

Editing Copyrighted Materials: On Sharing What You Can



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University of Antwerp & Högskolan Borås

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!

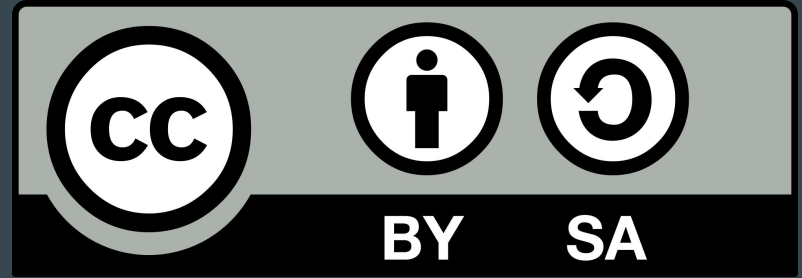
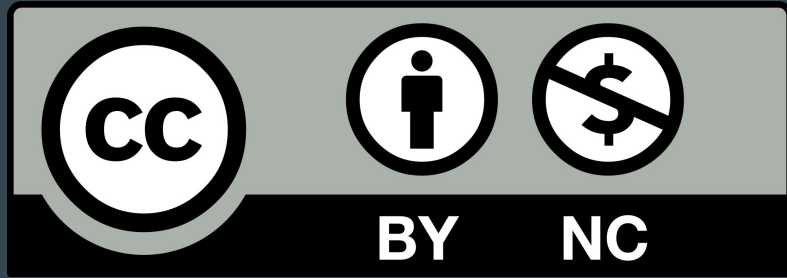
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4. All materials should be available independent of any one interface;
5. All materials should be held in a sustainable long-term storage system, such as an institutional repository

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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 Vigiante

Click on the image to see zones appearing according to the order in which they were written. Click on "Reading Sequence" to see zones appearing in the order in which they should be read.

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Reading sequence

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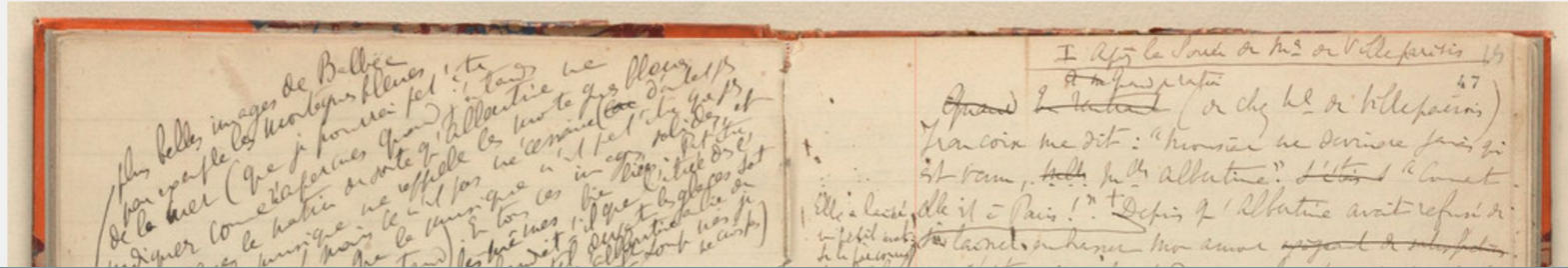
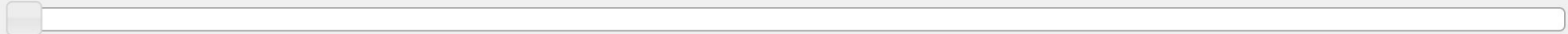
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Opening

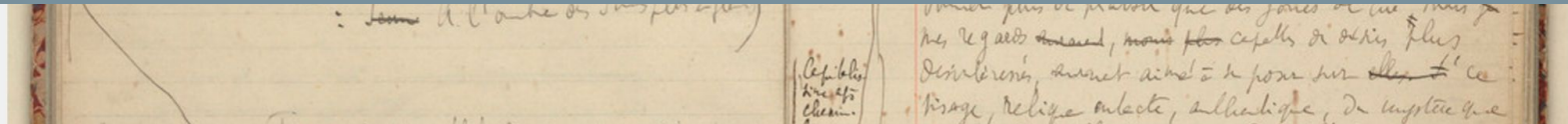
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http://research.cch.kcl.ac.uk/proust_prototype/



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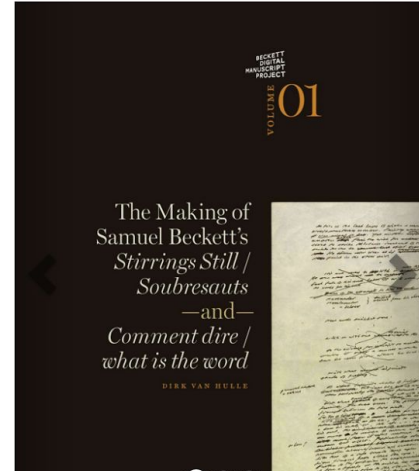
WELCOME

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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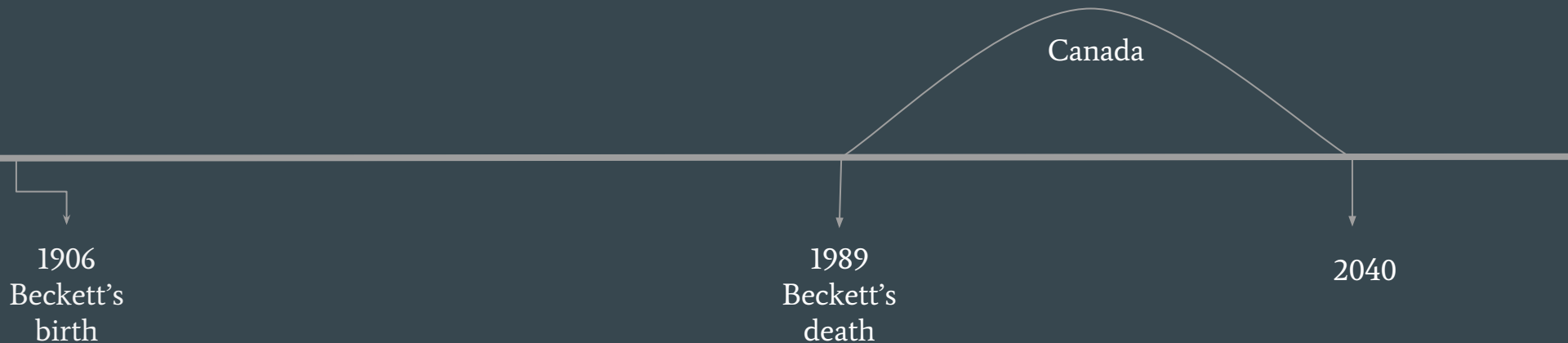


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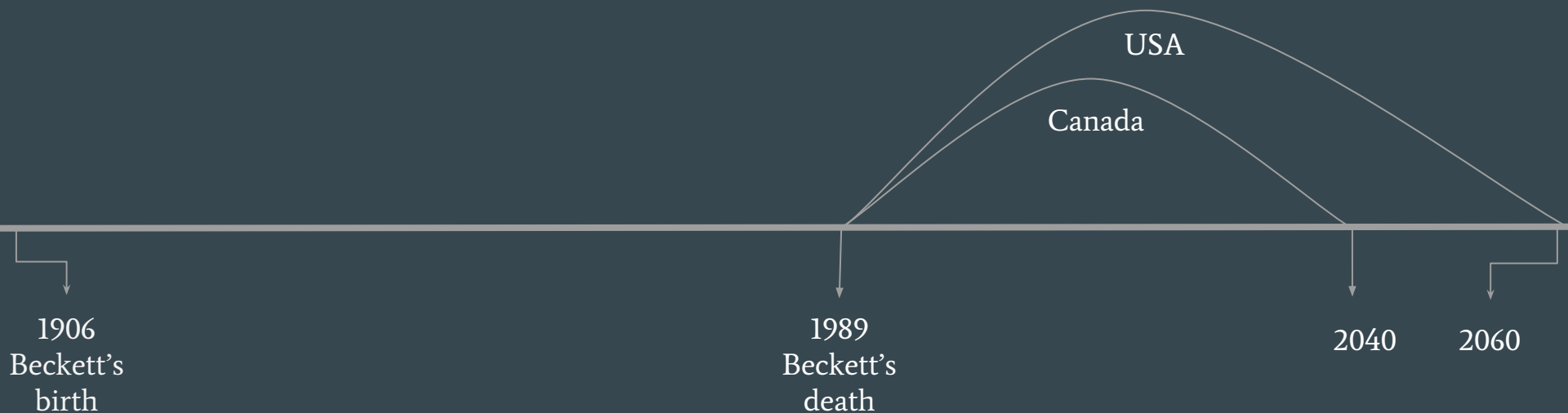
Beckett's unpublished works



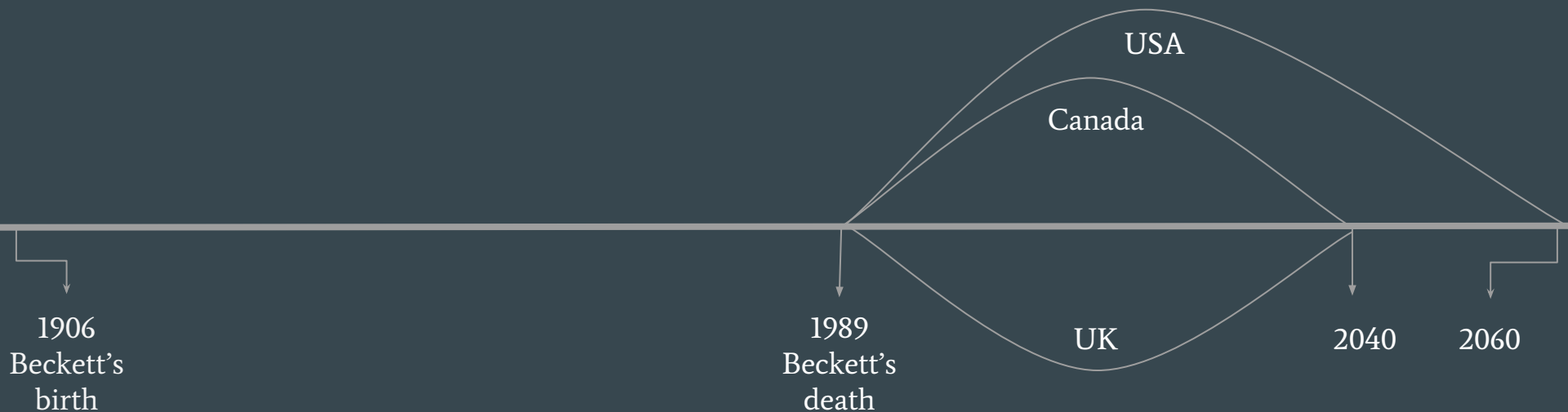
Beckett's unpublished works



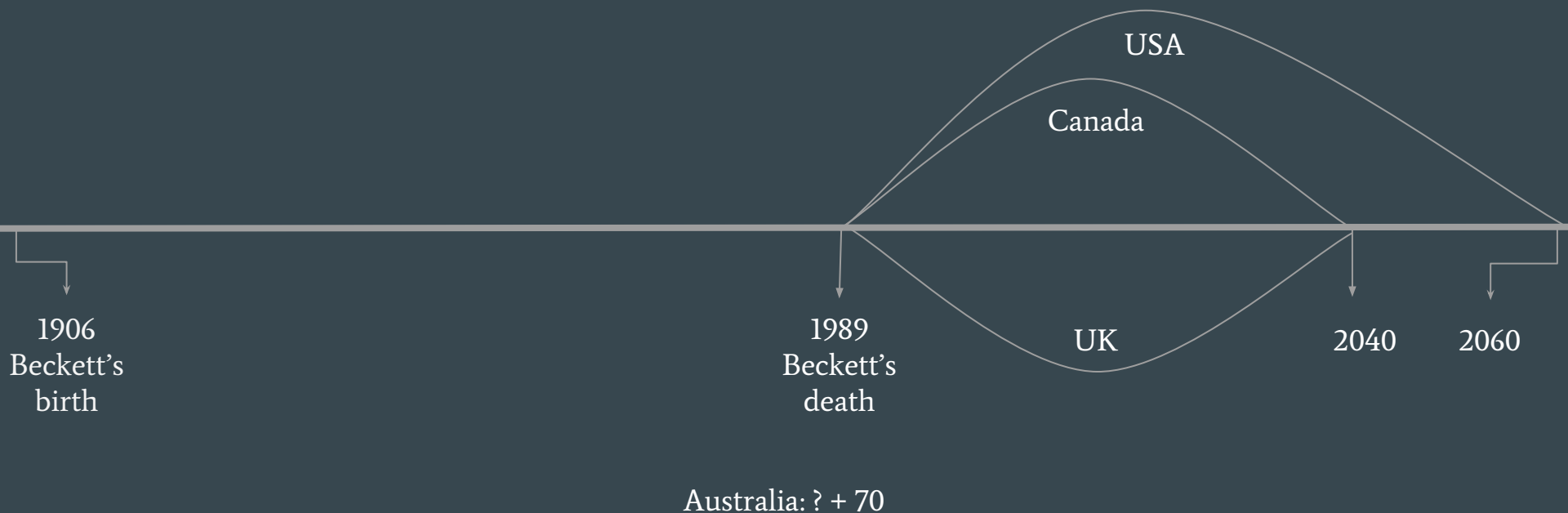
Beckett's unpublished works

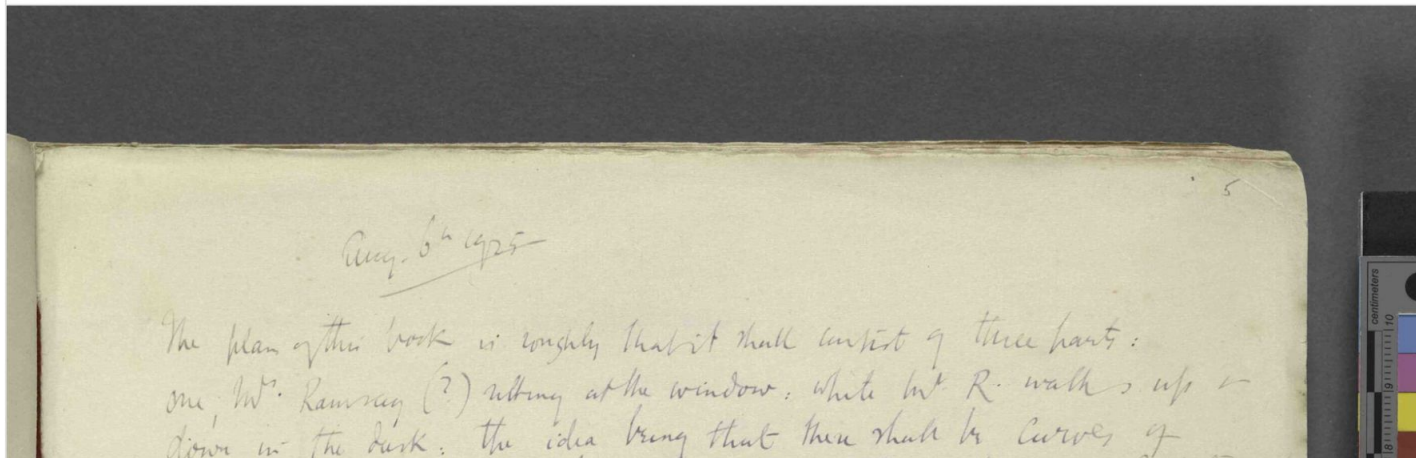


Beckett's unpublished works



Beckett's unpublished works



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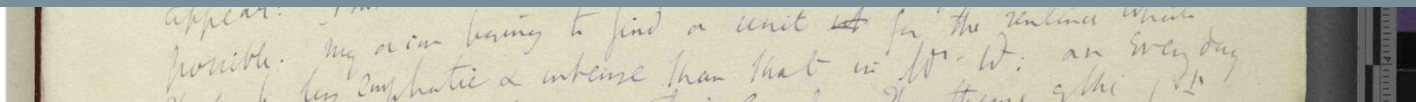
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Fol. 5; SD p. 2; August 6th 1925
- overview

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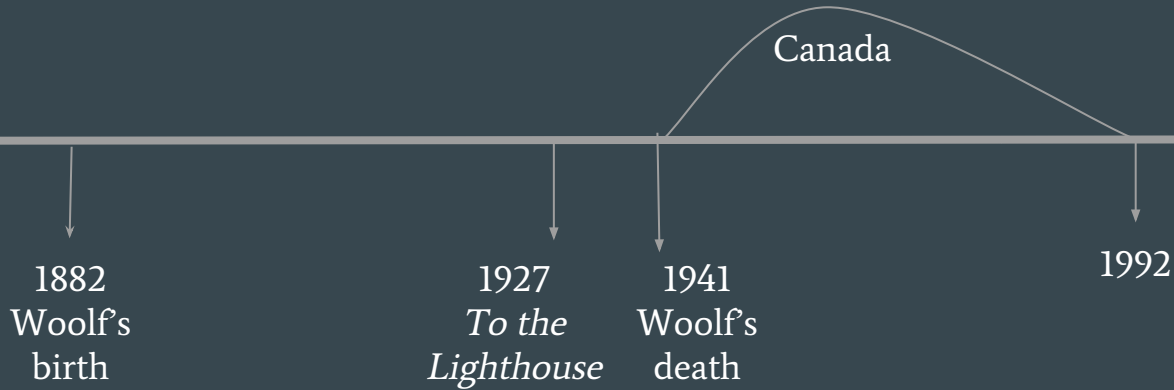
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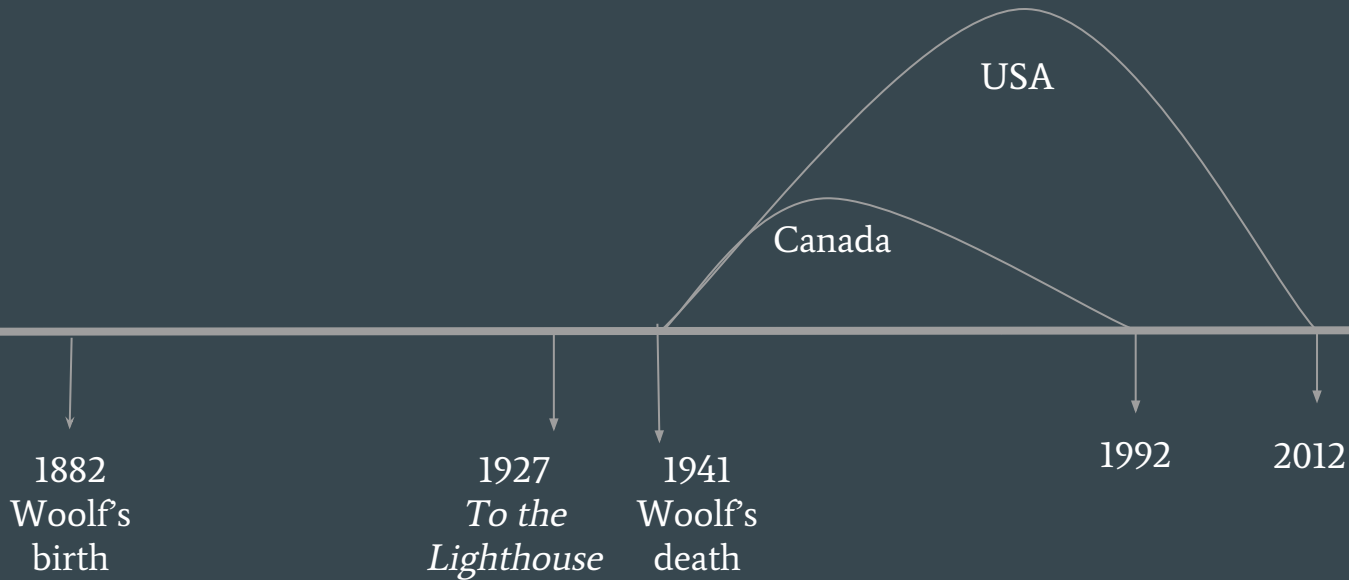
Woolf's unpublished works



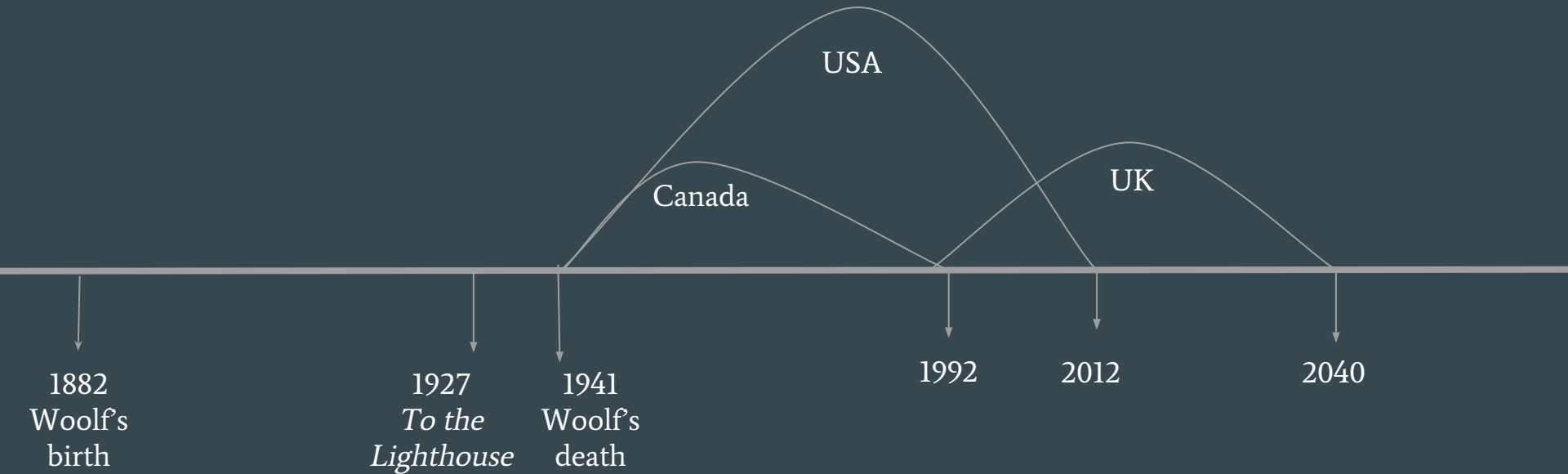
Woolf's unpublished works



Woolf's unpublished works



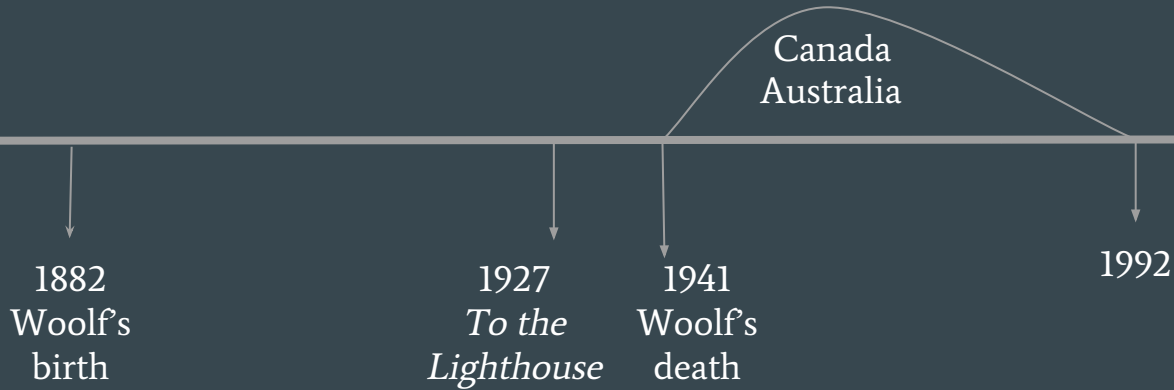
Woolf's unpublished works



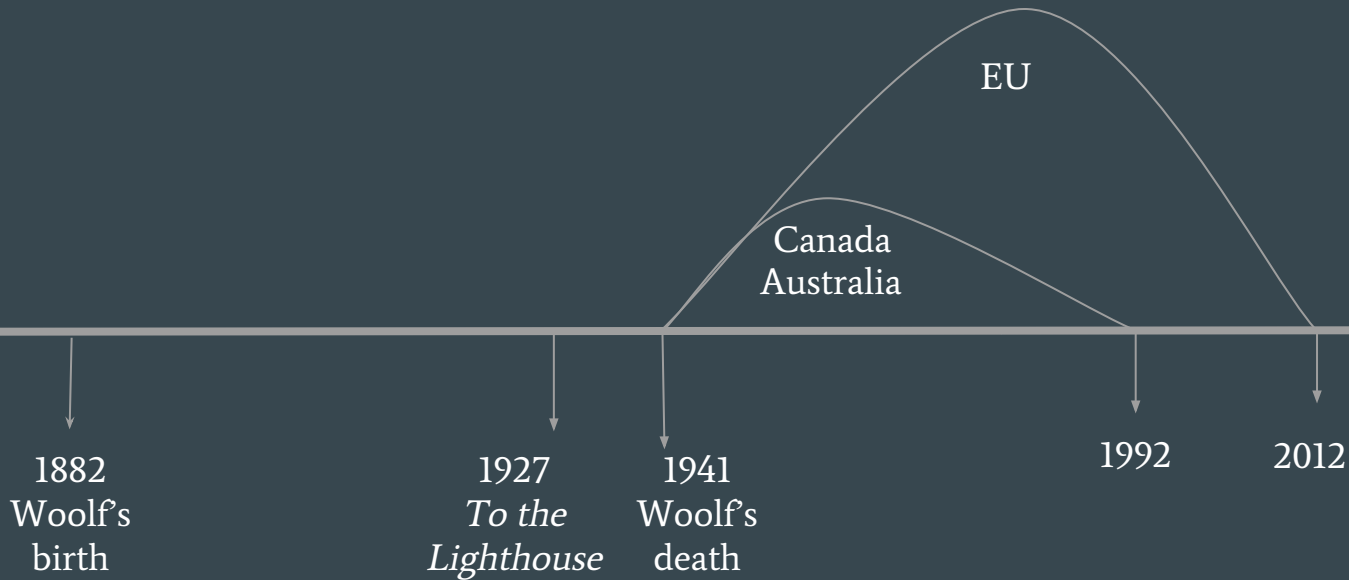
Woolf's published works



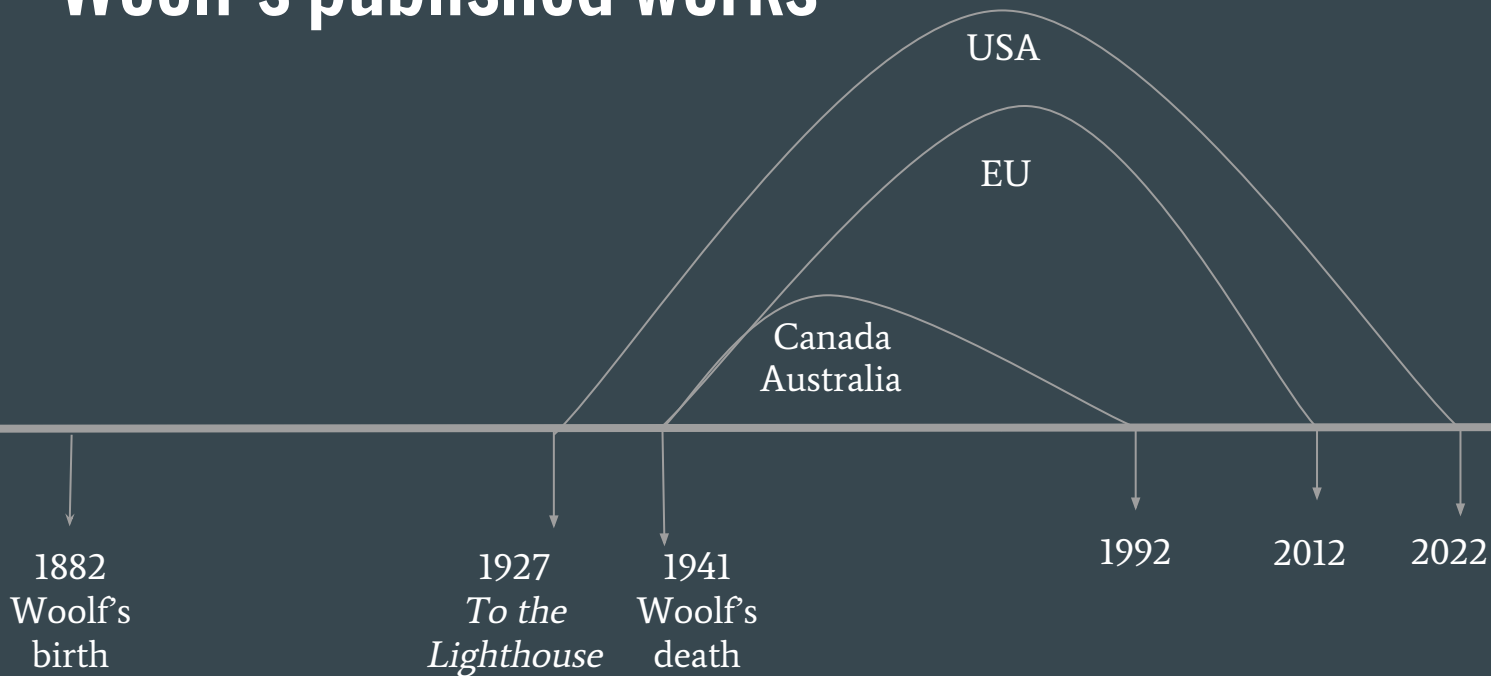
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Woolf's published works



Woolf's published works



- 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 Edition (Hogarth Press, 1927) - GB 1st Edition
- 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.

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The Advanced Research Consortium (ARC)

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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

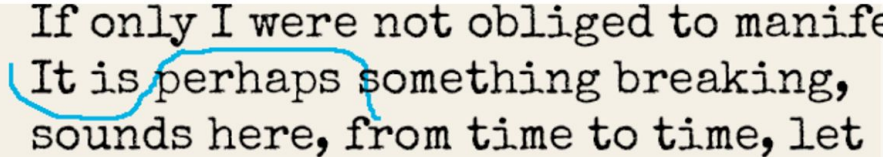
<http://www.tei-c.org/Guidelines/Customization/odds.xml>

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 `@type="transposition"` attribute, and a unique `@xml:id`.

For example:



If only I were not obliged to manife
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</seg> something breaking
```



WHAT TO DO WITH...

- 1) Doodles
- 2) Diagrams
- 3) Open Variants
- 4) Transpositions

<http://www.beckettarchive.org/encodingmanual>

For example:

```
1 | <listTranspose>
```




§ 107 . Limitations on exclusive rights: Fair use⁴⁰

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.

<http://www.copyright.gov/title17/92chap1.html#107>



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.²⁹ 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.³⁰ 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.³¹



Lexicon of Scholarly Editing

A Multilingual Lexicon for a Multilingual Discipline - #LexiconSE (beta)



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A B C D E F G H I J L M N O P R S T V W X Z

Ca Ch Cl Co Cr

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

<http://uahost.uantwerpen.be/lse>

compared. And it is this process of comparison which gives rise to a set of variant **readings** for the text under consideration (Colwell and Tunc 1964, 253).

PROGRESS

Entries: 412

Definitions: 842

Sources: 112

Languages: 6 (EN, DE, FR, IT, LA, NL)

(Last update: 29 January 2016)

CATEGORIES

→ Author

→ Markup

→ Palaeography

→ Revision

→ Scholarly Digital Editing

The Fair Use Doctrine

- 1) research purposes
- 2) fragments
- 3) author attribution
- 4) original aims
- 5) transparent, non-commercial research environment

Finnegans Wake Extensible Elucidation Treasury

Hello, my name is Raphael Slepion 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

[Search](#) number: **001307959** (since the [site](#) opened, on Yom Kippur eve, Oct 12 2005)
Search duration: **0.755 seconds**
Given search string: ^**140.02** [[Random Line](#)]
Options Turned On: [[Regular Expression](#)] [[Beautified](#)] [[Highlight Matches](#)] [[Show FW Text](#)] [[Search in *Fweet* Elucidations](#)] [[Search in *Finnegans Wake* Text](#)]
Options Turned Off: [[Ignore Case](#)] [[Ignore Accent](#)] [[Whole Words](#)] [[Natural](#)] [[Hide Summary](#)] [[Sort Alphabetically](#)] [[Sort Alphabetically from Search String](#)] [[Get Following](#)]
[\[Also Search Related Shorthands\]](#) [[Sans Serif](#)]
Distances: [Text Search = 4 lines] [NEAR Merge = 4 lines]
Font Size: [60%](#) [80%](#) [100%](#) [133%](#) [166%](#) [200%](#) [250%](#) [300%](#) [400%](#) [500%](#) [600%](#) [700%](#) [800%](#) [900%](#)
Collection last updated: **Jan 14 2016**
Engine last updated: **Jan 10 2016**
Finnegans Wake lines: **1**
Elucidations found: **7**

- 140.02** gnot Antwarp 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 Gnantwerp 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/>
- Möller, E. (2005). [Creative Commons –NC Considered Harmful](#). Kuro5hin.
- Stallman, R. (2002). Free Software, [Free Society: Selected Essays of Richard M. Stallman](#). Boston: Free Software Foundation.

Further Reading

Territorial Copyright Laws

- <https://joycefoundation.osu.edu/joyce-copyright> (broad overview)
- Spoo, R. (2009). [“For God’s sake, publish; only be sure of your rights”: Virginia Woolf, Copyright, and Scholarship](#). In Chapman, W. (ed.), *Woolf Editing/Editing Woolf*. Clemson: Clemson University Press, pp. 227–31. (case of Woolf)
- <http://www.societyofauthors.org/guides-and-articles> (UK)
- <http://copyright.cornell.edu/resources/publicdomain.cfm> (USA)