

# **WHEN the COPYRIGHT FUN STOPS, STOP!**

Prof Ronan Deazley  
Queen's University Belfast



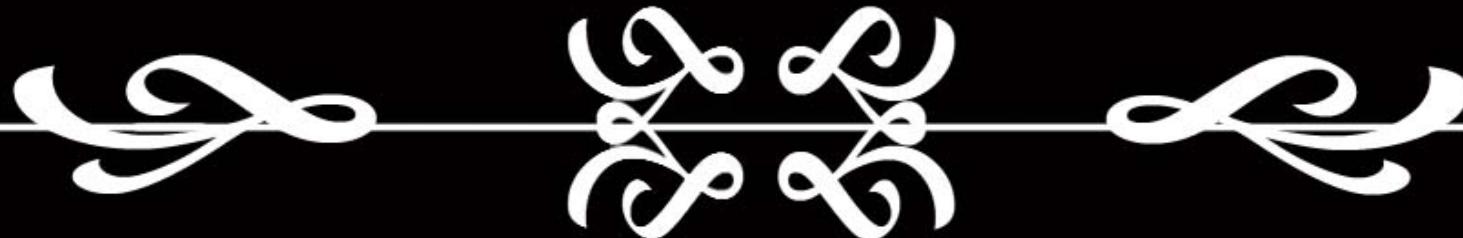


Grey can be intriguing, exciting and alluring. It can be beautiful, brilliant and provocative. It can be enigmatic, thrilling and driven. Grey can be fun.



# INTERNATIONAL COPYRIGHT-LITERACY EVENT with PLAYFUL OPPORTUNITIES for PRACTITIONERS and SCHOLARS (ICEPOPS)

Copyright education, games and play,  
creativity and the relationship of  
copyright literacy to information  
literacy and scholarly communication



# WHY am I HERE?



ON THE ORIGIN OF  
THE RIGHT TO COPY

CHARTING THE MOVEMENT OF COPYRIGHT LAW  
IN EIGHTEENTH CENTURY BRITAIN (1695-1775)

Ronan Deazley

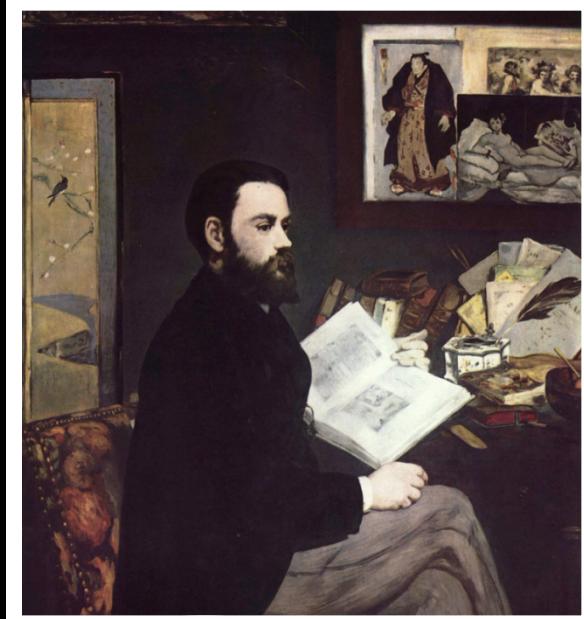
Concerned copyright law  
in 18<sup>th</sup> century Britain

Questioned existing  
orthodoxies about the  
development of the law  
and its underpinning  
rationales

Argued that copyright was  
entirely statute-based,  
having no prior basis in  
English common law

# THE STORY BEHIND the COVER

Emile Zola,  
by Manet



... of The  
Triumph of  
Bacchus, by  
Velazquez



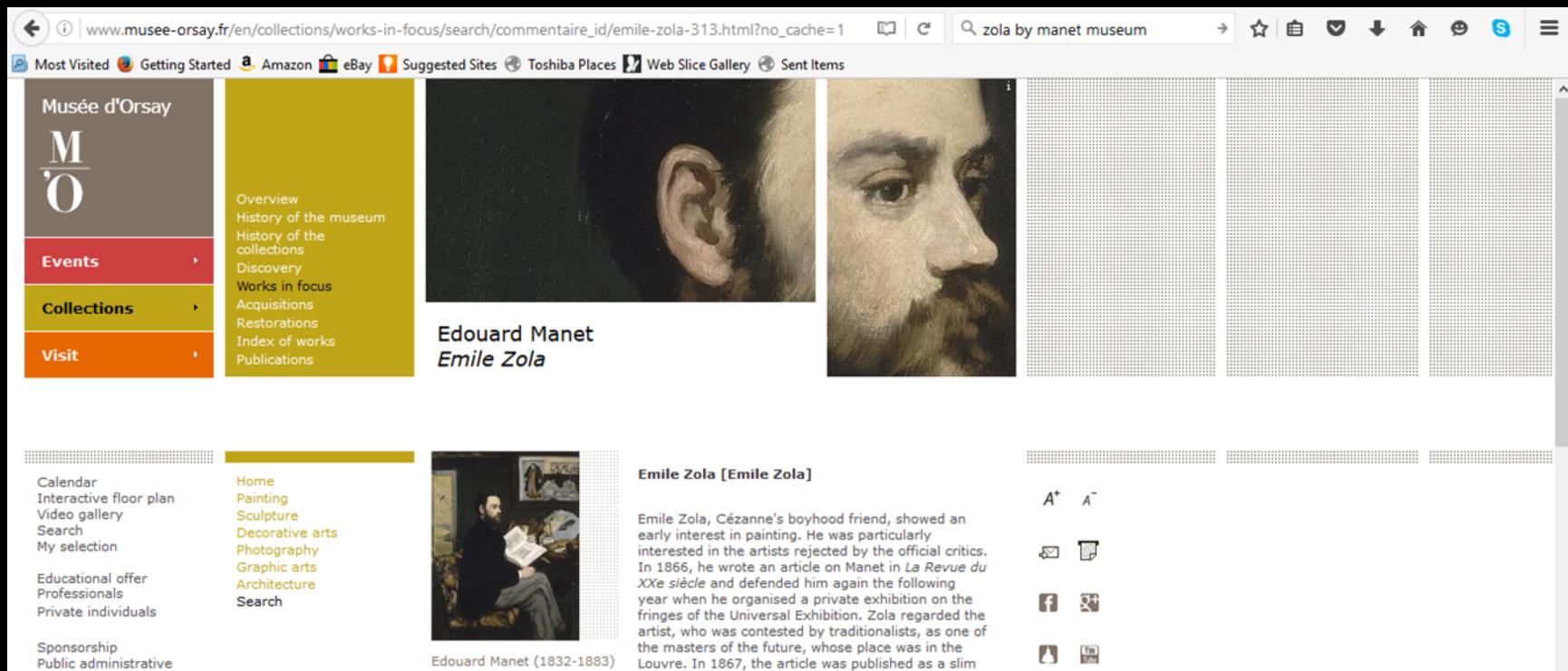
An engraving  
by Goya ...



The Jester  
Don Diego de  
Acedo, by  
Velazquez

# THE OTHER STORY BEHIND the COVER

The work is in the public domain; the Musée d'Orsay claims copyright in its photograph of the painting



The screenshot shows the Musée d'Orsay website's homepage. The main navigation menu on the left includes 'Events', 'Collections', and 'Visit'. The 'Collections' menu is expanded, showing sub-options like 'Overview', 'History of the museum', 'History of the collections', 'Discovery', 'Works in focus', 'Acquisitions', 'Restorations', 'Index of works', and 'Publications'. The central content area features a large image of a painting by Edouard Manet, showing a close-up profile of a man with a beard, identified as 'Emile Zola'. Below the painting, the text reads 'Edouard Manet Emile Zola'. To the left of the painting, there is a smaller image of another painting by Edouard Manet, showing a man seated at a desk. The bottom of the page contains footer links for various collections and a social media section with icons for A+, A-, email, and other platforms.

www.musee-orsay.fr/en/collections/works-in-focus/search/commentaire\_id/emile-zola-313.html?no\_cache=1

Musée d'Orsay

Events

Collections

Visit

Overview

History of the museum

History of the collections

Discovery

Works in focus

Acquisitions

Restorations

Index of works

Publications

Emile Zola [Emile Zola]

Emile Zola, Cézanne's boyhood friend, showed an early interest in painting. He was particularly interested in the artists rejected by the official critics. In 1866, he wrote an article on Manet in *La Revue du XXe siècle* and defended him again the following year when he organised a private exhibition on the fringes of the Universal Exhibition. Zola regarded the artist, who was contested by traditionalists, as one of the masters of the future, whose place was in the Louvre. In 1867, the article was published as a slim

Edouard Manet (1832-1883)

A+ A-

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Edouard Manet (1832-1883)

Calendar

Interactive floor plan

Video gallery

Search

My selection

Educational offer

Professionals

Private individuals

Sponsorship

Public administrative

Home

Painting

Sculpture

Decorative arts

Photography

Graphic arts

Architecture

Search

A+ A-

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Edouard Manet (1832-1883)

# THE OTHER STORY BEHIND the COVER

Home  
Painting  
Sculpture  
Decorative arts  
Photography  
Graphic arts  
Architecture  
Search



## Emile Zola [Emile Zola]

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## Intellectual property

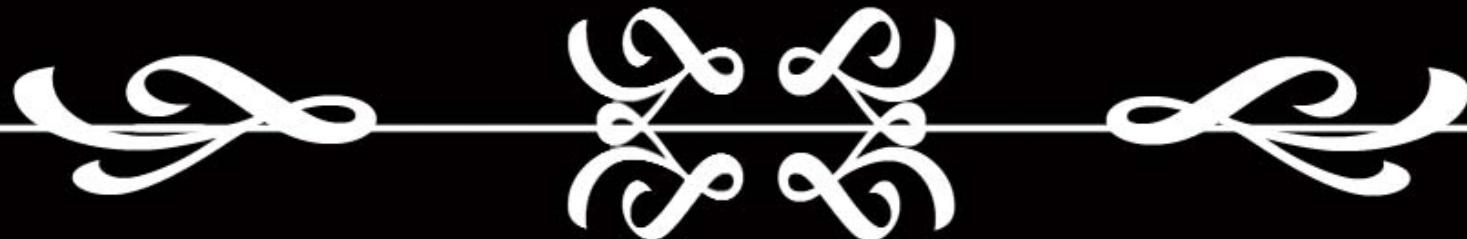
The Musée d'Orsay website has been entirely designed by the Musée d'Orsay public establishment, which holds the exclusive rights relating to elements within the website: texts, commentaries, photographs, music and in general all those contributions protected by provisions in the law on intellectual property.

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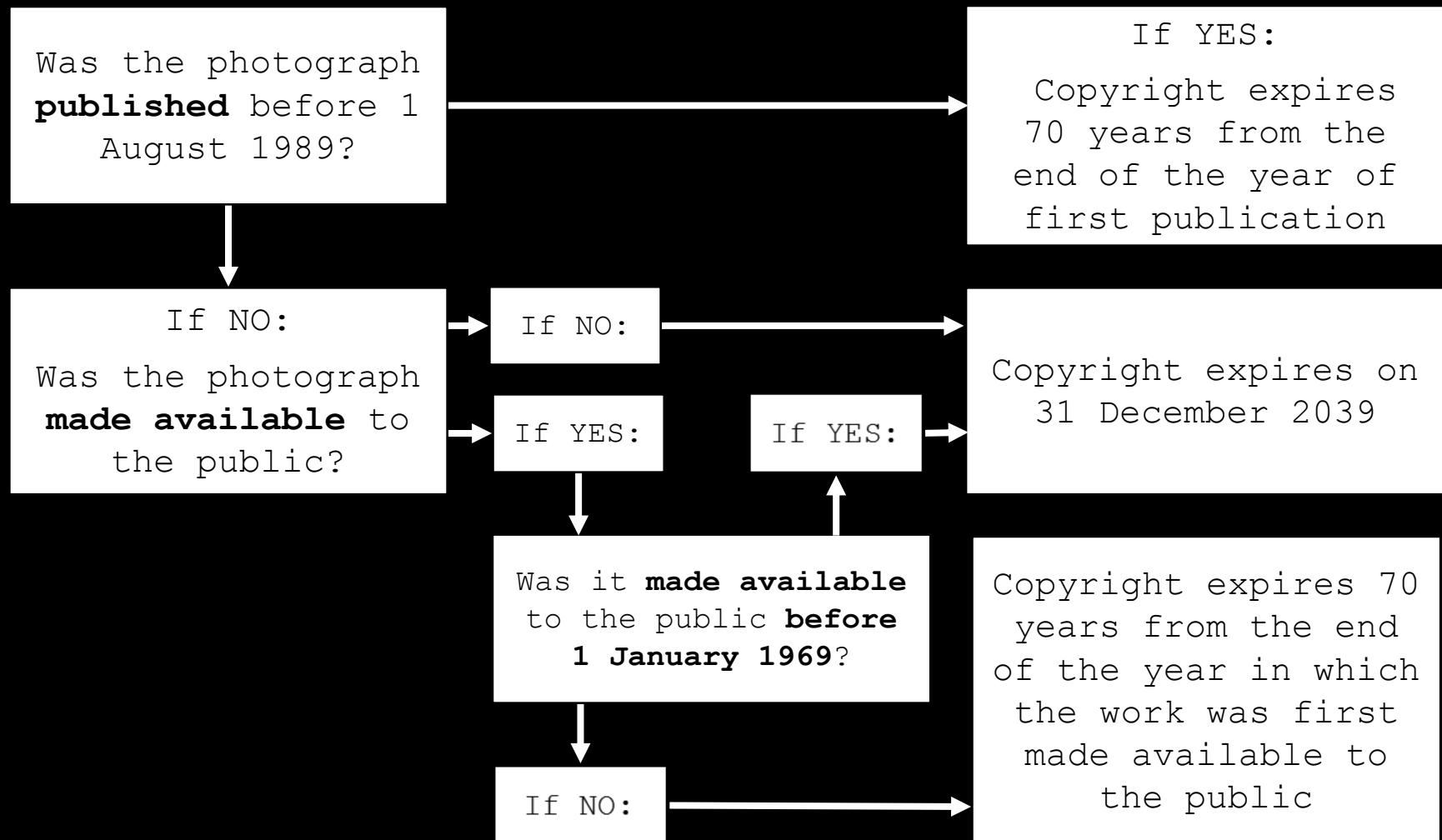
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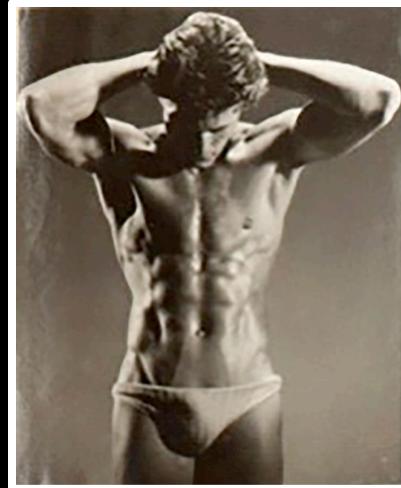
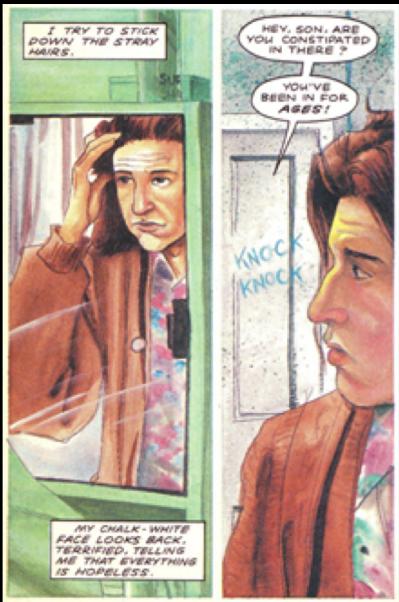


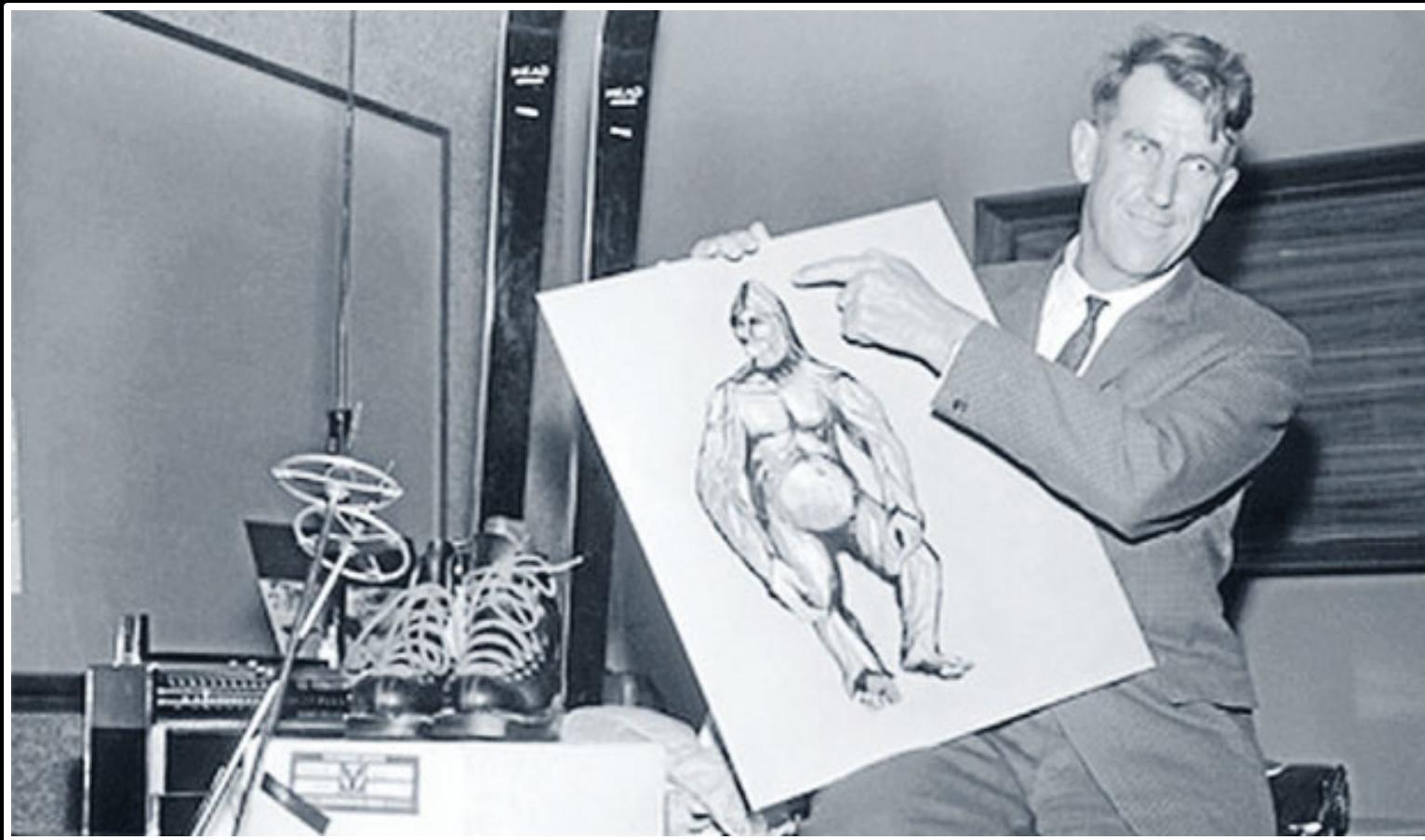
HOW do YOU MAKE  
COPYRIGHT FUN?



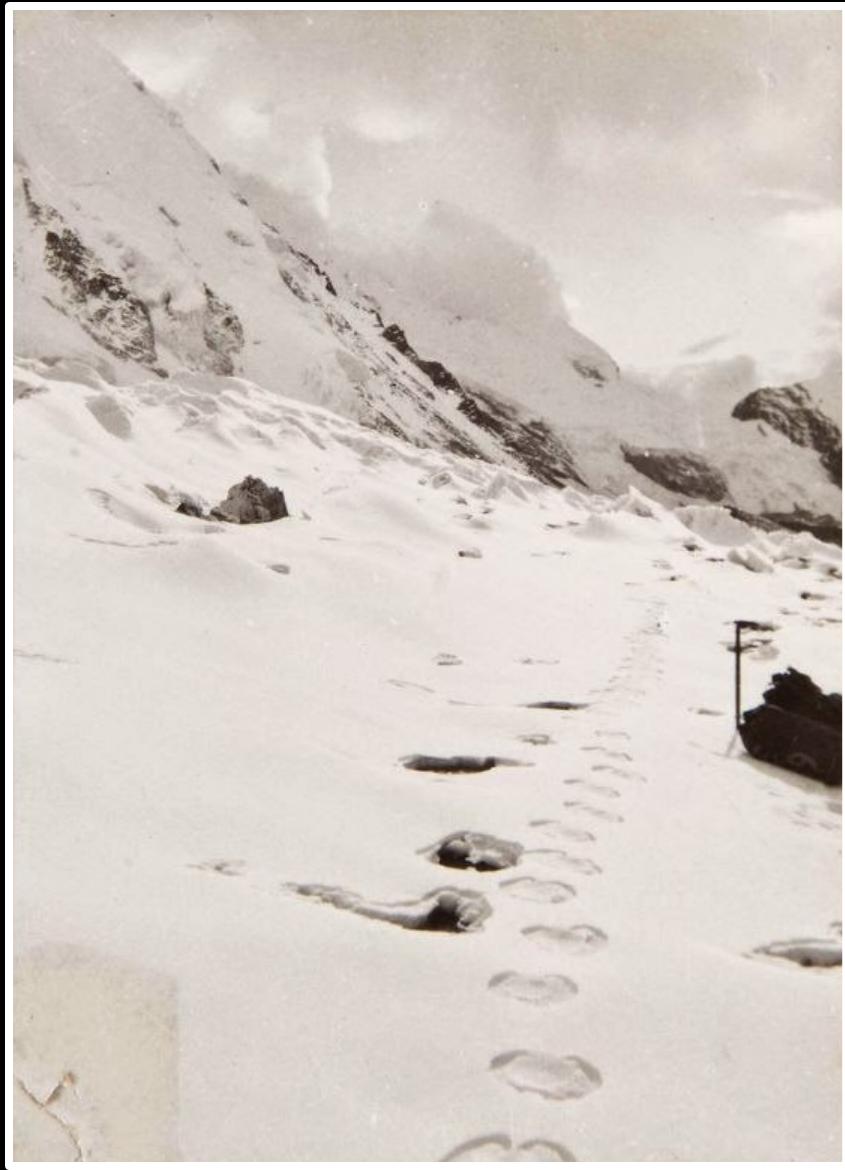
# PHOTOGRAPHS of UNKNOWN AUTHORSHIP (1957-1989)







THE YETI in the ARCHIVE



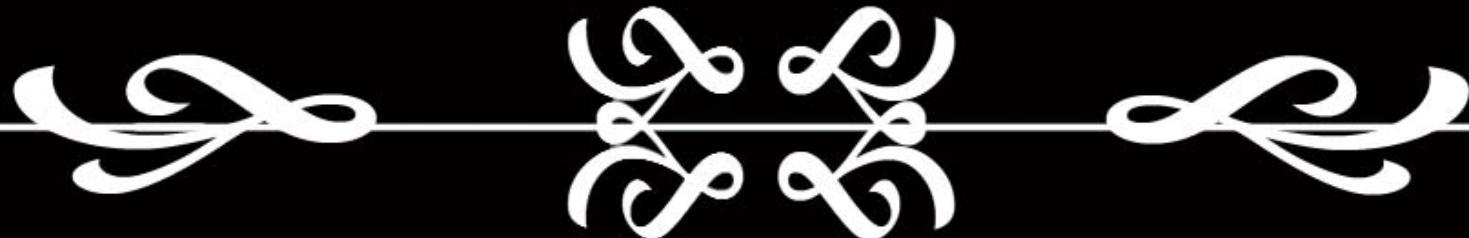
Eric Shipton (1907-77)  
Munlung Basin, 1951



Tintin in  
Tibet  
Hergé, 1960

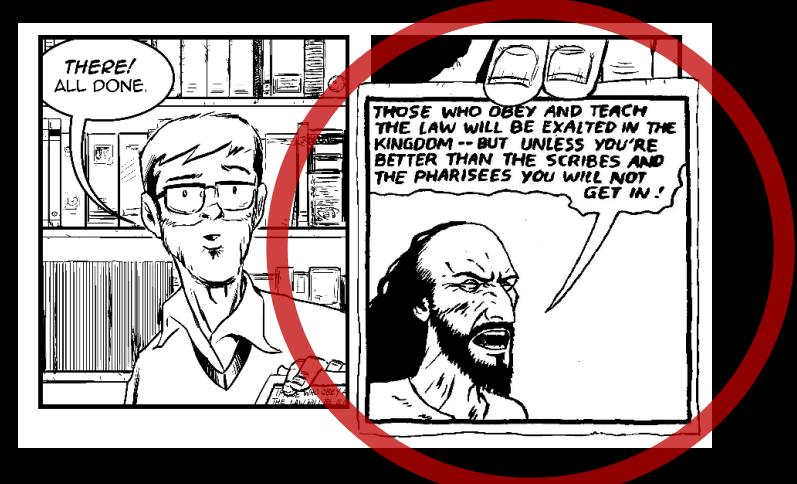
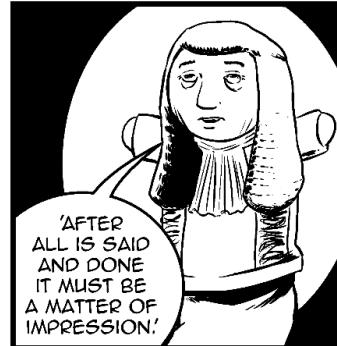
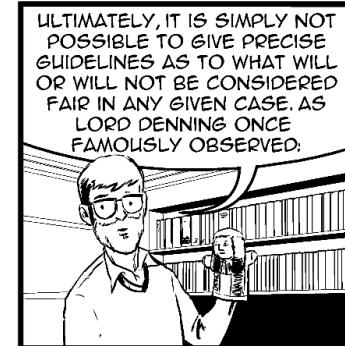
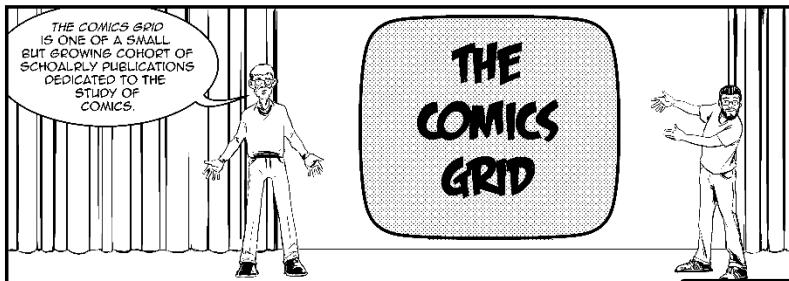
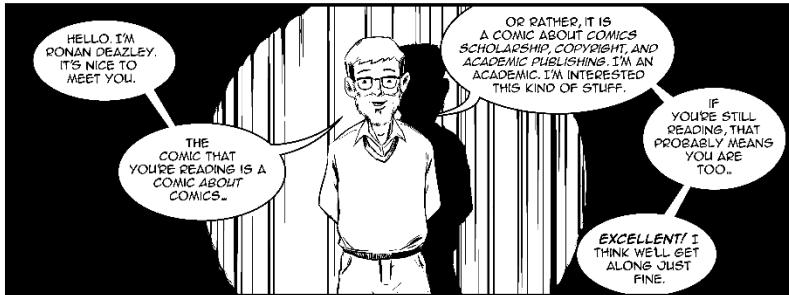


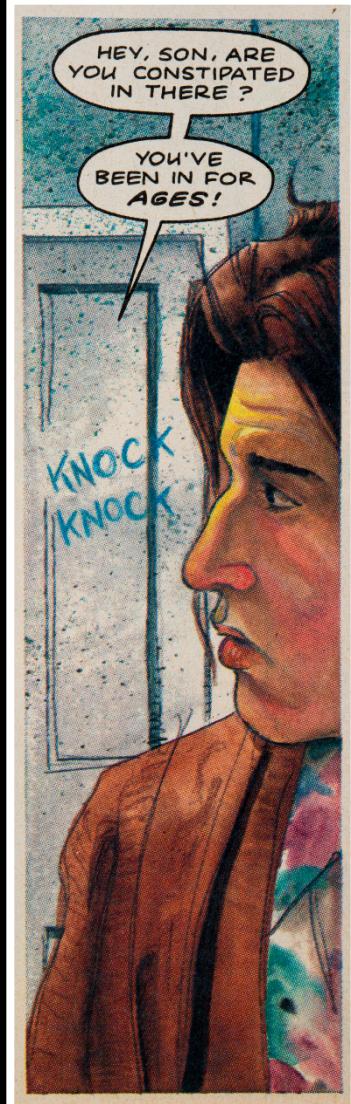
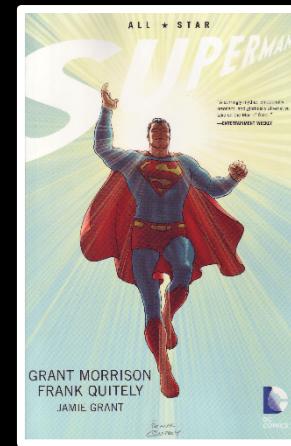
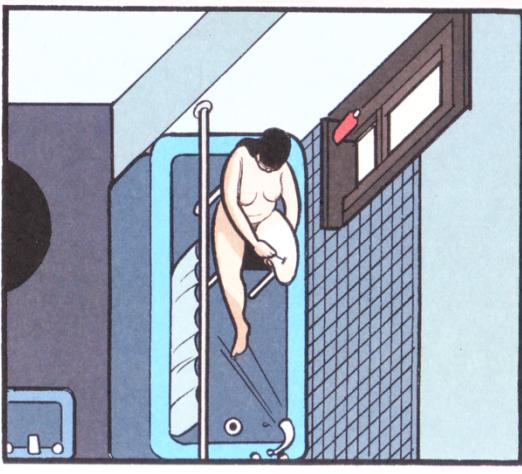
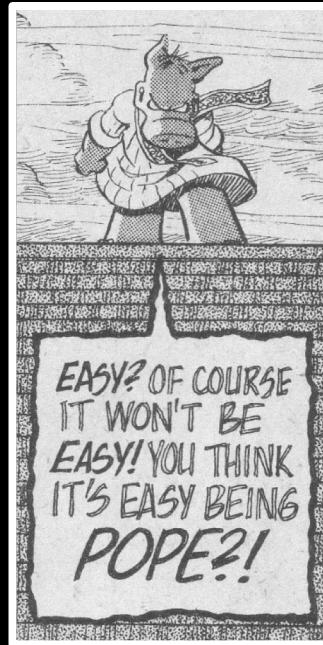
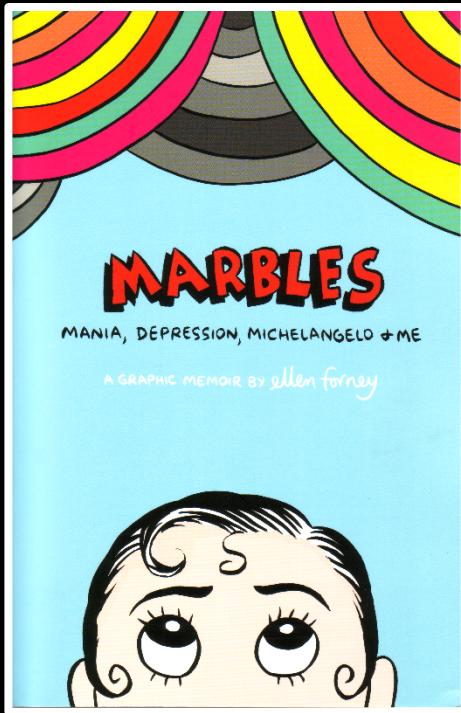
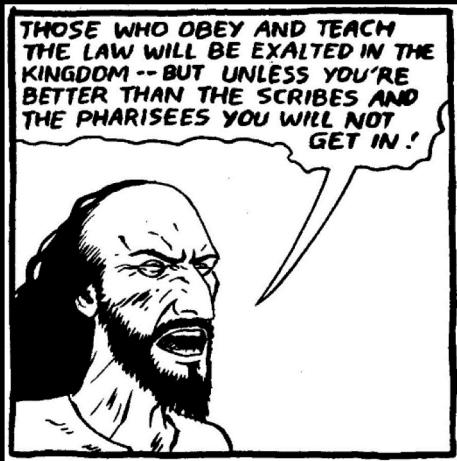
# EMBED COPYRIGHT USE in YOUR PRACTICE



2013

## WRITING ABOUT COMICS and COPYRIGHT



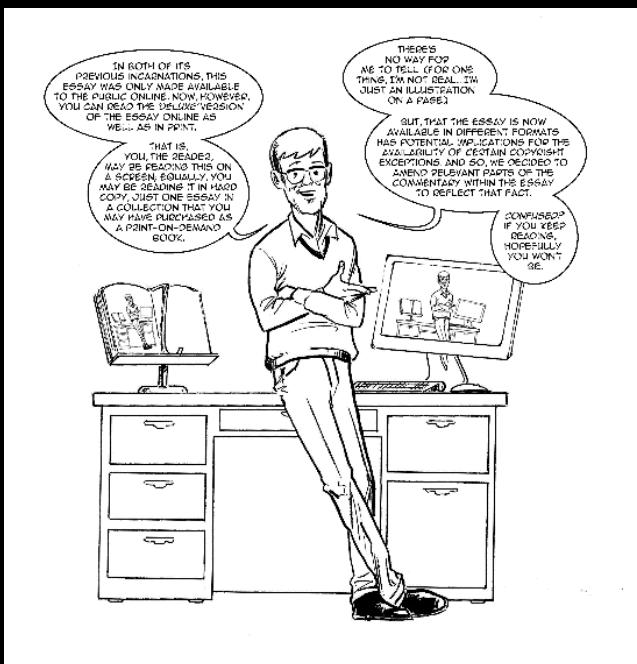


Rowan - Comics & Copyright



[2018]

*Whose Book Is It Anyway? A view from elsewhere on publishing, copyright and creativity, Jefferies and Kember, eds, (Open Book: 2018)*



# 2016



[displayatyourownrisk.org](http://displayatyourownrisk.org)

## Display At Your Own Risk

**8 June 2016  
6:00 – 8:30 pm  
The Lighthouse  
Glasgow**



DAYOR is a research-led exhibition experiment concerned with the use and reuse of digital surrogates of public domain works of art produced by cultural heritage institutions of international repute.

Please join us at The Lighthouse in Glasgow for the Display At Your Own Risk exhibition opening. The exhibition opens on 8 June 2016 for one night only.

A number of exhibition prints will be given away by raffle at the close of the evening.

Refreshments will be provided.



An exhibition-based project about digital surrogates of public domain works of art



Exhibitions in Glasgow, London, New Orleans,  
Leicester, Hamburg, Milan and Birmingham



This digital surrogate is in the public domain

1

#### DIGITAL SURROGATE

[audubon-birdsof-america-gyrfalconspage73](#), 2009  
R03\jp\_69643\_0366M.pd  
1803 x 2821 px; 6.01 x  
1.403 in; 300 dpi/n

British Library,  
London, United Kingdom

#### MATERIAL SURROGATE

[audubon-birds-of-america-gyrfalconspage73](#), British Library, 67.269 pl.73, 2016.  
John James Audubon (American, 1785-1851),  
*The Birds of America*, c. 1827-38. Engraving in a  
double elephant folio, 180 x 67 cm, British Library,  
London

#### MATERIAL OBJECT

Audubon's *The Birds of America* double elephant  
folio, c. 1827-38  
John James Audubon,  
1785-1851  
Book  
paper: 100 x 67 cm

#### LICENCE INFORMATION

Public domain



#### British Library

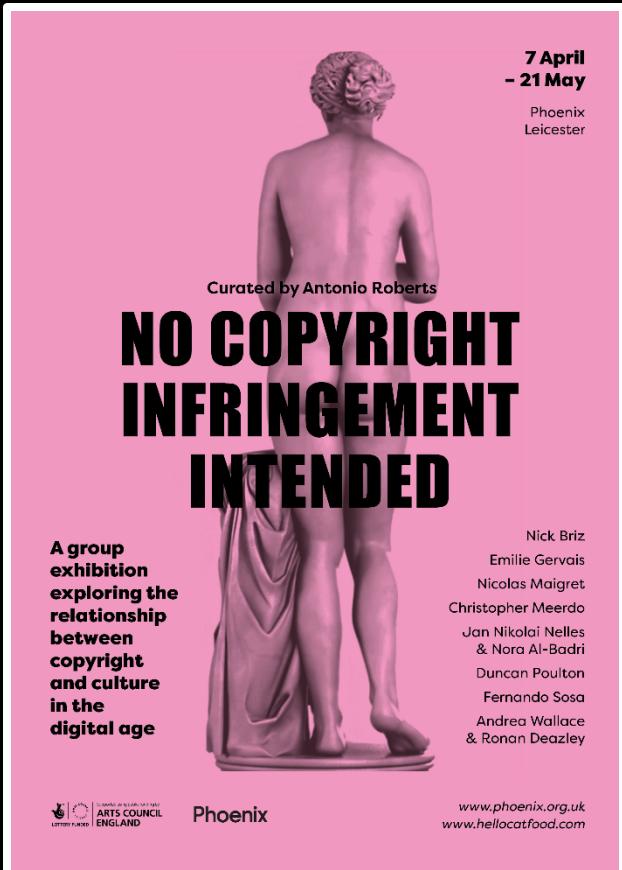
[audubon-birdsof-america-gyrfalconspage73](#), created 2009

#### METADATA HIGHLIGHTS

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Exif.Image.Compression Uncompressed  
Exif.Image.PhotometricInterpretation RGB  
Exif.Image.Make Phase One  
Exif.Image.Model P45+  
Exif.Image.Orientation top, left  
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Exif.Image.Copyright © The British Library Board  
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Exif.Photo.PixHeightDimension 2821  
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Iptc.Application2.SubLocation St Pancras  
Iptc.Application2.CountryName United Kingdom  
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2017





# Welcome to the Copyright Cortex

Collections

Research

Tools & Resources

Policy & Evidence

Recent

Featured

Research

A nice wee journal article

Title of a journal



Collections 101

Chapter 1:  
Short Title of this chapter.

by Ronan Deasley



Policy & Evidence

Audio Recording

Polka Dot Skirt - Beatowski



Tools & Resources

This is a tool. For your use.

[www.toolwebsite.com](http://www.toolwebsite.com)

Policy & Evidence

Newspaper article of  
some sort



The Belfast Telegraph

Research

This one is a book.  
Including chapters



Harry Potter and the Prisoner of Azkaban

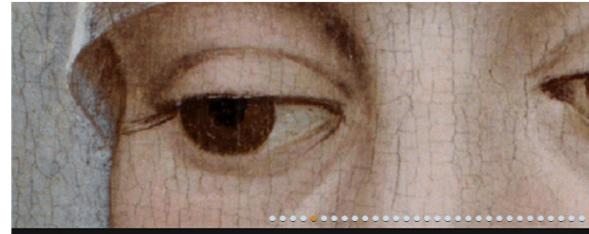
## THE COPYRIGHT CORTEX:

**A CATALOGUE.** It collates material relating to copyright and digital cultural heritage – scholarly publications, practical guidance, policy documents, and real world case studies – organised under three broadly defined headings: (i) Research; (ii) Tools & Resources; and (iii) Policy & Evidence

**A BOOK.** A comprehensive introduction to copyright law for memory institutions, focussing specifically on how copyright impacts access to and use of digital cultural heritage materials within and across national borders



# Copyright and Digital Cultural Heritage: Introduction



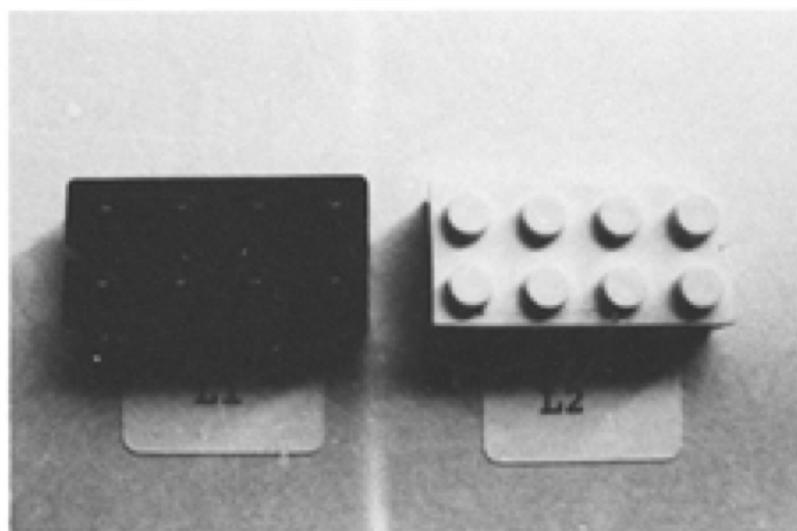
A13790, National Gallery of Art

Image 1  
[www.displayatyourownrisk.org](http://www.displayatyourownrisk.org)

We did not seek permission to make use of any of the surrogates included in the exhibition, or in the accompanying materials. Instead, we relied on the copyright regime, specifically the exception permitting use for non-commercial research purposes. Not everyone will agree with our approach. For example, one could argue that our use does not fall within the scope of the exception at all: perhaps, it is not the right kind of research, or the exception was never intended to enable our type of use. Alternatively, even if it is the right kind of research or the right kind of use, one might argue that our use is not fair; and, if our use is not fair the exception will not apply. We have considered these (and other) arguments but on balance we believe we can avail of the exception. However, we do not know that we can. In this respect, the best we can say is that we have a *high level of confidence* that the project is *probably lawful*. We cannot make any stronger claim than that. Nor should we need to. But, inevitably, this means we must assume a certain amount of risk in making our project available online. We have considered the risk, and we are comfortable with it.

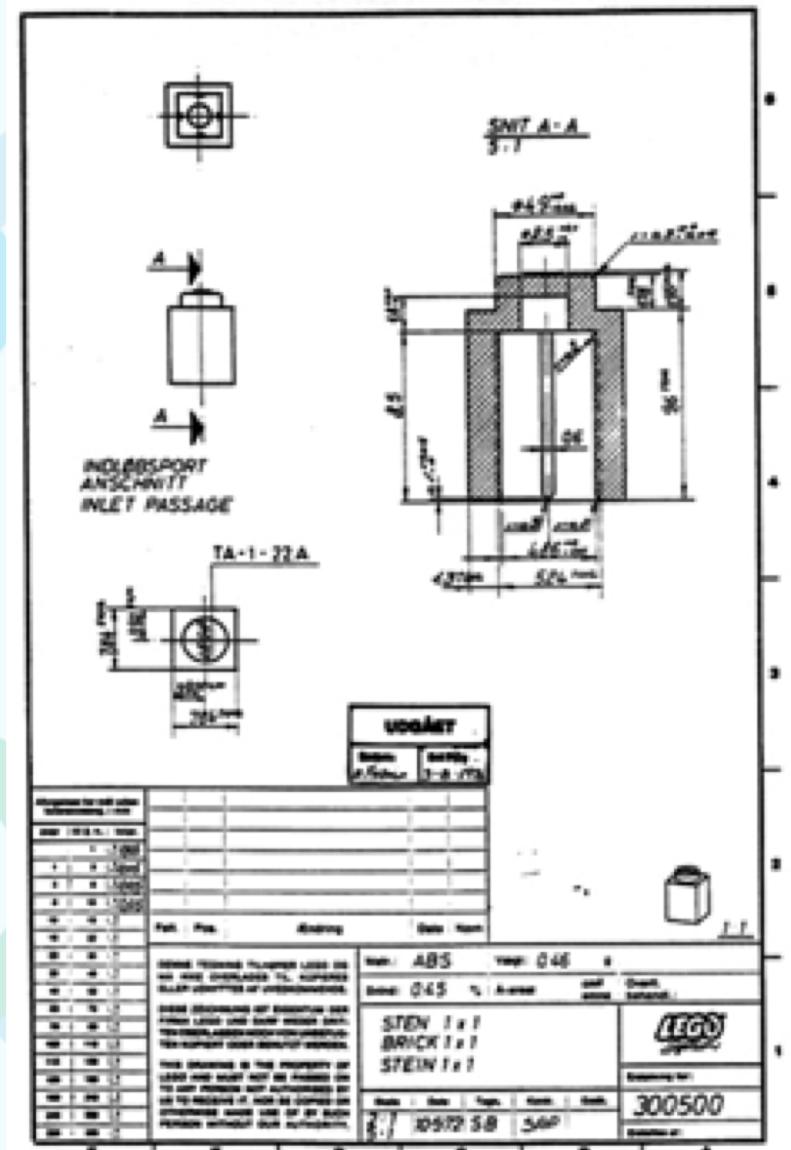
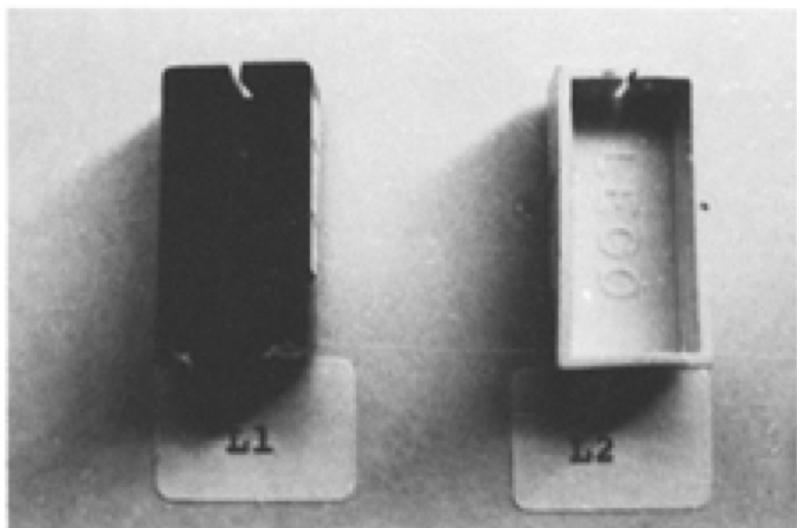
We encourage others to take a similar approach to copyright management. Don't ask: who do I need to ask for permission? Ask: do I need to ask anyone for permission? Don't ask: can I be sure that this activity is lawful? Ask: how confident am I that this activity is probably lawful? Ask: what is the nature of the risk involved in this activity, and am I comfortable with it? Ask: is this an appropriate risk to take so that I can deliver on my institution's public mission? Ask: how are my colleagues in other similar institutions managing these issues?

Incidentally, since launching *Display At Your Own Risk*, we have received no complaints from any institutions that feature in the exhibition, only compliments, thanks and encouragement. Some institutions have even been prompted to revisit and revise their policies and practices in response to the exhibition. You can view *Display At Your Own Risk* [here](#).

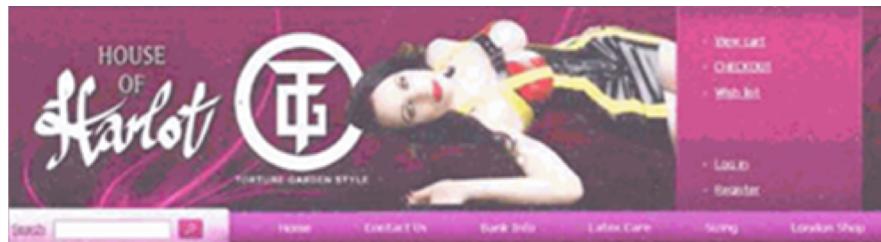


Hilary Page Brick

Logo "First Generation"







Whereas printeres do often print and  
other persones have of late frequently taken  
the liberty of printing reprinting and publishing  
or causing to be printed reprinted and publishing  
Bookes and other writings without the consent  
of the author or proprieitor of such booke or  
and writings to their great detriment and damage  
too often to the gaine of them and their familie  
For perpetuating therefore such practice for  
the future and for the encouragement of learned  
men to compoſe and write usefull booke May  
the 13th day of June 1557

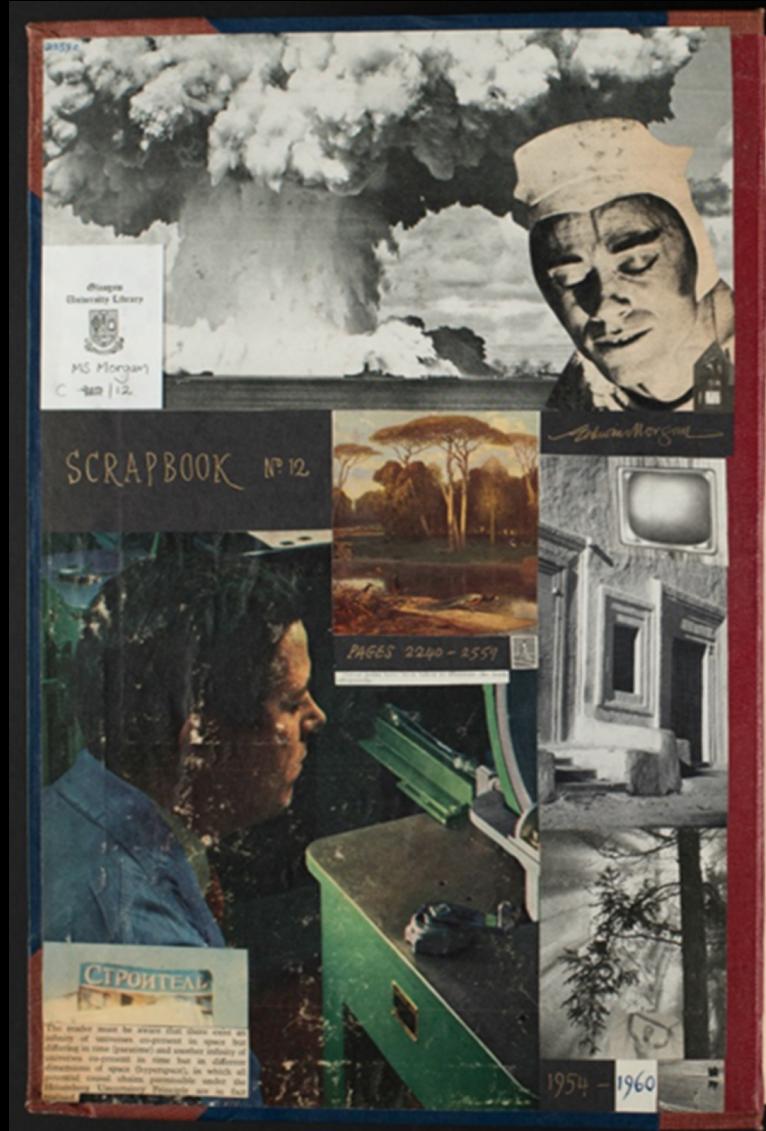


COO

**EDUCATE by DOING**

**ENJOY YOURSELF  
(IT'S NOT SO SCARY as YOU THINK)**

COO



# Digitising the Edwin Morgan Scrapbooks

Home   About   View the Scrapbooks   Research   Conclusion   Resources

## View the Scrapbooks



You can browse a sample of pages from Edwin Morgan's Scrapbook 12 in the Annotator:  
<http://copyrightcentral.arts.gla.ac.uk/ema/> (opens in new tab)

2249

**A** 25-YEAR-OLD R.A.F. Corporal from Glasgow yesterday alleged that offences were committed at an all-male drinking and dancing party in a beach hut on the estate of Lord Montagu of Beaulieu. *Times and Sunday Times* 24.7.1954

He was one of the principal Crown witnesses who gave evidence when Lord Montagu, Peter Willeblod, a 30-year-old journalist, and Michael Pitt-Rivers, aged 36, appeared at Lymington on 19 charges alleging serious offences with two men.

It took the clerk seven minutes to read out the charges. The corporal, who was questioned for three and a half hours by defence counsel and Mr. G. D. Roberts, Q.C., who prosecuted, was Edward McNally, stationed at the R.A.F. Hospital at Elv, Cambridgeshire.

stationed at the R.A.F. Hospital at Ely, Cambridgeshire. Wearing a dark blue jacket and a flat cap, he said he gave his evidence in a broad Scots accent. He stood with his hands clasped behind his back, looking directly at the witness box. A foot away were defence counsel, Mr. Fearnley Whittingstall, Q.C., for Lord Montagu.

A foot away were defence counsel, Mr. Fearnley Whittingstall, Q.C., for Lord Montagu.

Mr. Hodders said that on December 16 last, security men, during a search, found in the kit of Aircrashman a photograph of a man whom he hoped to prove emanates from Lord Montagu.

The following day, he con-

Montagu, Mr. J. Scott Henderson, Q.C., for P.M.R. Rivers, and Mr. Harry Myers, for Wildeblood. They sat at a long table on which were piled documents, maps, and copies of the letters which Mr. Hobson said would be produced in evidence. Defence counsel were seated 30

Pressmen from Britain, Australia and France. Fourteen members of the public, four of them women, sat in chairs at the back of the court.

The three accused sat in the centre of the court, facing the bench. Maloney, 30, was seated on the left, with his hands clasped in his lap. He was wearing a light blue shirt and a dark blue, long-sleeved sweater. He had a mustache and short, dark hair. To his right sat his 21-year-old son, Michael, wearing a light blue shirt and a dark blue, long-sleeved sweater. He had short, dark hair and a mustache. To the right of Michael sat his 21-year-old daughter, Linda, wearing a light blue shirt and a dark blue, long-sleeved sweater. She had short, dark hair and a mustache. The three were seated in wooden chairs with their hands clasped in their laps.

Bench, McNaull, answering Mr. Justice L. E. Doherty, said he had been a fervent for the past year and he admitted that he had learned perversions in the R.A.F.

Questioned as to how he knew he was a homosexual, Mr. Reynolds said he was a "secret language" between homosexuals, "the top dog" and "the bottom dog," which indicate to us we are that way," he explained.

Describing the alleged activities at the beach hut on August 24, 1932, McNally said seven males were present—all males, was "a beer party" with dancing and plenty to eat and drink.

McNally said he saw Lord Montagu and Reynolds go into the bedroom at the beach hut.

Asked for more details about

"very revealing letter" alleged to have been written by a man to Pat-Rivier, which was signed "Joe, Johnny," with a cross over the signature.

Referring to the letter, too, to another letter, "a passionate love letter breaching unnatural law in every line," alleged to have been sent by Wilderblood to McNally.

the party, McNally replied: "I don't remember much. I was half-asleep." The party went on into the night.

"We are staying at Beaumaris. The two people who are not so charged or, so far as the prosecution is concerned, giving evidence. We don't want to cause unnecessary inconvenience by mentioning names," he said.

down on pieces of paper. There was a few minutes break while the names were written down and passed to defence counsel.

*Apology For My TV*  
By MARGHANTA LASKI

WELL, actually, yes, but only because—  
—of the children  
—of the noise, talking or canasta  
—it was a present  
—I have to leave to work  
—of things like the Coronation  
—of the weather  
—one's got to know what they interests the electorate  
—I do odd bits for them, for example  
—it's no use pretending to ignore it  
—I have to go to the station, bothered with a book  
—my wife's always on the phone  
—it's cheaper than the pictures  
—one's got to keep a watchful eye on it  
—it gives me something to talk about with all kinds of people

Mr. J. Gordon Cook, writing in the British magazine *Family Doctor*, said "the sparkling advertising signs and street lamps of London make starlings mature sexually than starlings living in the country." *Baltimore News-Post*, 9-26-54.

Electricals showed some hesitancy, and Radio shares were down, notably Radio Rentals.

## Boy Victim of 1945 A-Blast?

**16-year-old schoolboy**, who died in Hiroshima last week, may have died as a result of the atom-bombing of the city 10 years ago.



"SAFETY GLASS" was the first word heard when bands began to crack up all over East Texas. The press concentrated its attention on a single point in the sections of the country. Pretty soon some writers were writing that "Mildred" had already been killed in the accident. The next day, however, the news after the time the "show" was over, was that the accident had not been fatal. The band leaders, however, had been injured, and no perfect or bullet-proof safety glass had been used in the construction of the windows. The windows, already shattered in DOWNTOWN, were still broken, but here and there 55 doors on the phenomena.

Now, the word of "laminated" versus "safety" glass has been raised, and it is time to settle the matter. In 1924, ascertained that "most" of the shattering of windows in the accident at the State Fair Drivers had been caused in disengagement of the glass.

Y.S. understands the difference. "Laminated" is three plies, the sheets of glass being separated by a thin film of celluloid. It is not bullet-proof at all, but an adhesive "glue" of mastication holds the glass in its frame, and the celluloid which prevent the glass from disengaging.

"Safety" glass, on the other hand, is a single sheet of glass covered on both sides by a thin film of glass-making substance. The driving factors in

that the phenomena have spread all over the country, and that the accident at the State Fair Drivers

and Canada, one primary datum needed in the nature of the glass, whether "laminated" or "boughened." Nobody has mentioned the fact that the 69 states, covering thousands of cases, have set the limit at 24 F.S. At depth it is doubly important, inasmuch as a degree of safety is insisted, the question is if it may not be the chemical composition of the glass portion—the adhesive in the laminating process—which is doing the disintegrating. Bomb Boys who have been filling the air vapors they know nothing about are quoted. "It wasn't" said—add by pointing to a bottle kept in glass bottles. Glass is immune to radioactivity (maybe), but what about some substance?

Frank Condit, director of research for Pittsburgh Gas Co., where he made a lot of noise, says, "Any known chemical that can attack wood will also attack people and car bodies." *Am. News*, 4-15-54. Quite so, old boy.

5. Gary May of St. Catharines, Ontario, saw "dew" heading her window blind from a cloudless sky and heard "pinging." She stuck her hand out of the window, and where a droplet hit her hand she heard a sharp sting like the puncture of a thorn. *Toronto Star and Mail*, 4-26-54.

6. Marilyn Johnson, Jr., of Toronto, playing in the yard, cut out a pin and on her way to the house, stepped on a rose. Her picture with the caption "A 'thorn' grangy mark" was in the *Toronto Telegram*.

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A composite image consisting of two parts. The top part is a solid blue rectangle. The bottom part is a photograph of a person's face, showing the right side of their head and ear. The person has dark, wavy hair and is wearing a light-colored shirt. The image is cropped closely around the person's head.

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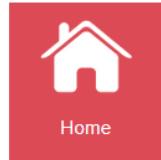
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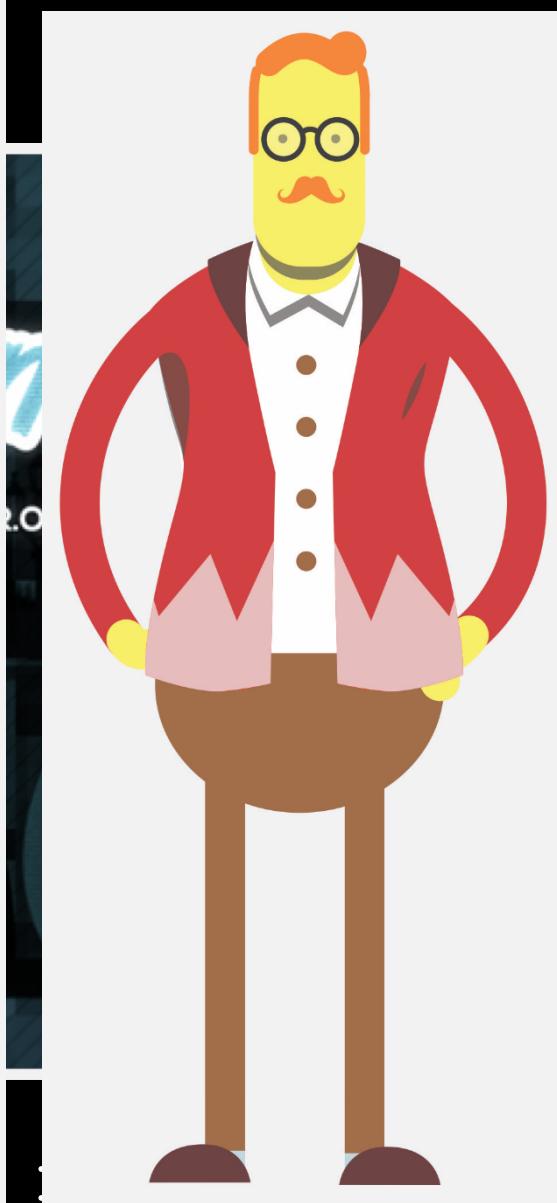
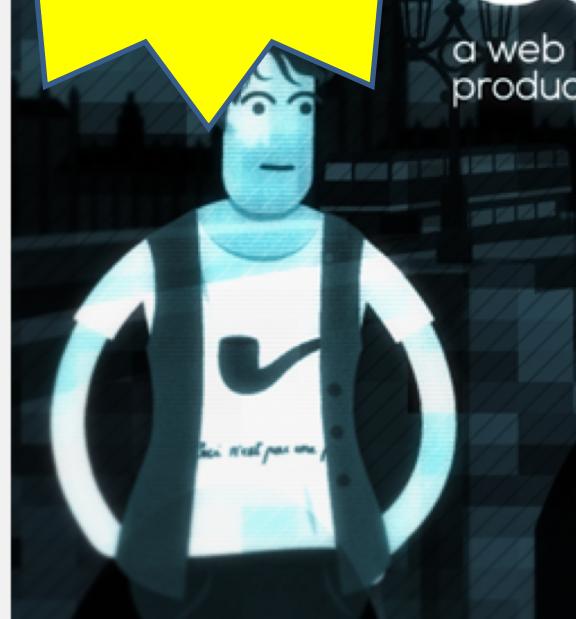
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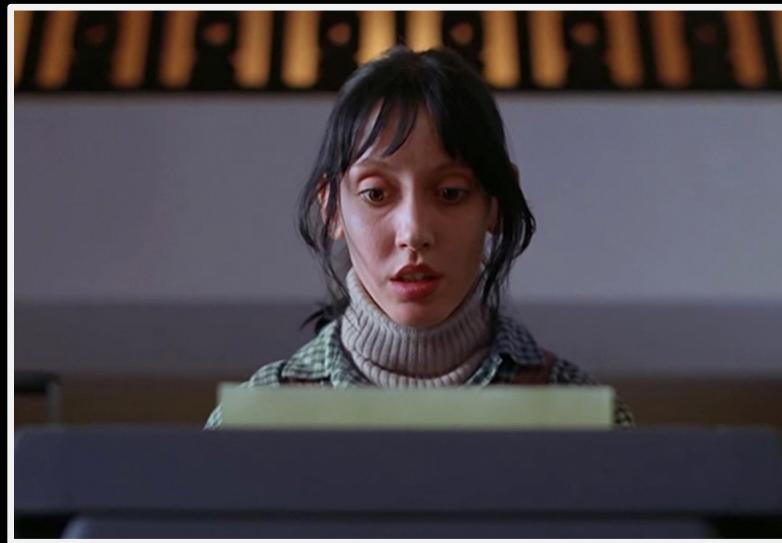
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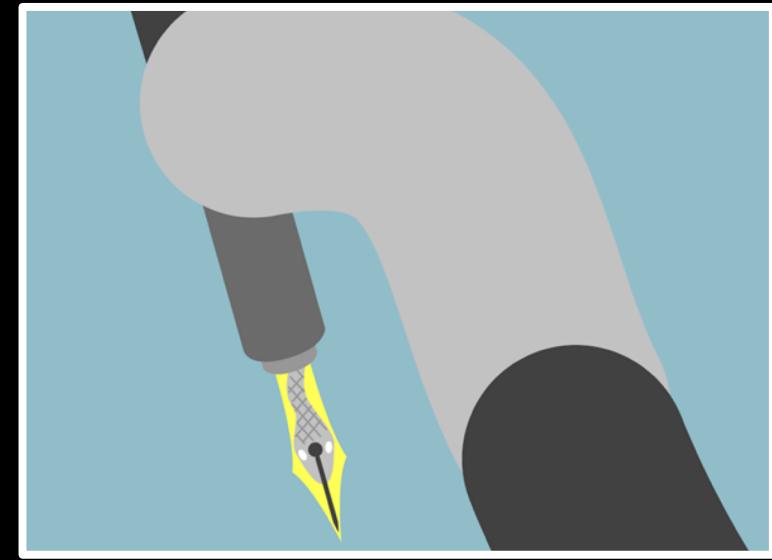
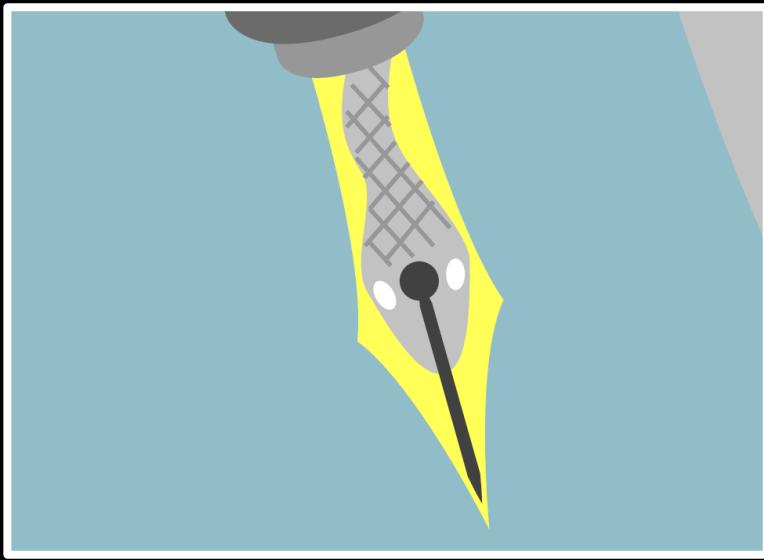
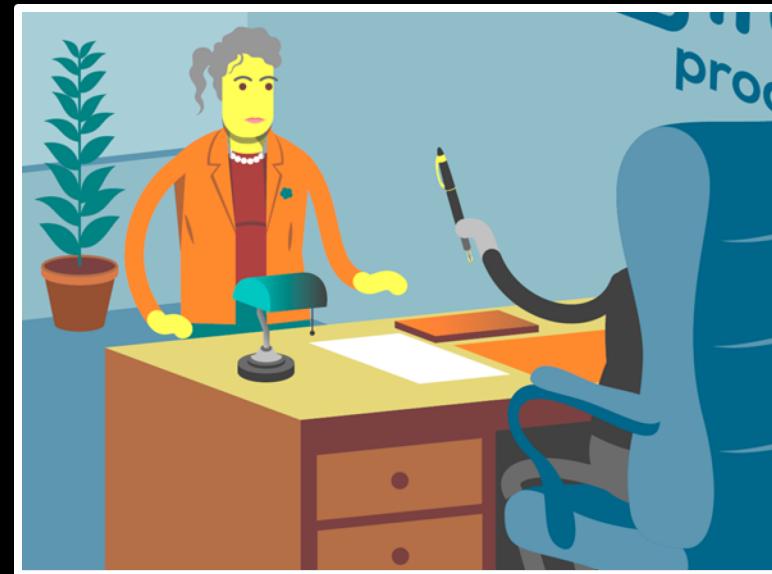
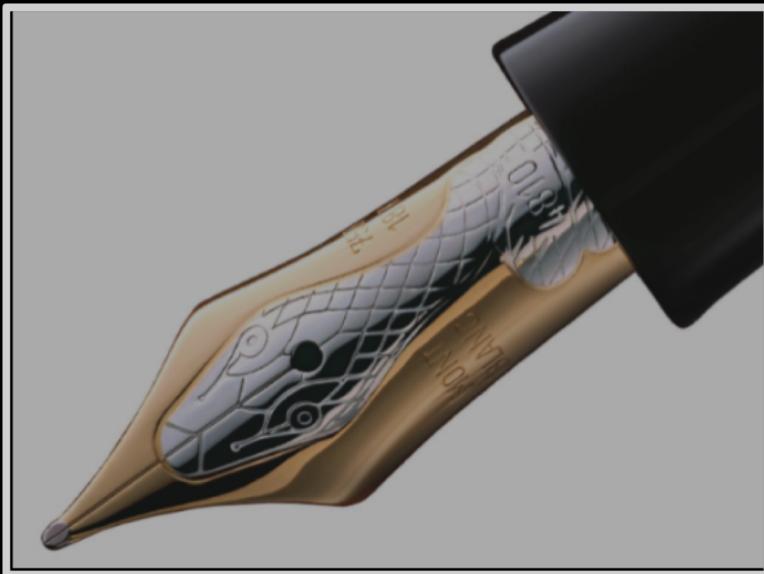


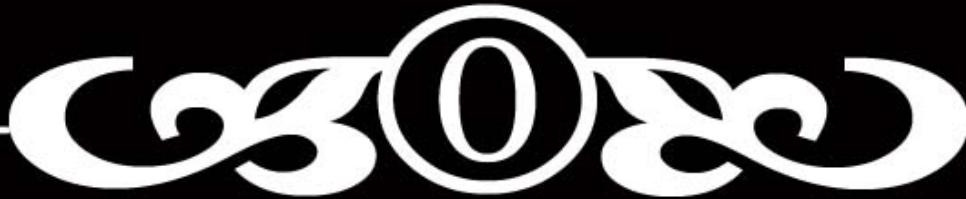
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[copyrightuser.org/the-game-is-on/episode-2/](http://copyrightuser.org/the-game-is-on/episode-2/)

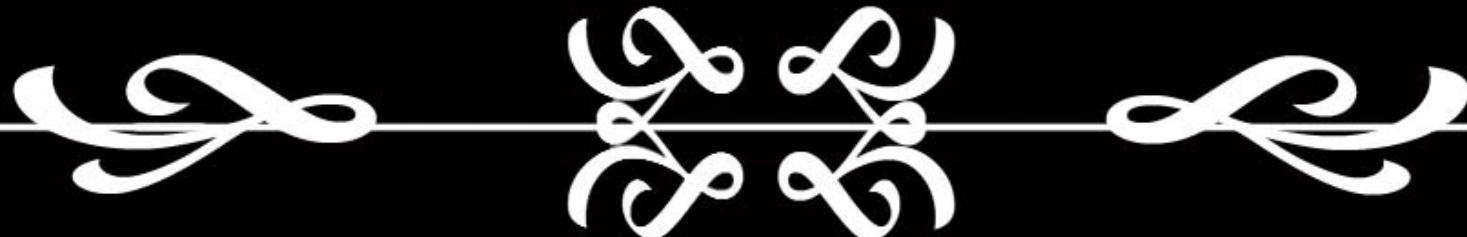






## TGIO! The ADVENTURE of . . .

- the GIRL with the LIGHT BLUE HAIR (2015)
- the SIX DETECTIVES (2016)
- the FORGER'S APPRENTICE (2017)
- the MISSING NOTE (Apr 2018)
- the UNRELIABLE NARRATOR (Aug 2018)
- the PHOTOGRAPHER'S STRATEGEM (Aug 2018)



#### CASE FILE #25: THE ACCIDENTAL IMAGE



In the process of filmmaking, most elements you see on screen have been placed there strategically. In fiction feature filmmaking, for instance, it is the property master's job to provide the director with the required 'props' on set: a particular chair or car, for instance, which might help explain some part of a character's story, or motivation.

#### Case File #19: THE FATEFUL EIGHT SECONDS



As Watson enters the room we see Sherlock reading a newspaper. On one page, the headline reads: 'Eight Seconds of Sporting Genius!' The choice of headline was intentional. It refers to a copyright case involving the use of eight-second clips of a sports broadcast.

#### Case File #18: THE PURLOINED LETTERS



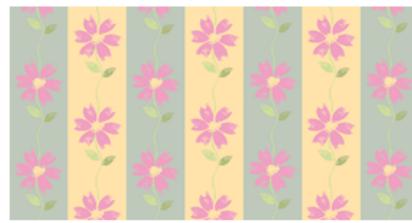
Before she was murdered, Mary Westmacott had become increasingly concerned for her safety and state of mind. In her letter to Holmes she describes how, one night, she was woken by the sound of someone working at her typewriter but when she got downstairs there was nothing to be found except three words on the page: 'Where's My Story?' The precise meaning of these words is ambiguous but they seem to hint at an accusation of plagiarism: in producing her script for the film about the missing boy, has Mary stolen someone else's ideas or story?

#### CASE FILE #26: THE RECORDED PERFORMANCE



Sherlock and John's investigation takes them to the studio where the film *The Forger's Apprentice* is being made. In [Case File #13](#) we considered how the law defines the concept of the author in relation to films, and how a film might be based on different types of protected works belonging to different copyright owners. We now turn to another group of creative professionals involved in the making of films: actors. In this [Case File #26](#), we look at the protection conferred to actors and other performers by performers' rights.

THE GAME IS ON!: THE ADVENTURE OF THE GIRL WITH THE LIGHT BLUE HAIR – ANNOTATED

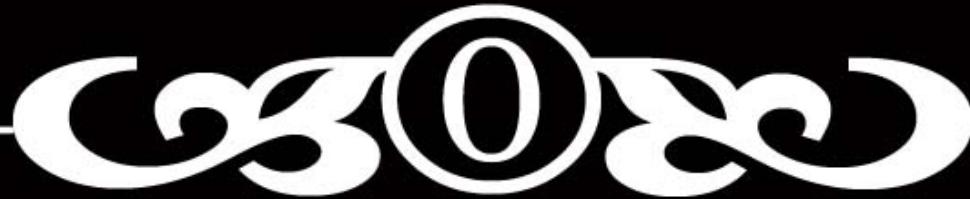
1.11		<p>Interior: Console</p> 	<p>From: The design of the bridge for Star Trek, Intrepid class, USS Voyager NCC-74656</p> 
1.12		<p>Interior: Wallpaper</p> 	<p>From: <i>Designer Guild Limited v. Russell Williams</i> [2000] UKHL 58</p> <p>This famous case involved two wallpaper designs, one of which was alleged to infringe. The judge identified seven points of similarity between the claimant's wallpaper and the defendant's infringing copy. We gave our illustrator Davide Bonazzi the same seven points as a guide to creating the wallpaper in our video. For further discussion see <i>Case File #7: The Matching Wallpaper</i>.</p>
1.13	<p>Jo: Some time ago, I created a <b>beautiful, wonderful toy. It can dance and turn somersaults.</b> Kids love it.</p>		<p>From: <i>The Adventures of Pinocchio</i>, by Carlo Collodi</p> <p>Chapter 2, Geppetto: 'I thought of making myself a <b>beautiful wooden Marionette. It must be wonderful, one that will be able to dance, fence, and turn somersaults.</b>'</p>
1.14		<p>The text in the right-hand corner of the illustration</p>	<p>From: Wikipedia entry for 'Pinocchio' (as it was in 2014)</p> <p>In the top right-hand corner of the design drawings for Joseph's toy are four lines of barely legible text. This text was cut and paste from the wikipedia entry for Pinocchio as it was at the time. The text of the entry has been updated since that time.</p>

THE GAME IS ON!: THE ADVENTURE OF THE SIX DETECTIVES – ANNOTATED

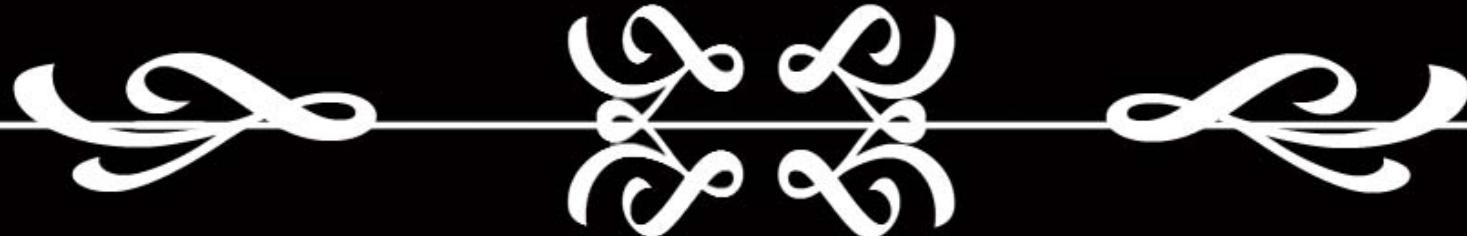
2.44		Exterior: Samuel Marlowe sitting on the wall	<p>From: <i>Cape Fear</i> (1991, dir. Martin Scorsese)</p> <p>In <i>Cape Fear</i>, Max Cady, seeking revenge on his former lawyer Sam Bowden, begins harassing Sam and his family, without technically breaking the law. In this scene, he is sitting 'on a wall that bounds our property,' an activity that falls short of trespass. Later, Sam explains to a private investigator, 'He's been harassing my family. He's clever. I mean, cleverly so that the law can't touch him'. And Max, in various encounters with Sam, Sam's wife Leigh, and with the private investigator, consistently stresses the lawfulness of his actions: 'I'm well within my rights to be here, and you know it'; 'I'm not doing nothing, just giving you back your dog collar'; 'I'm not on your property'.</p> <p>We were attracted to this scene, and to the notion of occupying part of someone's property while not engaging in trespass. In many respects, exceptions to copyright present a boundary issue, one in which one must determine what is lawful, and what constitutes infringing activity.</p> 
2.45	M: ... but <b>palpable, breathing human beings.</b>		<p>From: <i>Six Characters in Search of an Author</i>, by Luigi Pirandello</p> <p>Introduction: 'I found myself confronted by six living, <b>palpable, audibly breathing human beings.</b>'</p>
2.46	M: <b>It's as if they simply willed themselves into existence.</b>		<p>From: <i>Six Characters in Search of an Author</i>, by Luigi Pirandello</p> <p>Introduction: 'Born alive, they wanted to live.'</p> <p>Here, we do not quote Pirandello directly, but instead take inspiration from his notion that his characters 'wanted' to live, that they might will themselves into being.</p>

THE GAME IS ON!: THE ADVENTURE OF THE FORGER'S APPRENTICE – ANNOTATED

3.13	Sherlock (S): Clearly, he had nothing to do with it. <b>As ever, people see but do not observe.</b>		<p>From: <i>Sherlock: A Scandal in Belgravia</i> (series 2, episode 1) (2012, dir. Paul McGuigan)</p> <p>Holmes: 'The evidence was right under your nose John. <b>As ever, you see but you do not observe ...</b>'</p>
3.14		Background Music	<p>From: Love theme from <i>The Godfather</i>, by Nino Rota</p> <p>Our version of Nino Rota's classic melody has been adapted by Pietro <u>Bartolotti</u>, Adriano Cirillo (a pupil of Nino Rota himself) and Filippo Terni, primarily for episode 4: <i>The Game is On! The Adventure of the Missing Note</i>.</p> 
3.15	S: He drove a 1912 Harley ...	Exterior: Film Studio	<p>From: <i>Hail, Caesar!</i> (2016, dir. Ethan and Joel Coen)</p> <p>The Coens are master storytellers, and wonderfully creative appropriators. In <i>Hail, Caesar!</i> the star of the film – George Clooney, playing Baird Whitlock – is kidnapped by a group of American communists called 'The Future'.</p>  
3.16		The 1912 Harley (design)	<p>This is based on 1912 Harley-Davidson X8E BIG TWIN once owned by Steve McQueen. McQueen was famously fond of – and associated with – motorbikes.</p>



WHEN the COPYRIGHT  
FUN STOPS ,  
STOP !



Copyright can be intriguing,  
exciting and alluring. It  
can be beautiful, brilliant  
and provocative. It can be  
enigmatic, thrilling and . . .

**COPYRIGHT EDUCATION CAN and  
SHOULD be FUN.**

Thank you for  
listening

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And now:  
**THE PUBLISHING TRAP**  
(with Jane & Chris)  
(or, questions)  
(or, both)