR "BIBLIOGRAPHY" PAGE IN CMOS SERVES AS A COMPREHENSIVE LIST OF ALL SOURCES USED, PROVIDING DETAILED BIBLIOGRAPHIC INFORMATION FOR EACH ENTRY. FOR ARTISTIC WORKS, THIS LIST ENSURES THAT THE CREATOR, TITLE, AND SOURCE ARE FULLY AND CONSISTENTLY DOCUMENTED, REINFORCING PROPER ATTRIBUTION AND ACKNOWLEDGING THE ORIGIN OF THE IP. IT ALLOWS READERS TO VERIFY SOURCES AND UNDERSTAND THE INTELLECTUAL LINEAGE OF THE WORK BEING DISCUSSED.

## **Q: CAN I CITE ARTWORK I CREATED MYSELF FOLLOWING CMOS GUIDELINES?**

A: YES, YOU CAN CITE ARTWORK YOU CREATED YOURSELF USING CMOS GUIDELINES, PARTICULARLY IF YOU ARE REFERENCING IT IN AN ACADEMIC OR PROFESSIONAL CONTEXT WHERE DOCUMENTATION IS IMPORTANT. YOU WOULD FOLLOW THE GENERAL PRINCIPLES FOR CITING VISUAL ART, INCLUDING YOUR NAME AS THE ARTIST, THE TITLE OF THE WORK, THE YEAR OF CREATION, AND THE MEDIUM. IF IT'S PART OF A LARGER PROJECT OR EXHIBITION, YOU WOULD CITE THAT CONTEXT AS WELL, ENSURING CLARITY ABOUT YOUR ROLE AS THE CREATOR AND IP HOLDER.

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