Editing Copyrighted Materials: On Sharing What You Can

Wout Dillen
University of Antwerp & Högskolan Borås

@WoutDLN
FYI

Notes on the archival version of these slides:

● Links have been made clickable, and more links to useful references concerning copyright restrictions etc. have been added at the end.
● The second cat has been restored to its rightful place -- sorry for the mix-up during the presentation!
● A more elaborate version of this presentation will soon be published in an upcoming (2016) issue of *Digital Scholarship in the Humanities* (DSH, formerly LLC), with the title: “Digital Scholarly Editing within the Boundaries of Copyright Restrictions”.
● ENJOY!
COPYRIGHT INFRINGEMENT
COPYRIGHT INFRINGEMENT EVERYWHERE
1. The text of both the document and of the work should be encoded;
2. All editorial acts should be attributed;
3. All materials should, by default, be available by a Creative Commons share-alike license;
4. All materials should be available independent of any one interface;
5. All materials should be held in a sustainable long-term storage system, such as an institutional repository
Creative Commons Licenses
Creative Commons Licenses

‘if [your project uses] the “non-commercial” restriction, you might as well lock it up and throw away the key’
Creative Commons Licences

Quinn Dombrowski @quinnanya

Not 1 project + 1 scholar + 1 DH-er, but lots of scholars creating lots of open data, lots of other people doing things with it. #DH2013

Quinn Dombrowski @quinnanya

"Your interface is everyone else's enemy." CC-SA + smart data + API = HCE ("here comes everybody") #DH2013

Ben W. Brumfield @benwbrum

Peter Robinson gives a great explanation of why non-commercial licenses are evil and data released as NC will die. #DH2013

Ben W. Brumfield @benwbrum

I have my own horror stories about evil non-commercial licenses thwarting free, non-profit data reuse. Kill CC-NC with fire! #DH2013
I can has copyright?
Autour d’une séquence et des notes du Cahier 46: enjeu du codage dans les brouillons de Proust

Around a sequence and some notes of Notebook 46: encoding issues about Proust's drafts

Elena Pierazzo (King’s College, London) et Julie André (ITEM, Sciences Po Paris)

With the support of Raffaele Viglianti

http://research.cch.kcl.ac.uk/proust_prototype/
WELCOME

The Beckett Digital Manuscript Project is a collaboration between the Centre for Manuscript Genetics (University of Antwerp), the Beckett International Foundation (University of Reading) and the Harry Ransom Humanities Research Center (University of Texas at Austin), with the kind permission of the Estate of Samuel Beckett.

The purpose of the Beckett Digital Manuscript Project is to reunite the manuscripts of Samuel Beckett's works in a digital way, and to facilitate genetic research: the project brings together digital facsimiles of documents that are now preserved in different holding libraries, and adds transcriptions of Beckett's manuscripts, tools for bilingual and genetic version comparison, a search engine, and an analysis of the textual genesis of his works.

KRAPP'S LAST TAPE MODULE ADDED

We are delighted to announce the publication of our third genetic edition: Krapp's Last Tape / La Dernière Bande. The accompanying monograph on its genesis is available in Belgium through University Press Antwerp, and internationally through Bloomsbury Academic.

http://www.beckettarchive.org

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Directors: Dirk Van Hulle and Mark Nixon I Technical realisation: Vincent Neyt

Under the auspices of the Centre for Manuscript Genetics (University of Antwerp), the Beckett International Foundation (University of Reading), the Harry Ransom Humanities Research
Beckett’s unpublished works

1906
Beckett’s birth

1989
Beckett’s death

2040
Beckett’s unpublished works
Beckett’s unpublished works

- Beckett’s birth: 1906
- Beckett’s death: 1989
- Canada
- USA
- 2040
- 2060
Beckett’s unpublished works

1906 Beckett’s birth
1989 Beckett’s death
2040 USA
2060 Canada
2060 UK
Beckett’s unpublished works

1906 Beckett’s birth

1989 Beckett’s death

2040

2060

Australia: ? + 70
http://www.woolfonline.com
Woolf’s unpublished works

1882 Woolf’s birth
1927 *To the Lighthouse*
1941 Woolf’s death
Woolf’s unpublished works
Woolf’s unpublished works

1882 Woolf’s birth
1927 *To the Lighthouse*
1941 Woolf’s death
1992
2012
Woolf’s published works

1882 Woolf’s birth
1927 *To the Lighthouse*
1941 Woolf’s death
Woolf’s published works

- 1882: Woolf’s birth
- 1927: *To the Lighthouse*
- 1941: Woolf’s death
- 1992: Woolf’s death

Canada
Australia
Woolf’s published works

1882 Woolf’s birth

1927 *To the Lighthouse*

1941 Woolf’s death

1992

2012

EU

Canada

Australia
Woolf’s published works

1882 Woolf’s birth
1927 To the Lighthouse
1941 Woolf’s death
1992 Woolf’s death
2012
2022

USA
EU
Canada
Australia
Virginia Woolf Material

For the purpose of this copyright notice, all Virginia Woolf material contained within Woolf Online (www.woolfonline.com) is hereby defined as:

A. Texts of 'To the Lighthouse'

- Initial Holograph Draft
- Typescript sent to Charles Mauron, and accompanying letters
- Corrected Proofs supplied to Harcourt Brace
- 1st US Edition (Harcourt Brace, 1927) - USA 1st Edition
- Uniform Edition (Hogarth Press, 1929 [1932])
- Albatross Edition (Albatross, 1932)
- Everyman Edition (Everyman's Library, 1939)

B. Additional Material

- Extracts from the Diary of Virginia Woolf
- Extracts from Letters of Virginia Woolf
- Extracts from Virginia Woolf's journal
- Extracts from Sketch of the Past
- Essays by Virginia Woolf

As such, the above defined material is provisioned for online publication and reading only at Woolf Online (www.woolfonline.com) and may not be copied, distributed, transmitted or otherwise altered or manipulated without the express permissions of the Estate of Virginia Woolf and the Society of Authors as the literary representatives of the estate of Virginia Woolf.
The Advanced Research Consortium (ARC)

A consortium of scholars committed to advancing research in the humanities through period-specific online communities built around peer-review, aggregation, and searching digital data.

http://idhmc.tamu.edu/arcgrant/
Getting Started with P5 ODDS

Contents

- Introduction
- Writing ODD specifications
  - Key concepts
  - The basic structure of a schemaSpec
- Adding new elements
- Removing elements
- Changing existing elements
  - Adding new elements in in a different namespace
  - Processing your ODD specification
- Working with RELAX NG schema modules
- Working with the DTD subset
- Roma (command line)
- Making use of non-TEI schemas
- Internationalisation

What do we mean by a ‘customization’? It is important to understand that there is no single DTD or schema which is the TEI; you always choose from the available modules (there are currently 22 of them, listed in Figure 1, The TEI modules) those that you want, with the caveat that the three modules core, header and textstructure (and tei, when using RELAX NG) should always be chosen unless you are certain you know what you are doing. Elements in these modules are referred to throughout the other modules, and hence these modules
Transpositions

A transposition takes place when the author indicates that the order of two scraps of text have to switch places. In this case, each 'scrap' will need a `<seg type="transposition" xml:id="trans1">` attribute, and a unique `xml:id`.

For example:

```
If only I were not obliged to manifest:

It is perhaps something breaking, sounds here, from time to time, let
```

```
1 | <seg type="transposition" xml:id="trans1">It is</seg>
2 | <seg type="transposition" xml:id="trans2">perhaps/see something breaking</seg>
```

http://www.beckettarchive.org/encodingmanual
I WATCHED A MOUSE EAT MY FOOD AND DID NOTHING
§ 107. Limitations on exclusive rights: Fair use

Notwithstanding the provisions of sections 106 and 106A, the fair use of a copyrighted work, including such use by reproduction in copies or phonorecords or by any other means specified by that section, for purposes such as criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship, or research, is not an infringement of copyright. In determining whether the use made of a work in any particular case is a fair use the factors to be considered shall include—

(1) the purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes;

(2) the nature of the copyrighted work;

(3) the amount and substantiality of the portion used in relation to the copyrighted work as a whole; and

(4) the effect of the use upon the potential market for or value of the copyrighted work.

The fact that a work is unpublished shall not itself bar a finding of fair use if such finding is made upon consideration of all the above factors.
I believe the answer to the question of justification turns primarily on whether, and to what extent, the challenged use is transformative. The use must be productive and must employ the quoted matter in a different manner or for a different purpose from the original. A quotation of copyrighted material that merely repackages or republishes the original is unlikely to pass the test; in Justice Story’s words, it would merely “supersede the objects” of the original. If, on the other hand, the secondary use adds value to the original — if the quoted matter is used as raw material, transformed in the creation of new information, new aesthetics, new insights and understandings — this is the very type of activity that the fair use doctrine intends to protect for the enrichment of society.
collation

By Elisa Nury | 15 February, 2013 | Comments Off on collation

“
The very word “variant” implies a deviation or change from something else taken for a norm. […] So what is commonly done in practice? Some particular text is chosen as the basis, and then all other readings for the text under consideration (Colwell and Tune 1964, 253).

http://uahost.uantwerpen.be/lse
The Fair Use Doctrine

1) research purposes
2) fragments
3) author attribution
4) original aims
5) transparent, non-commercial research environment
Hello, my name is Raphael Slepon and I will be your guide to this site, dedicated to James Joyce's *Finnegans Wake*. The next tour is just about to start, so why don't you join in. You may be thinking that you don't need no silly guided tours, what with you being such a seasoned web surfer, thank you very much. Tip. You may be thinking that you can march off right into the search engine page, which, let us be frank, is what you are after, and figure it out all by yourself. Tip. Well, maybe you can, but it's way more likely that you'll just get lost in its multitude of options and end up all bitter and frustrated. So why don't you reconsider? Please, pretty please...

Let me welcome you to the site. The tour will take about 15 to 20 minutes to complete in its entirety. Please walk this way; mind your hats going in. Actually, we should really start right here, in the foyer, to figure out what this site is all about and what's with the weird name anyhow.

This site houses a collection of 84,111 notes on James Joyce's last work, *Finnegans Wake*, gathered from numerous sources (all listed on the bibliography page). It also houses a search engine to allow you to search the entire collection of notes. To better understand this site we should really look no further than the bizarre title of this page, examining it word by word:

- **Finnegans** Well, perhaps not word by word...
- **Wake:** This site is about James Joyce's *Finnegans Wake*, but you probably already know that. That said, it is not intended for the absolute beginner, who has just opened page 3 of *Finnegans Wake* and wants to know what it's all about. This site is more aimed towards someone who already knows something – not a lot, mind you, but something – about the book, about its characters, about its themes, about its style, about its motifs, and wants to delve deeper. It is also aimed at scholars, amateurs and professionals alike, studying *Finnegans Wake* and looking for a powerful research tool. There are no general-purpose introductions, no lengthy articles, no scholarly essays; just elucidations.

http://www.fweet.org

there to encourage you to comment on everything, and I do mean everything, and make a difference. The button opens a new window or tab (depending on your browser settings, you may need to allow popup windows for this site) with a simple form through which you can send a message to the maintainer of this site. You can comment on anything, and please do. If you see a typo, please send a comment; if you encounter a bug, please send a comment; if you have a question (preferably having to do with *Fweet* or *Finnegans Wake*), please send a comment; if you find some feature uncomfortable or confusing, please send a comment; if you have some helpful suggestion to make, please send a comment; if a search you have performed failed to return the expected results and you are at a loss as to why, please send a comment; if you wish to volunteer your
140.02  gnot Antwerp gnat Musca not Corry's not Weir's not the Arch

140.02+  *James Joyce: Letters* I.245: letter 24/09/26 to Harriet Shaw Weaver: 'Antwerp I renamed Gnowntwerp for I was devoured there by mosquitoes'

140.02+  Moscow

140.02+  Latin musca: fly

140.02+  Irish cora: weir

140.02+  two Corry's pubs, Dublin (circa 1900)

140.02+  Weir's pub, Burgh Quay, Dublin

140.02+  The Arch, pub, Henry Street, Dublin
Further Reading

Creative Commons & Open Source

- [https://creativecommons.org/](https://creativecommons.org/)
Further Reading

Territorial Copyright Laws

- [https://joycefoundation.osu.edu/joyce-copyright](https://joycefoundation.osu.edu/joyce-copyright) (broad overview)
- [http://copyright.cornell.edu/resources/publicdomain.cfm](http://copyright.cornell.edu/resources/publicdomain.cfm) (USA)