



“Quote . . . Unquote”

A Vade Mecum
on Copyright Concerns for
Curriculum Writers and Editors
of the
Resource Institute for International Education
Church of the Nazarene

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PART ONE: COPYRIGHT BASICS

Introduction

1. *Why Quote?—Just Be Original*

2. *What Is Copyright All About?*

Introduction

How can you build a curriculum without the greatest ideas—both classic and current— from theology, philosophy, literature, education, and biblical interpretation?

You can't.

But using them can plop you right down into a legal and ethical quagmire of copyright statutes, “fair use” quoting, and reprint permissions—and from this swamp there seems to be no graceful escape. The writers and editors of the RIIIE curriculum recognize this terrain. They needed someone to sort through the copyright laws and make a map that leads to the solid ground of ethical and legal curriculum publishing. Go, make the laws understandable—or at least find a way to avoid doing serious injury to the sacred copyright precepts, they said. Sounded like a fool's errand for sure, thus they decided that I was just the man for the job.

I started by reading the 126-page U. S. copyright law (okay, I skipped some of the most boring parts). I also plowed through a hundred pages of addenda, adjustments, and refinements of the law made by the courts, a dozen and a half articles and four books on the subject. I soon discovered that the copyright laws were written by a team of legalese wonks trafficking in a morass of algorithms understood only by them and the ghosts of Gutenberg and Euclid.

Right off I determined that you can't step into the same copyright-law river twice, even if you step back in before your socks get dry. The electronic media dimensions of the law alone change faster than Microsoft creates new upgrades for you to need. So the copyright laws are a work in progress (or regress, as the case may be) experiencing more fluctuation than the beta of IBM on the NYSE.

What follows is my plain English attempt to point out the major signs on the road to legal and ethical writing and publishing. Plain English? How about *vade mecum*? Okay, plain Latin. We interpret *vade mecum* as “ a manual.” Literally, it means “go with me.” Will you—at least for the next 26 pages?

—Wesley D. Tracy

1. Why Quote?—Just Be Original

Since quoting the works of others lands a writer in an ethical and legal quagmire why not just use your own stuff? Don't quote, don't reference ideas--just be original.

Ever try being totally original? What do you know that has not been given to you from a book, a teacher, a mentor? Even your own experiences in the school of hard knocks seldom become meaningful without the interpretation of scripture, a teacher, or a spiritual friend.

While you might be able to write an article on lawn care or a romance novel without drawing on the work of others you would be foolhardy to try to be totally original in building a course in Christian doctrine, psychology, philosophy, literature, or theology. Try building a course on Christian beliefs without Augustine, Aquinas, Barth, Calvin, Luther, Moltmann and Wesley!

As educators we build on the foundations of others sharing with our students the ways the treasures of the recent and remote past engage the needs and opportunities that loom on the horizon.

1. Why Quote?

Here are some of the reasons.

A. Add authority by citing someone greater than you. Your reader may respond to your personal affirmations with "Oh yeah? Who says?" If all you can cite is a thought that drifted through your head while you were watering the hibiscus or fussing with your mother-in-law you may inspire no more than a snore or a sneer from your

reader-students. If you quote Tertullian, John Wesley, or William Greathouse your case will be stronger. The quality and stature of the persons you call to "witness" for your case makes all the difference, so use quotations from towering figures to add authority.

B. Quote to recruit powerful, pivotal ideas. "Poor people matter to God: they had better matter to us." (From a sermon by the Rev. Keith Wright. Since speeches and sermons can be copyrighted only in recorded or written form, this simple reference clears me with the copyright police).

"We are, each of us, angels with only one wing and we can only fly by embracing each other" (Luciano de Crescenzo, as quoted by Joseph A. Galdon in *The Mustard Seed*, Manila: Bookmark, 1991, 26).

You will hear God's call to vocation at the spot "where your deep gladness and the world's deep hunger meet" (Frederick Beuchner, *Wishful Thinking*, New York: Harper and Row, 1973, 75).

Who could say such things better? Not I, so I would quote and reference as I just did.

C. Quote to capture memorable language. Poets, playwrights, and songwriters traffic in memorable language (except for the hip-hop chorus writers who seem to major in jungle rhythms). Examples: "He jests at scars who never felt a wound" (Shakespeare, *Romeo and Juliet*). "The Bible is alive, it speaks to me; it has feet, it runs after me; it has hands, it lays hold of me." Martin Luther, as quoted in the

Reflecting God Workbook, (Beacon Hill Press, 2000, 70.)

*I know not where His islands lift
Their fronded palms in air;
I only know I cannot drift
Beyond His love and care.*

...Henry Wadsworth Longfellow, *The Eternal Goodness*, (Public Domain). Your editor may still want you to cite your source even though you claim it is in PD. My copy is in *101 Famous Poems* (Chicago: The Cable Company, 1929), 107.

If you can write such thoughts in more memorable language than used in the preceding examples, I applaud you. If not, quote and reference.

D. *Quote and reference to give credit where credit is due.* It never weakens your writing to cite your sources--both quotes and ideas. It always weakens your work to fail to reference the sources. Besides, it makes you a sneak and might get your publisher sued. Then you note that the contract says if the publisher is sued, you have to pay the costs—even if you win the case in court!

2. What Not to Quote

A. *Don't quote the quotidian or the pedestrian.* Don't bother to quote the ordinary even if you read it somewhere. Don't quote common knowledge even though it reappears in a magazine you just read. You can improve on pedestrian prose. If the passage under consideration contributes little or nothing in the way of authority, power, or memorable language why quote it? If some hack writes, "It was a hot muggy day" don't quote that. Say: "It was one of those sticky days when it feels like every breath you draw is filtered through 40 pounds of wet laundry." Don't use that one without citing Loren D. Estleman, *The Witchfinder*, (New York: Time Warner, 1998), 1. But you get the idea. It is amazing how many times writers quote

really dull stuff. Don't add your name to that list of imagination-free writers.

B. *Don't quote material that is protected by copyright unless you have written permission to do so.* Of course that brings us to what the rest of this discourse is all about.

Here are some of the questions answered in this booklet:

- What is copyright anyway?
- What types of works can be protected by copyright?
- What cannot be protected by copyright?
- What are the key aspects of the copyright law?
- How long does copyright last?
- What is "fair use" of copyrighted materials?
- How can permission to use copyrighted material be obtained?
- Where can I find out more about this topic?

2.

What Is Copyright All About?

Ops—your television set goes on the blink just before the championship game. You stop muttering long enough to recall that your neighbor, Jerry, has a fine new 27-inch set. Knowing that he is at work you slip into Jerry’s house. Before you strap the TV set to your shoulder you open his refrigerator and help yourself to a slice of coconut cream pie. In ten minutes you are snug in your Lazy Boy swigging diet cola and cheering for your favorite team.

Now if you pulled a stunt like that you would know that you had broken several laws. Jerry’s real property is protected by laws against breaking and entering and stealing furniture and food.

What may not be so obvious is that Jerry’s *intellectual* property is also protected by law, copyright law. Suppose that instead of pilfering food and heisting furniture you had lifted an original drawing of Jerry’s and used it in your company newsletter. Or suppose that you took a page from an article that Jerry had written for a magazine and inserted it into your own book manuscript.

Copyright law protects intellectual property (written works, art, music, recordings, films) the way property rights law protects *real* property.

1. Why Do We Need Copyright Law?

History has shown us that intellectual property rights are abused on every hand without adequate copyright laws. Writers have kidnapped (the term *plagiarize* comes from a Greek word meaning *kidnap*) the work of other writers and published or sold it as their own. Even with the copyright laws

this goes on at an alarming pace. As the former editor of eight Christian periodicals I must say that I had in my file the names of several “Christian” authors and leaders we avoided because they were known to repeatedly steal the work of other writers—whole pages of copyrighted materials—and market it to us as their own.

Another reason that copyright law is needed is that publishers have a record of abusing writers. Picture Edgar Allen Poe and Charles Dickens rotting away in debtors’ prison while their publishers got rich and richer peddling their works. The abuse of writers by Boston and New York publishers has often been cited by those promoting copyright laws in the U.S.

The United States Constitution declares the government’s intention to “Promote the Progress of Science and the useful Arts by securing for limited Times to Authors. . .the exclusive Right to their. . .Writings” (Article 1, Section 8).

2. Development of U. S. Copyright Law

Important dates in the development of U. S. copyright law include:

1662—England’s Statute of Anne which protected the work of an author for 28 years.

1790—President George Washington signed into law a bill providing copyright protection for books, maps, and charts for a period of 14 years.

1909—most significant revision was protection for musical creations.

1976—Dramatic new law that provided automatic copyright protection for the writer of any original writing—even a note to the

milkman! Also, an attempt was made to expand the law to cover the burgeoning electronic media. This law went into effect January 1, 1978. Important revisions have been made in 1989 (copyright notice on published works optional) and 1998, but the 1976 law is the basic one under which we now operate.

The Napster case and a dozen similar ones promise ongoing revision of the copyright laws.

3. What Rights Do the Copyright Holders Possess?

The 1976 law affirms that the creator of a work of art or a literary work (diary, letter, poem, novel, scholarly article, book, essay, play, song, etc.) has the right to control how it is used. The law specifically states that the author (or the person or firm that may have purchased the copyright) has:

- Performance and display rights.
- Reproduction rights, the right to make copies of the protected work.
- Distribution rights: the rights to sell or otherwise distribute copies to the public.
- Derivative rights: the rights to create adaptations and new works based on the protected work.

Only the copyright holder has these rights. (See Stephen Fishman, *The Copyright Handbook*, Fifth Edition, Berkeley, CA: Nolo Press, 2000, 2:5).

4. What Works Can Be Protected By Copyright?

These works can be protected by copyright:

- Literary works
- Musical works
- Dramatic works
- Pantomime and Choreographic works
- Motion Pictures and Audio-visual works
- Sound Recordings, and
- Architectural works.

The first on the list pertains most to RIIIE curriculum writers and editors. Literary works include every thing from letters and diaries to short stories, novels, articles, and non-fiction books. As soon as a letter is written or an article typed it is automatically granted the copyright protection of the U. S. government, and theoretically, by the 40 or so nations who observe reciprocal copyright agreements with America. No one, other than the copyright holder, can publish, sell, perform, display or distribute the work created.

In order to qualify for copyright protection a literary work must be:

- Original.
- Exhibit some creativity (a list of names and addresses as in a phone directory has no creativity, but just about everything else does including some recipes).
- Fixed form: the creation must be in some “fixed, tangible” form. A fixed form may be a typescript, published work, recorded work—any form that can preserve the work so it can be read back, heard, or seen directly or by machine. (See Cheryl Besenjak, *Copyright Plain and Simple*. Career Press: Franklin Lakes, NJ, 1997), 24.

5. What Cannot Be Protected by Copyright Law?

The purposes of copyright law include not only protection of authors’ rights but the encouragement of “science and the useful arts.” To give thinkers, writers, inventors, artists, and explorers total control of the benefits of their work would stifle scholarship, and the advancement of the common good. Therefore, not everything can be protected by copyright.

These items do not enjoy copyright protection:

- Works not in a fixed form:** Choreography that has not been noted and recorded, improvisational performances that are not written or recorded, and extemporaneous speeches are examples.

—**Facts:** if you could copyright facts the person who first discovered that the mayoral election of Plainville was 136 for Jones and 99 for Smith would be the only one who could report it. That is why fact-based newspaper articles are given less copyright protection than books, music lyrics, etc.

—**Ideas:** copyright protects the author's tangible expression and arrangements of words and thoughts and not the underlying ideas, principles, discoveries, concepts, systems, and processes. Fishman (2:4) points out that science would have been hindered not helped if Charles Darwin could have prevented anyone else from writing on the theory of evolution after he had published *The Origin of Species*. On the other hand . . . oh well.

Titles, names, slogans: though not protected by copyright, these may be protected by trademark law.

Familiar symbols and designs such as smiley faces, skull and cross bones, and no smoking signs are not protected.

Type Faces such as Times Roman used in this document.

Blank forms, most of them, anyway, cannot be copyrighted.

Government announcements, bulletins, judicial opinions, public ordinances, rulings, and other works created by federal employees as part of their jobs. State and local government workers may have some of their documents protected.

The above items are said to be in the Public Domain.

6. What Is Public Domain?

The items listed in above which cannot be copyrighted are the common property of us all and can be used by writers in any way they wish without asking permission. Thus they are in the Public Domain. Also in Public Domain are all literary works published in the United States before 1923. They, too, can be quoted, excerpted, and referenced without asking permission

because their term of copyright protection has expired.

7. How Long Does Copyright Protection Last?

I'm glad you asked that question. The answer is a bit sticky and the 1998 revisions of the law don't make things any simpler. But here is what you need to know.

—Works published in the U. S. before 1923: now in the Public Domain.

—Works published 1923—1963 with no renewal of copyright are now in the Public Domain.

—Works published between 1923 and 1963 with renewal of copyright will enter the Public Domain 95 years after the date of first publication.

—Works published between 1964 and 1977 enjoy automatic copyright renewal and are protected for 95 years after the date of first publication.

—Works created in 1978 or later, whether published or not, are protected by copyright for the life of the author plus another 70 years. But if the work is anonymous, written under a pen name, or if the copyright was transferred to a publisher as in a "work for hire" (meaning the author wrote it as part of his job or contracted to give all rights to the publisher) the work is protected for 95 years from the date of publication or 120 years from the date of creation, whichever ends first.

—Works created but not published or registered before 1978 are protected for a term of at least life plus 70 years, but cannot expire before December 31, 2002 if the work remains unpublished, or before December 31, 2047 if published before January 1, 2003. (See Fishman, 10:10).

Complicated? indeed, but it is not as restricting as it looks. The Fair Use principle sends us a gust of fresh air as you will soon see.

PART TWO: PUTTING COPYRIGHT RULES AND PRINCIPLES TO WORK

What Is "Fair Use"?

Fair Use of Prose Works

Fair Use of Poetic and Musical Works

Fair Use of Electronic Sources

3.

What Is “Fair Use”?

With all this complicated protection going on it seems as if a writer is risking jail time if he or she quotes a few lines from a Grisham novel, reprints a wise saying from Billy Graham, or even hums a few bars of “Bridge Over Troubled Water” while shopping in the produce section. That such ridiculous restriction on intellectual property would stifle education, hinder the dissemination of essential information, squelch creativity, drown scholarship, and conspire against the common good was obvious even to lawmakers in Washington D. C. Therefore, the doctrine of “Fair Use” was born and is practiced (and “malpracticed”) every day.

The fair use doctrine is based on the assumption that all copyright holders understand that what they write or publish can and will be used by others on a limited basis and in a fair manner. If you publish an article in *Holiness Today* on the doctrine of sanctification you should not gape in slack-jawed surprise if other writers quote your best paragraph in a book, critique your theological expertise in a review, or quote your dumbest line in a letter of protest to the editor (or the Board of General Superintendents). All such uses of your published work would be deemed “fair use.” Section 107 of Title 17 declares that fair use includes limited use of copyrighted material for purposes such as criticism, commentary, news reporting, teaching (including multiple copies for classroom use if the books are not available and you don’t do it semester after semester), scholarship, or research, is not copyright infringement (See Besenjak, 46).

Notice that most of the “leeway” occasions granted have to do with non-profit and educational uses. That does not mean that any educational use is “fair.” The courts use four guidelines in judging whether a use is fair or not:

A. *The purpose and character of the use.* Does the quoted material compete with the original source commercially or is it for non-profit educational use? Does the quoted section do the same thing that it did in the quoted source or is it used to create something new (transformative use)? For example, “The meaning of life is a good cup of coffee”(a line from a Faith Hill song) quoted in a scholarly journal article evaluating anomie in society would be judged “fair use.” Using the same line in an ad for Maxwell House coffee would not.

B. *The nature of the work.* The courts grant more liberty to quote factual works than imaginative works. Recent decisions also indicate that unauthorized use of unpublished materials is *never* fair use. (See Fishman, 11:7).

C. *The amount and substantiality of the portion used or quoted.* Is the quoted passage 1 percent or 100 percent of the source quoted? Is it the main idea of the quoted source used or a mere “aside” of the original author?

A rule of thumb that I observed as a periodical editor was “Use no quote longer than 50 words from a copyrighted source without getting written permission.” Good rule if the quoted source is a book or a 3,000-word article. But 50 words from Robert Frost’s *On Stopping By the Woods on*

a Snowy Evening would violate the “amount and substantiality” principle.

C. *The effect upon the potential market for or value of the work quoted.* Does your use of the quoted material compete with or damage the sales of the work you borrowed from? Example: A magazine, *The Nation*, obtained a copy of Gerald Ford’s memoirs before they were published by Harper and Row. The work was 200,000 words long. *The Nation* published only 300 words but was found guilty of violating the fair use principle because the 300 words had to do with Ford’s pardon of Richard Nixon. The court judged that this passage was the heart of the book and the most moving and significant section of the whole manuscript. Further, *Time* magazine had contracted to pay Harper and Row \$25,000 for the use of the pardon section. When *The Nation* broke the story prematurely, *Time* refused to pay.

Boiling down all these factors to a guideline for RIIIE writers I can only come up with this: “Treat other writers the way you want to be treated.”

Please take the matter of fair use at least seriously as you would take a case of bronchitis. It is not the noxious howling at the moon by legalists. It is not to be brushed aside like a telemarketer’s call at dinnertime.

Here is one good reason you should take “fair use” with you to your word processor every time you write. If you violate the copyright law, it is you not your publisher, who has to pay the fines or do the jail time! Standard contracts routinely include statements that make the writer responsible. Even your RIIIE contract stipulates that “The Author agrees to indemnify [look up this word—read all three definitions] and hold harmless [the] Publisher from any loss, damage, or expense (including but not limited to attorney’s fees) arising from or related to any breach or *alleged* breach of the warranties and representations contained in Paragraph 2 above.”

Take “fair use” seriously. Copyright holders do.

4.

Fair Use of Prose Works

From the laboratory of my own writing projects I want to show you how copyright and fair use police a writer's work.

The first step is to find out who the copyright holder is. Not always easy. Suppose you wanted to quote from "Is Someone out to Get Us?" by Gene Van Note, an article that appeared in the *Herald of Holiness* January 1997. As the editor, I purchased "one-time, non-exclusive rights" from Gene. That means that after the *Herald* published the article the copyright reverted automatically to Mr. Van Note. If you wanted to quote a long section of that article, the *Herald* editor could not say yes or no. He would have to refer you to the author. This I have done many times

On the other hand, if you wanted to quote from a *Herald* editorial from that issue, the publisher owns it and (through the editor) would say yes or no to your request. Since the editor wrote the editorial as part of his job, the employer holds the copyright. The same would be true of any article in the magazine written by a Nazarene headquarters official as part of his or her job (such as an article on Church Growth by Church Growth Director, Bill Sullivan).

When the *Herald of Holiness* became *Holiness Today* a new policy was put into place. The magazine now routinely buys all rights from article contributors so that our publications in Spanish, French and Portuguese can use them without risk of copyright infringement or without troublesome permission seeking.

The Nazarene Publishing House is always generous to writers of new Nazarene projects and almost always let you quote

from items on which NPH holds the copyright.

It is often easier to find who holds the copyright on books. But read the copyright page carefully. I am looking at two books on my desk right now. One is *The Journey Home*, by Bob Benson and Karen Dean Fry. The copyright page shows that Beacon Hill Press of Kansas City is the copyright holder. That means that Benson and Fry signed the copyright over to the publisher.

The other book on my desk is *The Longing for Home* by Frederick Buechner. The publisher is HarperCollins, but the copyright page reads Copyright 1996 by Frederick Buechner. In this case the author retained the copyright. The publisher's "rights and permissions" officer will still process requests to quote from the book.

Examples from the Writer's Lab

Now let's examine some real life examples and see how copyright law influences practice.

Example 1. John Wesley on Love. I ran across this from John Wesley and used it in *Reflecting God*, Student textbook, page 87.

The "heaven of heavens is love." There is nothing higher in religion; there is, in effect, nothing else; if you look for anything but more love you are looking wide of the mark. . . And when you are asking others, "Have you received this or that blessing?" if you mean anything but more love, you mean wrong; you are leading them out of the way, and putting them on a false scent. Settle it in your heart, that from the moment God has saved you from all sin, you are to aim at nothing more, but more of that love described in the thirteenth of Corinthians. You can go no higher than this.

Though this is a long quote I am safe from the copyright police because it was published long before 1923. Thus it is in the Public Domain. Anyone can use it. But that doesn't free me from having to reference the quotation. Your editor might want to be sure Wesley really said this. Your students may want to find the source and read what else Wesley said on the subject. So, though I did not have to get permission, I footnoted it thus: John Wesley, "A Plain Account of Christian Perfection" in *The Works of John Wesley*, ed. Thomas Jackson, 3rd. ed., 14 vols. (London: Methodist Book Room 1872; reprint Kansas City: Beacon Hill Press of Kansas City, 1978), 11:430.

The good news is that if you quote from Wesley's *Works* again in the same document you can simply say *Works* followed by the volume and page number.

Example 2: Kahlil Gibran on Writing.

I am working on a presentation for a writer's conference. If I am fortunate it might be published later. Thus I want the documentation to be clear. In *Jesus the Son of Man* (Alfred A. Knoff, 1956, 100) Gibran says, "You and I know the jugglers of words who would honor only a greater juggler, men who carry their heads in baskets to the market-place and sell them to the first bidder."

The book was published in 1928 and the copyright was renewed by his estate in 1956. Did Gibran die in 1931 or was it 1947? Where does that put me at life plus 70 years?

Really, I don't have to worry about all that in this case. I am quoting only 4 lines of prose (poetry would add another x to the equation) from a book of 216 pages. My quotation in no way competes with *Jesus the Son of Man* either in purpose or in fiscal matters for the book has been out of print for years. All I need is an accurate note of reference.

Example 3. Quote the Punchline--not the Whole Thing.

While refining the final edition of *Reflecting God* I discovered that one of the co-authors had included a long anecdote about mystic missionary Frank Laubach. It was quoted word for word and was too long to use without permission. The writer had referenced it to New Readers Press and secondarily to HarperSanFrancisco.

As far as I can tell, New Readers Press is no longer in business, and Harper is so big that they often take longer to respond than I had to wait in this case. Further, they always charge a fee. [Incidentally, most contracts call for the writer to pay the permission fees—get the publisher to pay these if possible.]

Since New Readers Press was the first copyright holder, Harper couldn't give permission to quote it anyway. A publisher can only give permission to quote the parts of the book for which the publisher holds the copyright. Harper had to ask New Readers for permission to include it in their 1998 book.

Having faced this sort of thing before I knew what to do. I retold the story, summarizing it in my own words until I got to the punch line, the most important utterance, the point of the whole anecdote. What started out as a quote of some 25 lines became this three-liner:

"My child, . . . you have failed because you do not love the Moros. You feel superior to them because you are white. If you can forget that you are American and think only of how I [God] love them, they will respond." (See *Reflecting God*, 165-66. Also check the footnote Frank C. Laubach, *Letters By a Modern Mystic*. (Syracuse, New York: New Readers Press, 1979), 23-24. The Harper book is also cited for good measure. Thus this 39-word quote is well within the fair use limits and the sources adequately cited.

My experience as an editor tells me that at least two-thirds of the extended quotes writers think they need can be made

“copyright friendly” by summarizing the mundane sections and quoting only memorable and powerful lines.

This example brings up a related point: publishers can only grant you reprint or quotation privileges for the parts of their book on which they hold the copyright. For example, a prose book published by XYZ Books, Nashville may include a 24-line poem by Maya Angelou. It will probably carry a credit line “used by permission. of . . .” Don’t write to XYZ; they do not hold the copyright and therefore could not give you permission to quote it. I know, this seems obvious, but you’d be surprised....

Example 4. Be at Least as Willing to Research as You Are to Quote

While reading a pre-publication book manuscript written by a professor friend I ran across a quote from Barbara Brown Taylor. He referenced it to “A Great Cloud of Witnesses” Weavings (Vol. III, No. 5, September/October 1988), 34. It was an inspiring quotation of some 300 words.

The quotation resonated with the theme of an article assignment I had just received from *Holiness Today*. I needed to see the whole article that Taylor had written. I checked two libraries and could not find the 1988 edition. I emailed my professor friend and he sent me a copy of the entire article. The article was about All Saints Day and drew on an old Celtic ceremony. In a general way Taylor had cited a book, *Saint Watching*, by Phyllis McGinley. I finally got that book through inter-library loan. I read the book, and Taylor’s six-page article. My *Holiness Today* article which I titled “Holiness, Extravagance, and General Assembly,” was 781 words in length, 66 typewritten lines. About 22 of those lines is the retelling of the old Celtic ceremony in mostly my own words while borrowing some key phrases directly from Taylor. I referenced and introduced my version of the ceremony with this credit line: After reading *Saint Watching*, by Phyllis McGinley, and

“A Great Cloud of Witnesses” (*Weavings*) by Barbara Brown Taylor, our General Assembly reminds me of another extravagant affair.” I then described the ancient ceremony and applied it to Nazarenes today. Read the article in the May 2001 issue of *Holiness Today*. If Taylor and McGinley should read it too, I hope they would agree that the principle of fair use was adequately observed.

Example 5. Make the Story Your Own

I read Max Lucado’s version of the true story of Rebecca Thompson who was brutally beaten and raped and thrown off the 112-foot high Fremont Canyon Bridge and lived to see her attackers come to the verge of getting out on parole. The Supreme Court had revoked their death penalty years earlier and it looked as if they would now be freed. The night before the hearing Rebecca went back to the Fremont Canyon Bridge and apparently jumped off preferring to take her own life rather than face a threatening future.

Lucado had written a moving version of the story in *He Still Moves Stones*. But time pressure, previous experience with Word fees, and the permissions process led me to consider other options. Copyright law as a presence in my study reminded me that *facts* and *factual news* reports are in the Public Domain and available to all.

I decided to create my own Rebecca Thompson story. It must be different in *form* from Lucado’s, but I could use the *facts*. First, I telephoned Information and asked for the numbers of the newspapers in Casper, Wyoming where the event occurred. I was given the number of the *Casper Star-Tribune*. I phoned and asked for the newspaper’s librarian. A friendly woman, evidently moved by the Thompson case herself, chatted with me about the matter. She then mailed me eight newspaper articles from the *Star-Tribune* archives.

I was able to write a story based on the facts that was longer (not a plus) than

Lucado's and included a lot more detail. I do not claim that mine was as good as his, but it got the point across and kept me on good terms with the ghost of copyright law that inhabits my word processor and yours. I footnoted the story this way:

This true story is based on eight newspaper accounts that appeared in the *Casper (Wyoming) Star-Tribune* and on Max Lucado's shorter version of the case in *He Still Moves Stones* (Dallas: Word Publishing, 1993), 23-24.

Example 6. Break a Long Quote into Two or Three Short Ones—But Watch the Aggregate

The copyright law does not set a legal length for fair use quoting, but most publishers and editors act as if there is one. The "house" policy or practice may require writers to obtain permission for quotations longer than a specified length. The range is anywhere between 100 and 1,000 words.

The Nazarene Publishing House, for whom I have done most of my editorial and writing work, is a "better safe than sorry" publisher. Though the requirements were not written in stone, my practice as an editor has been to use quotes of up to 50 words in a periodical and up to 100 words in a book manuscript. But even in a book, a 100-word quote seems a bit risky without permission from the copyright holder.

Thus in editing projects I have frequently broken up a long quote into shorter ones in order to reduce the writer's exposure to "fair use" questions. One writer used a quote from *Unbounded Love: A Good News Theology for the 21st Century* by Clark Pinnock and Robert C. Brow (Downers Grove, IL: Inter-Varsity Press, 1994). The quotation was 203 words excerpted from four paragraphs in the authors' splendid treatise on the nature of the Atonement on pages 102—103 of that book. Although Inter-Varsity is a good publisher to work with there was really no reason for me to bother them. The quote expressed three

ideas so I separated it into three footnoted references. The first part was introduced with: "Pinnock and Brow say, "...[a 48-word quote followed]." Then after commenting on the quote I inserted and referenced another section of it in the next paragraph (53 words). Two paragraphs later the closing part of the quotation was used: "Jesus did not die in order to change God's attitude toward us but to change our attitude toward God. . . .The cross is not a sacrifice without which God could not forgive us; it was a sacrifice without which we would not have been able to accept forgiveness." (47 words) At this point a 203-word single quote had been shortened to three quotes totaling 148 words. I am quite sure that Inter-Varsity will regard the use of 148 words out of their 189-page book well within the bounds of "fair use."

Warning: this device can be abused. You can't pirate long passages by simply breaking them up into small pieces. That's not fair use; don't wait for a court to point that out to you.

That's why writers must watch the "aggregate" word count in quotes from any one source. For example, I wrote a chapter for a textbook in which I quoted or referenced one expert 24 times. I had used 1,000 of the expert's words in an 8000-word chapter. My editor flagged that like Bill Grogan's goat and made me write to my expert's publisher seeking permission to quote the *aggregate* 1,000 words.

Guidelines:

1. Use the devices and practices in examples 1—6 above as a way to reduce the number of extended quotations from copyrighted sources and to lessen the risk of copyright infringement.

2. Writers for RIIIE curriculum modules should regard quotations of up to 75 words in a single quote from copyrighted prose sources as within the boundaries of the "fair use" privilege.

3. Quotations totaling 1,000 words “in the aggregate” from a copyrighted book-length source in a typical 120-page RIIIE course of study may be regarded as within the “fair use” boundaries. No more than 500 words in the aggregate from a single periodical source may be regarded as within fair use boundaries.

4. Longer quotations, singly or in the aggregate, require the writer to obtain written permission from the copyright holder.

A Friend in Court

As a Nazarene writer you have an advantage that few writers enjoy. The largest Holiness publisher in the world informally offers you access to its thousands of books, curriculum products, and periodicals. That publisher is the Nazarene Publishing House and its subsidiaries Beacon Hill Press of Kansas City, and WordAction Curriculum. If you want to quote sections of Ray Dunning’s *Grace, Faith, and Holiness*, Kenneth

Grider’s *A Wesleyan—Holiness Theology*, or *Here We Stand* by Stan Ingersol and Wes Tracy, or Mildred Bangs Wynkoop’s *A Theology of Love*, or *Wholeness and Holiness* by William Greathouse—or any of a thousand other NPH resources—the Nazarene Publishing House is your friend in court. The folks at NPH have proven that they believe in the Nazarene mission and the church’s education program.

Ask them about what you want to use—and most likely, you will receive. They will not put the integrity of their published products and their contracted authors to risk, but they regularly look with favor on requests from Nazarene writers. I do not speak as a representative of NPH, but I know that if you treat these matters professionally you will find NPH a resourceful ally. That simplifies a lot of copyright problems. Therefore, in searching for resource materials in the course of study for Nazarene ministers, look first at the resources available from Nazarene Publishing House and its subsidiaries.

5. Fair Use of Poetic and Musical Works

The most proficient and superbly tenacious of all the copyright police are those sturdy sentries who guard musical properties.

If your favorite restaurant peevied you by refusing to sing “Happy Birthday” to your six-year-old, it’s because of the copyright police. Wearing badges that read ASCAP, BMI, AND SESAC the musical copyright cops recently made it known that “Happy Birthday” is a copyrighted song and to sing it in a place of business requires a fee.

Recently the officers of The American Society of Composers, Authors and Publishers (ASCAP) sent out warnings to 6,000 children’s camps informing them that some four million songs are protected under the umbrella of ASCAP and if they intended to sing them in camp this summer they had better be prepared to pay a license fee. The list included “Happy Birthday,” “God Bless America,” and the legendary “millions more.”(Besenjak, 104).

Quoting Song Lyrics

Writers of RIE curriculum modules may want to quote song lyrics from time to time. Songs of faith often have both devotional and theological value. Remember, however, that fair use is more narrowly defined with the quoting of poetry and song lyrics. One reason is the argument of “compact expression.” The idea is that the songwriters and poets pack so much meaning into their few “memorable words” that quoting one line of poetry or lyrics is like quoting a whole chapter of a book.

Here are some guidelines:

1. *Quote no more than one line of a secular popular song without getting permission.* The compact expression principle makes more than a line or two a violation of copyright. Getting permission can be expensive; \$1,000 for the right to quote two or three lines is not unusual.

Here is how I referred to a popular song without abusing fair use. I used no more than a phrase or two and did not have to pay the exorbitant permission fee. The context is the deep human hunger for meaning and relationship. The citation of the song went thus: Enough of us feel that way to make Alanis Morissette’s song, “All I Really Want” a top hit. Of course, you are not sure that the singer knows what she wants. Is it peace, patience, or “something to “calm the angry voice”? By the last stanza it sounds as if she longs for a kindred spirit, a soul mate, anyone who “understands” (Reflecting God, 26). Only five words quoted, yet the salient points of the song are communicated to the reader—and the copyright police are not sounding a siren.

2. *When quoting religious songs use lyrics from hymns that are in the Public Domain or from songs for which Lillenas Publishing Company owns the copyright.* Old songs like “A Mighty Fortress Is Our God,” “Faith of Our Fathers,” “And Can It Be,” etc. are in the Public Domain and can be quoted by anyone—I am speaking of lyrics and not new musical arrangements.

Lillenas is another friendly branch of the Nazarene Publishing House that holds the copyright to thousands of songs.

When I need to use a song on the subject of prayer, sanctification, Easter, or any other religious topic I look up the songs in the Nazarene hymnals. (I have them all, at least back to *Waves of Glory*.) Here’s the tip of the day: if the song I want is printed in a recent Nazarene hymnal *without* a credit line that says to me that, in all probability, Lillenas owns the copyright. I include the reference information and upon submitting the manuscript I ask my

editor to have the Lillenas staff double check my use of songs and my credit lines.

Let's look at some examples from *Sing to the Lord*:

(1) "Fill My Cup Lord" is song number 458. It carries this credit line: "Copyright 1959 by Richard Blanchard, assigned to Sacred Songs, copyright 1964 by Sacred Songs (a div. of Word, Inc.). All rights reserved. International copyright secured. Used by permission." If I want to quote the lyrics of this song the path leads to Sacred Songs and Word, Inc. No use asking Lillenas Publishing to give permission—they don't own the song.

(2) "Where They Need No Sun," number 654 was written by Haldor Lillenas himself and Lillenas Publishing still owns it. So quote away. But always check. Just because Haldor Lillenas wrote it does not mean that he did not, at some previous time, sell the copyright to another company. For example, "Wonderful Grace of Jesus" is in this same hymnal (number 360), but Hope Music Company now owns the copyright.

(3) The words to "Holy, Holy, Holy! Lord God Almighty" (hymn number 2) were written in 1826 by Reginald Heber. The hymn shows no licensing or credit lines. Sounds like Public Domain lyrics to me. Safe to assume you could quote a few lines—after checking with the Lillenas folks.

Quoting Poetry

The doctrine of compact expression influences the fair use of quoting verse. Beyond this factor, poetry is protected much like prose with the same durations.

There is no law that says just how much of a poem can be quoted under the fair use rubric. But while employed as the editor of several Nazarene periodicals I tried to live with the guideline of quoting no more than two lines of any poem without written permission.

One bumps into many copyright puzzles. In one book I felt like I had to have four lines of a poem by a famous author. The book in which I found it was published in 1961 by Little, Brown and Company. But it had first been published in 1890 with copyright renewals in 1951, 1957, and 1961. Some of the author's poems in my edition were surely in the Public Domain, but many of them had not been published until the 1950s when an heir emptied an old trunk. The point is

that under the pre-1978 law the copyright term began with publication. So if the poem I wanted was written in say 1884 but published first in the 1950s it was not yet automatically in the Public Domain.

But I really wanted to use the poem. Nothing else said as well. I wrote to Little, Brown and Company. They did not answer. But weeks later I got a bill from a certain university press asking a \$50 fee for permission to reprint the 22 words stated in the four lines of poetry. Even though on this project my publisher was paying the permission fees when they could not be avoided, I didn't want them to pay that much for a short verse actually written more than 100 years ago though by quirk of resting in an attic (maybe) for decades it might not yet be in Public Domain.

I took to the Internet and found the poem on a major university's website. The site carried no information whatever about copyright, reprint fees, or any related topics that I could find. I told my editor that she could pay the \$50 to the one group or we could footnote the university website and use the poem—which I felt almost sure was in the Public Domain anyway—for free. My editor chose to save the \$50. But what did she care? I had already signed a standard contract that says if anything I wrote brought us before a jury I would have to pay the freight. More risk than I like to take, so I don't recommend that much "resourcefulness" on a regular basis. I include this example primarily to show how intricate copyright matters can be.

Guidelines for quoting poetry:

(1) *Quote freely from poems that you know are in the Public Domain.*

(2) *Quote no more than two lines of copyrighted verse.*

(3) *Obtain written permission from the copyright owner to reprint more than two lines of poetry.*

6.

Fair Use of Electronic Works

After hours and between sessions of a conference in Orlando, Florida I finished writing two chapters of *Here We Stand* (Beacon Hill Press of Kansas City, 1998). Using the same laptop on which I am typing this *vade mecum*, I was able to complete my research online. The two chapters contain 32 footnotes and 25 of them are *website* addresses.

The face of research is changing. As a curriculum writer or editor you will likely be quoting from web sites and other electronic media.

So what about copyright and fair use when it comes to the worldwide web, the Internet, CD-Roms, electronic data bases, etc.? Though the information and misinformation about such matters is vast, here are some guidelines for you as a writer and researcher.

1. Though much confusion exists the government has declared that the existing copyright laws provide sufficient principles for judging electronic copyright matters.

2. Authors of electronic text, photos, email, and artwork enjoy the same copyright protection as paper copies of books and magazines. The copyright holder (author or the party to whom copyright was transferred) of the information on a web site, therefore, holds the rights to reproduce, distribute, display, and to create derivative works.

3. The fair use privilege applies to electronic media as well as traditional media. *Therefore, use the same guidelines in quoting and referencing text from Internet sources.*

4. Public Domain rules apply to electronic publications, too. Any book or poem written before 1923 cannot be copyrighted by a website owner even though it appears on the site.

5. Making single copies of electronic versions of texts is usually regarded as

acceptable, but copies may not be downloaded and sold or published. You can buy a book and later sell it to a used book store without permission of the copyright holder. But you can't make additional copies of a book to sell. If you buy a CD-ROM containing an electronic edition of Jacob Needleman's book *Money and the Meaning of Life*, you could sell the CD-ROM or give it away. But copyright law says you cannot make additional copies of the CD-ROM. It is called the doctrine of "first sale" (Fishman 14:5).

Two exceptions: "*computer programs and sound recordings* can't be rented, leased, or lent to others without the copyright owner's permission. But they may be sold or given away without permission" (Fishman, 14:5).

6. Posting of copyright information on web sites is optional—just as it is for books and periodicals. If a web site contains copyrighted materials the home page should say so—but you cannot depend on consistency in this matter. So beware when copying or quoting.

Website operators, however, are beginning to include such statements as:

—"Materials from our website may be downloaded, copied and distributed as long as our copyright and website address are shown."

—"Anything you find on this website may be copied online, but may not be reproduced in print or CD-ROM without permission."

—"All text, designs, and graphics on this website are copyrighted and may not be reproduced without express permission of Working Wonks, Inc."

7. The golden rule of print resources—treat other authors the way you wish to be treated—applies also to use of electronic text.

PART THREE: RESOURCES

*7. Obtaining Permission to Quote
or Reprint Copyrighted Works
Sample Permission Letter*

*8. Addresses of Selected
Publishers*

9. Copyright Resources

*10. Quoting and Referencing
Bible Translations*

7.

Obtaining Permission to Quote or Reprint Copyrighted Works

In the process of preparing the best course possible for the RIIE curriculum you will almost certainly have reason to request permission to reprint portions of several works ranging from a few lines of verse to a whole chapter from a book.

Remember you do not have to secure permission to reprint works in the Public Domain. For example if you wanted to reprint three pages from Henry Scougal's 17th century devotional classic, *The Life of God in the Soul of Man* you can do it without worrying about copyright infringement. You should, however, cite the *edition* you are quoting even if no permissions are in the picture. A Scougal footnote in a manuscript before me right now is: Henry Scougal, *The Life of God in the Soul of Man*, ed. William S. Hudson (Philadelphia: The Westminster Press, 1948), 23-24.

And while we are on the subject of references, please include all the bibliographical information. Whether you are using internal referencing, footnotes, or endnotes please give the editor all the data. Internal referencing is often shorter than footnotes, but even then put it all in. If the editor wants to leave out part of it later, that's fine, but you don't want delays at galley time because you did not put the page number or the publisher (even of a Public Domain piece) in your documentation.

Example: You might write: William H. Shannon declares that "prayer without words is silence: not the silence that is simply a pause between moments of noise, but a silence that is rich; filled with God, on fire with God's presence" (*Silence on Fire*, New York: Crossroad, 1991, 12). The editor may very well delete the page number and maybe "New York" in order to make the referencing less intrusive,

but as the writer, put it all in and let the editor make the choice.

When you wish to reprint a passage or a page from a Nazarene source—where you can expect a friendly face at the door—still make the formal request in a professional manner. In addition, be sure to fully reference Nazarene Publishing House books and periodicals just like the works of any other publisher.

You will notice right away that many book publishers do not print the address of their editorial offices on the title pages of their books. So how do you know where to write to request permission to quote something?

Here are three sources, probably available in your local public library, that list publishers:

Gale Directory of Publications

Literary Market Place

Writer's Market

I almost always buy and use the latter one. It is usually all I need. (See the list of selected publishers of books and periodicals later in this booklet)

Write a letter of request to the Rights and Permissions Editor (or Officer) of the publishing house you are dealing with. Use the guide on the next page as a model. The letter should have a brief permission "approve" form and a Self-Addressed Stamped Envelope (SASE) for the convenience of the permissions officer. Send two copies of the letter so the permission person can sign the form and mail one back to you and keep one for his or her files. Don't make the permissions editor have to create his own letter from scratch unless you are in no hurry to get an answer.

See Sample letter on the next page.

Sample Permission Request Letter

Date

Rights and Permissions Editor
*(name and address of publisher
or other copyright owner)*

Dear Editor:

I am writing to request permission to quote a passage from your publication, *(insert name of book or periodical)* by *(insert author's name)*

I want to use it in a course of study *(insert name of your course)* which I am writing on assignment from the Research Institute for International Education (RIIE) which is an educational arm of the international Church of the Nazarene. The course will be produced on CD-ROM and made available to "distance education" students studying for the Christian ministry in the 130 countries where the Church of the Nazarene operates. The CD-ROM will be made available to local Nazarene leaders and teachers so they can print off classroom copies for their students. The length of the course materials is equal to about 120 printed pages. It is anticipated that the course will be used by some 3,000 to 4,000 students.

Your publication that I wish to quote is

Title: *(If requesting from a periodical include its name too)*

Author:

Publisher and City:

Date:

Page numbers:

Nature of the requested materials: *(poem, prayer, paragraph, chapter, chart, list, diagram, etc.)*

The passage or section that I want to quote is *(If the passage is brief, that is half a page or less, insert it into the body of this letter. If not say)* The passage or section I want to quote is marked on the attached photocopied pages from your publication

The RIIE is a not-for-profit venture supported by the donations of individuals and congregations. The price of the RIIE courses has not yet been set, but since the primary market is in developing countries the price will be far less than the cost of creating and distributing them.

I am requesting nonexclusive world rights, as part of this one course, in all languages and for all editions.

I believe that the material cited above will be helpful to our students. If you are still the copyright holder, may I please have permission to reprint this material? Upon receipt of your approval I will plan to use the conventional form of acknowledgment, including author, title, publisher and date unless you prescribe a particular form of attribution.

If you no longer hold the copyright to this material and I need to look elsewhere for permission to use it, please let me know.

For your convenience an approval form is included below along with an extra copy of this request. An SASE is also enclosed.

Thank you for your prompt consideration of this request.

Sincerely,

Response Form:

_____The request is approved based on the conditions cited above.

_____The request is approved with these additional conditions.

_____The request is rejected.

Approved by _____ . Date _____ .

8.

Addresses of Selected Publishers

Here are some addresses of book publishers that might be useful when requesting quotation or reprint permissions. Address your correspondence to the Permissions Officer or Editor. When seeking permission to quote from a magazine or journal address your request to the editor at the address you find on the masthead.

Book Publishers

Abingdon Press, The United Methodist Publishing House, 201 Eighth Ave, S., Nashville, TN 37203 (615 749-6000) Fax (615 749-6512.

Baker, Baker Book House Company, P.O. Box 6287, Grand Rapids MI 49516-6287 Fax (616) 676-9573. Use this address for Chosen Books and Fleming H. Revell publications as well.

Beacon Hill Press of Kansas City, Nazarene Publishing House. Rights and Permissions Officer: Janet Stapleton. P.O. Box 419527 Kansas City, MO 64141. Fax (816)753-4071.

Bethany House Publishers, 11400 Hampshire Ave. S., Minneapolis, MN 55438. Fax (952) 829-2768.

Christian Publications, Inc./Horizon Books, 3825 Hartzdale Drive, Camp Hill, PA 17011. Fax (717) 761-7273.

Crossway Books, Good News Publishers, 1300 Crescent St., Wheaton, IL 60187-5800. Fax (630) 682-4785.

Doubleday Religious Publishing, Doubleday Broadway Publishing Group, Random House, Inc., 1540 Broadway, New York, NY 10036. Fax (212) 782-8911.

William B. Eerdmans Publishing Co., 225 Jefferson Ave. SE, Grand Rapids, MI 49503. Fax (616) 459-6540.

HarperSanFrancisco, Harper Collins Publishers, 353 Sacramento St., Suite 500, San

Francisco, CA 94111-3653. Fax (415) 477-4444.

Honor Books, P. O. Box 55388 Tulsa, OK 74155. Fax (918) 496-3588.

InterVarsity Press, P.O. Box 1400, Downers Grove, IL 60515. Fax (630) 734-4200.

Kregel Publications, Kregel, Inc. P.O.Box 2607, Grand Rapids, MI 49501. Fax (616) 451-9330.

Moody Press, Moody Bible Institute, 820 N. LaSalle St., Chicago, IL 60610. Fax (800) 678-0003.

Multnomah Publishers, Inc., P.O. Box 1720, Sisters, OR 97759.

Thomas Nelson Publishers, Nelson Word Publishing Group, Box 141000, Nashville, TN 37214-1000.

Paulist Press, 997 MacArthur Blvd. Mahwah, NJ 07430. Fax (201) 825-8345.

The Pilgrim Press, United Church of Christ, United Church Press, 700 Prospect Ave. E., Cleveland, Ohio 44115-1100. Fax (216) 736-3703.

Scarecrow Press, Inc., Rowman and Littlefield Publishing Group, 4720 Boston Way, Lanham, MD 20706. Fax (301) 459-2118.

Simon and Schuster, 1230 Avenue of the Americas, New York, NY 10020.

St. Bede Publications, P. O. Box 545, Petersham, MA 03166-0545. Fax (978) 724-3574.

Tyndale House Publishers, Inc, 351 Executive Drive, Carol Stream, IL 60188.

Zondervan Publishing House, HarperCollins Publishers, 5300 Patterson Ave. SE, Grand Rapids, MI 49530-0002.

9.

Copyright Resources

Organizations and Associations

American Association of Publishers (AAP)
1718 Connecticut Ave. NW, #700,
Washington, DC20009. Fax (202) 232-0694.

American Society of Composers and
Publishers (ASCAP). Website:
<http://www.ascap.com>

BZ?Rights & Permissions, Inc. 125 West
72nd St., New York, NY 10023. Fax (212)
769-9224.

Copyright & Fair Use. Stanford University
Library website <http://fairuse.stanford.edu>

Copyright Clearance Center, Inc., 222
Rosewood Dr., Danvers, MA 01923. Tel.
(508) 750-8400.

Copyright Society of the U. S. A. 1133
Avenue of the Americas, New York, NY
10036. Tel. (212) 354-6401.

Ferret Research 1517 N. Jackson St.
Waukegan, IL60085. Tel. (847) 623-4744

The Permissions Group 1247 Milwaukee
Ave., Suite 303 Glenview, IL 60025. Fax
(847) 635-6968.

The U. S. Copyright Office, LM-455,
Library of Congress, Washington, DC
20559-6000. Tel. (202) 707-6737

Best Books on Copyright

Besenjak, Cheryl, *Copyright Plain and
Simple*. Franklin Lakes, NJ: Career Press,
The Permissions Group, 1997.

Fishman, Stephen, *The Copyright
Handbook*, Fifth Edition . Berkeley, CA:
Nolo Press, 2000.

Fishman, Stephen, *The Public Domain*.
Berkeley, CA: Nolo Press, 1999.

Fishman, Stephen, *Copyright Your Software*.
Berkeley, CA: Nolo Press, 2000.

Stim, Richard, *Getting Permission*.
Berkeley, CA: Nolo Press, 1999.

Strong, William S., *The Copyright Book: A
Practical Guide*, Fifth Edition, Cambridge,
MA: Massachusetts Institute of Technology
Press, 2000.

10.

Bible Quotes and References

Among the works protected by copyright are dozens of translations and paraphrases of the Bible. Only

the King James Version is in the Public Domain.

Therefore, you should identify every—repeat—every Bible quotation in your manuscript, even the KJV.

If you want to get even with your editor, send in a manuscript with 218 Bible quotations from 14 different translations with none of the quotes identified. I promise you that will set him or her to muttering your name in conjunction with a long list of “i” words— “incompetent, idiot, imbecile,” and John Wesley’s favorite, “invincible ignorance.”

There are several ways to cite your Bible references. If all your quotations are from the New International Version, for example, put this at on the masthead/copyright page: “All scripture quotations are from the Holy Bible, New International Version (NIV). Copyright 1973, 1978, 1984 by the International Bible Society. Used by permission of Zondervan Publishing House. All rights reserved.” If every single Bible quote is from the NIV, then this notice up front means that you don’t have to put NIV at the end of each quotation.

If all of your quotes are from the NIV except a few selected ones from the NKJV and the NRSV, your footnote should say that all quotations are from the NIV unless otherwise noted. Your NKJV and NRSV quotes will be cited by the initials and a credit line for them will have to appear somewhere in the publication.

Some publications include credit lines for all the translations used up front in the masthead/copyright/ contents section of the document. All quotes are then followed by the proper initials: NEB, RSV, etc.

The Nazarene Publishing House *StyleBook* contains the credit lines for most versions. Here are some of the most frequently used.

Bible Credit Lines

CEV: From the Contemporary English Version (CEV). Copyright by the American Bible Society, 1991, 1992. Used by permission.

JB: From the Jerusalem Bible (JB), copyright 1966 by Darton, Longman & Todd, Ltd., and Doubleday, a division of Bantam Doubleday Dell Publishing Group, Inc. Used by permission.

NASB: From the American Standard Bible (NASB), copyright the Lockman Foundation 1960, 1962, 1963, 1968, 1971, 1972, 1973, 1975, 1977, 1995. Used by permission.

NCV: From *The Holy Bible, New Century Version*, (NCV), copyright 1987, 1988, 1991 by Word Publishing, Dallas, Texas 75039. Used by permission.

NEB: From *The New English Bible* (NEB). Copyright by the Delegates of the Oxford University Press and the Syndics of the Cambridge University Press, 1961, 1970. Reprinted by permission.

NIV: From the Holy Bible, New International Version (NIV). Copyright 1973, 1978, 1984 by the International Bible Society. Used by permission of Zondervan Publishing House. All rights reserved.

NKJV: From the New King James Version (NKJV). Copyright 1979, 1980, 1982 Thomas Nelson, Inc. Used by permission.

NLT: From the Holy Bible, New Living Translation (NLT), copyright 1996. Used by permission of Tyndale House Publishers, Inc., Wheaton, IL 60189. All rights reserved.

NRSV: From the New Revised Standard Version of the Bible, copyright 1989 by the Division of Education of the National Council of Churches in the U.S.A. All rights reserved.

TEV: From Today’s English Version (TEV). Copyright by American Bible Society, 1966, 1971, 1976, 1992. Used by permission.

TM: From *The Message*(TM). Copyright 1993. Used by permission of NavPress Publishing Group.