

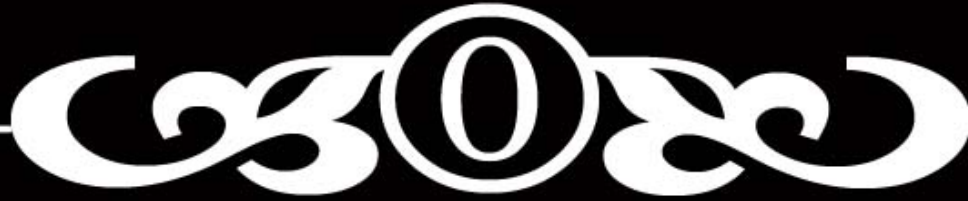
WHEN the COPYRIGHT FUN STOPS, STOP!

Prof Ronan Deazley
Queen's University Belfast



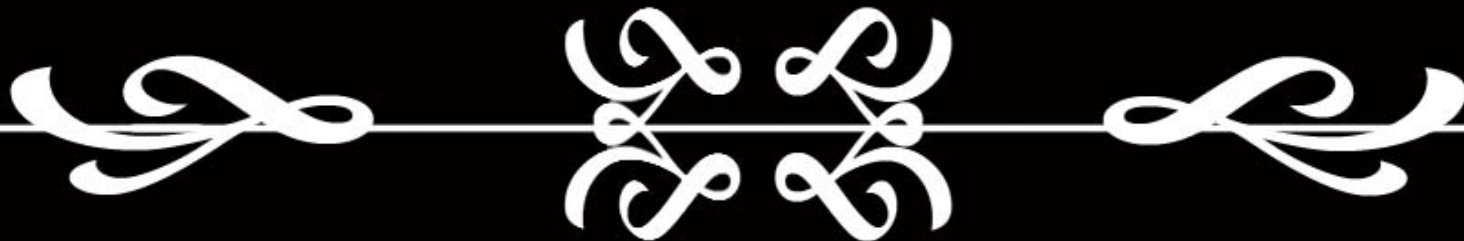


Grey can be intriguing, exciting and alluring. It can be beautiful, brilliant and provocative. It can be enigmatic, thrilling and driven. Grey can be fun.

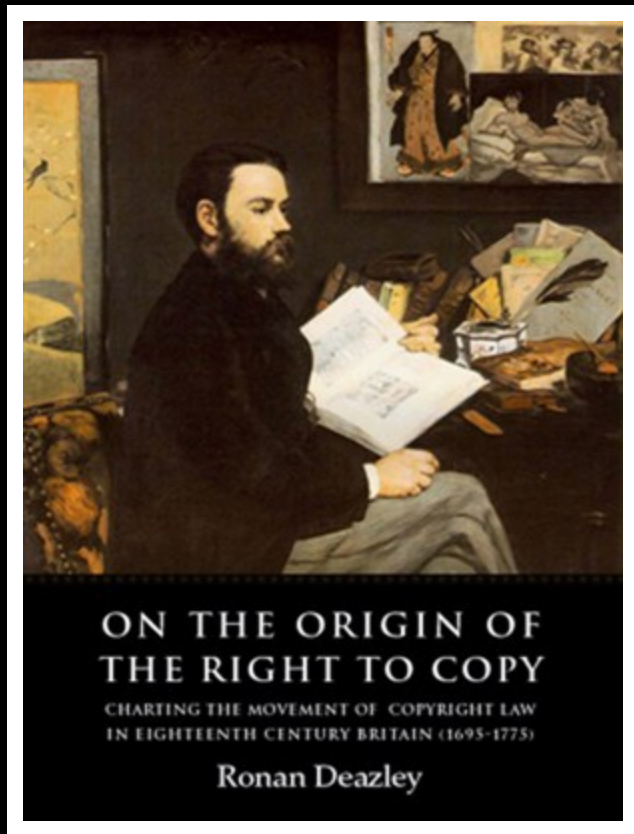


INTERNATIONAL COPYRIGHT-LITERACY
EVENT with PLAYFUL OPPORTUNITIES for
PRACTITIONERS and SCHOLARS (ICEPOPS)

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



WHY am I HERE?



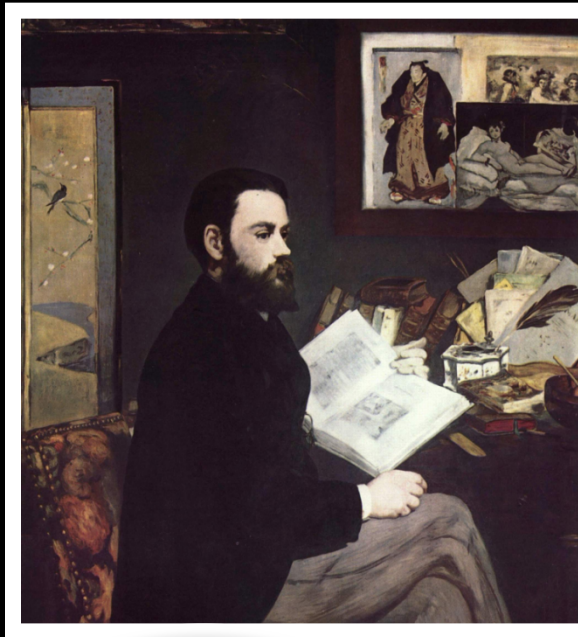
Concerned copyright law
in 18th century Britain

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



An engraving
by Goya ...



... of The
Triumph of
Bacchus, by
Velazquez



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

www.musee-orsay.fr/en/collections/works-in-focus/search/commentaire_id/emile-zola-313.html?no_cache=1

zola by manet museum

Most Visited Getting Started Amazon eBay Suggested Sites Toshiba Places Web Slice Gallery Sent Items

Musée d'Orsay

M O

Events

Collections

Visit

Overview
History of the museum
History of the collections
Discovery
Works in focus
Acquisitions
Restorations
Index of works
Publications

Edouard Manet
Emile Zola

Edouard Manet (1832-1883)

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

Calendar
Interactive floor plan
Video gallery
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My selection
Educational offer
Professionals
Private individuals
Sponsorship
Public administrative

Home
Painting
Sculpture
Decorative arts
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Architecture
Search

A⁺ A⁻

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THE OTHER STORY BEHIND the COVER

- Home
- Painting
- Sculpture
- Decorative arts
- Photography
- Graphic arts
- Architecture
- Search



Emile Zola [Emile Zola]

Emile Zola, Cézanne's boyhood friend, showed an early interest in painting. He was particularly

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Intellectual property

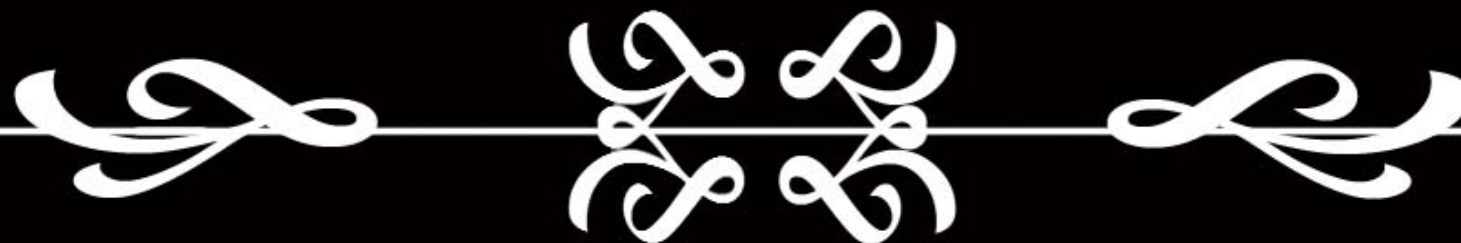
The Musée d'Orsay website has been entirely designed by the Musée d'Orsay public establishment, which holds the exclusive rights relating to elements within the website: texts, commentaries, photographs, music and in general all those contributions protected by provisions in the law on intellectual property.

All rights are reserved for authors of original work on the website, of artistic works and their reproductions, and contributions. Any reproduction of material presented on this website is forbidden except for private and individual consultation.

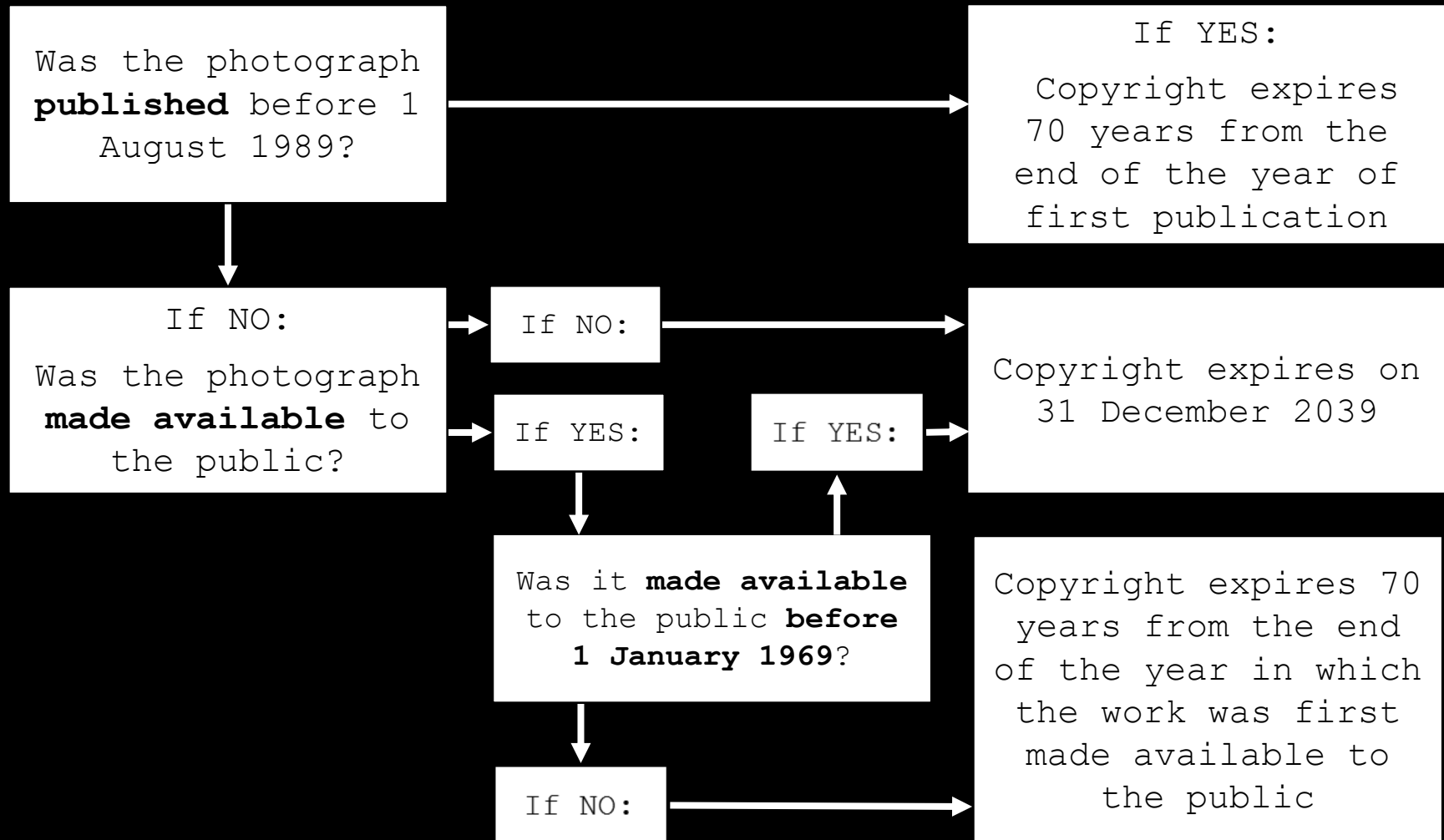
The reproduction and/or representation of all or part of the website for any use other than private use, is forbidden.

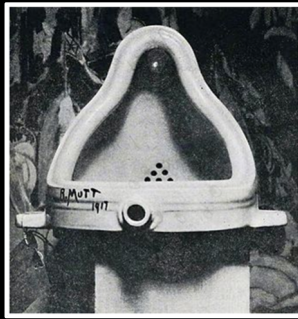


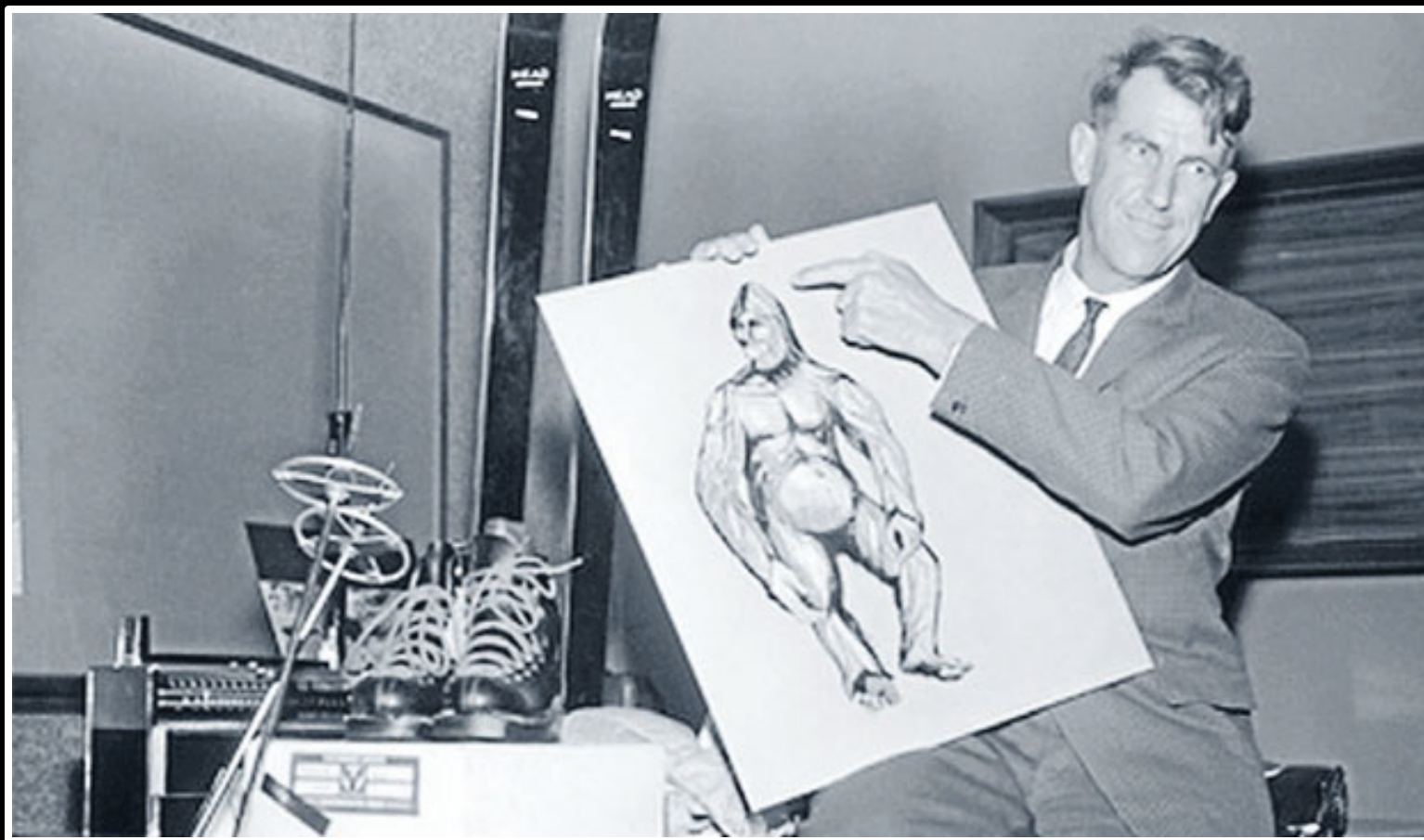
HOW do YOU MAKE
COPYRIGHT FUN?



PHOTOGRAPHS of UNKNOWN AUTHORSHIP (1957-1989)







THE YETI in the ARCHIVE



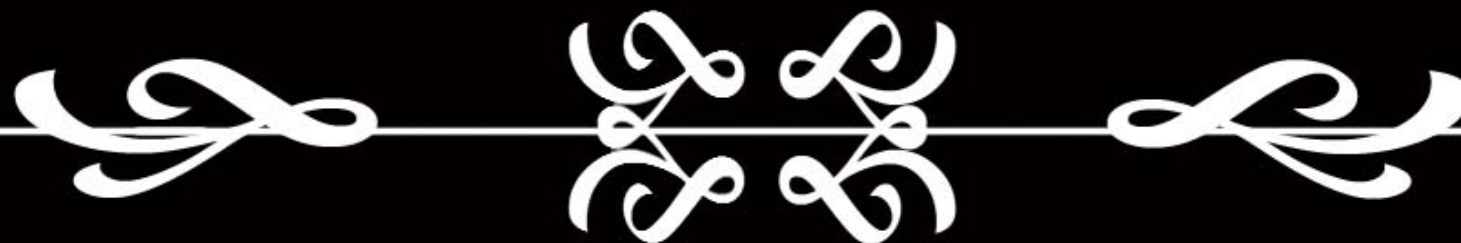
Eric Shipton (1907-77)
Munlung Basin, 1951



Tintin in
Tibet
Hergé, 1960

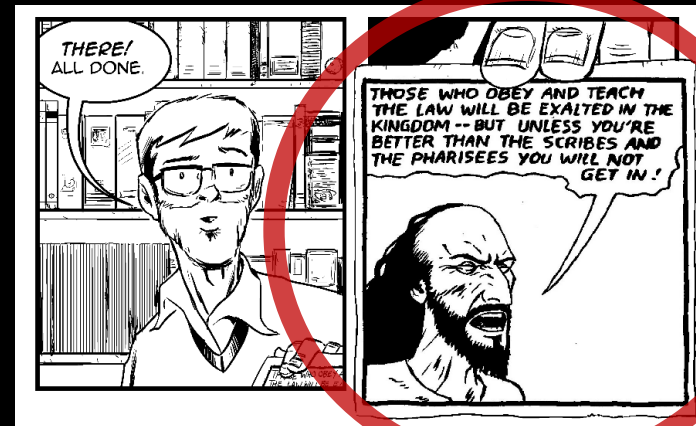
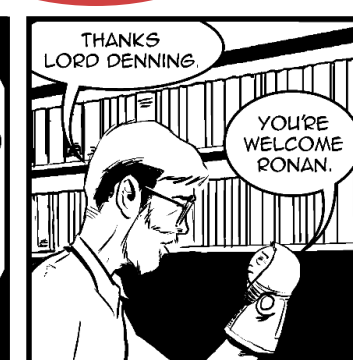
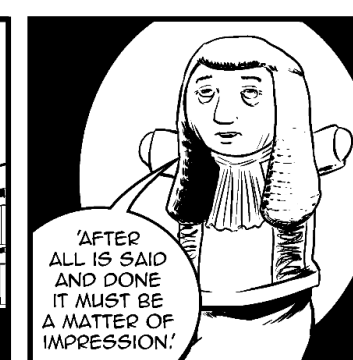
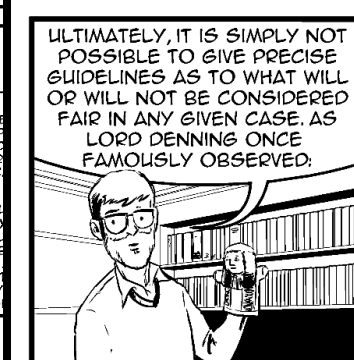
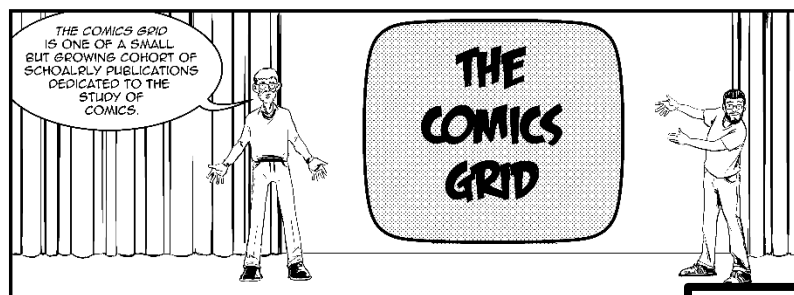
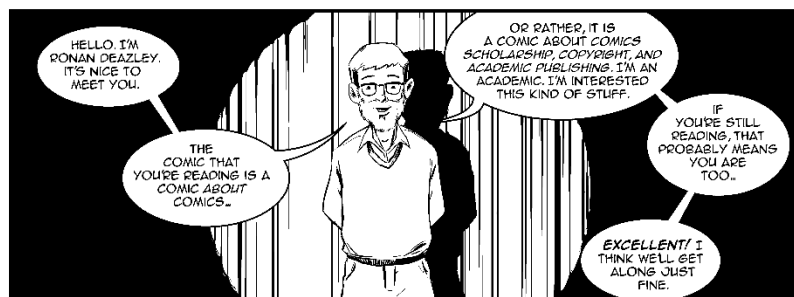


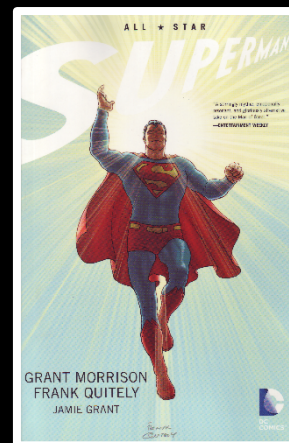
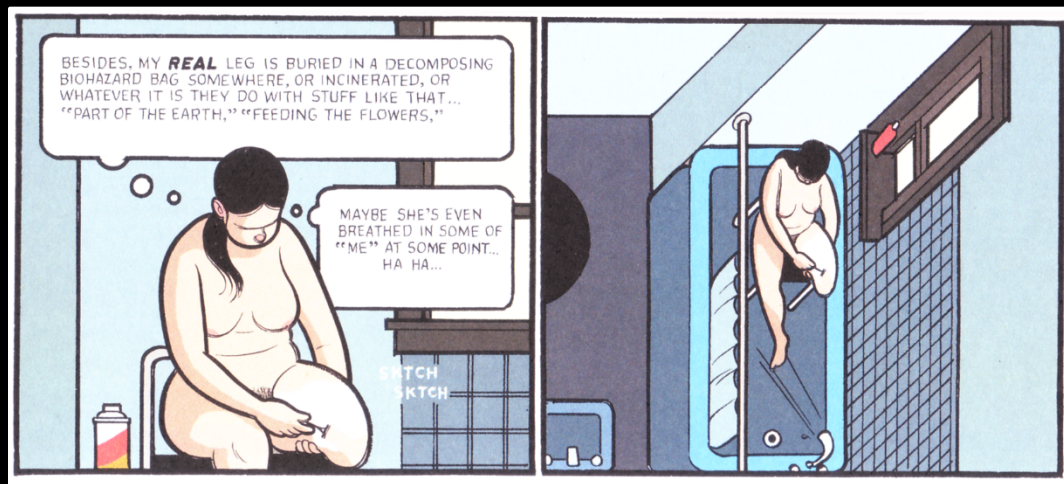
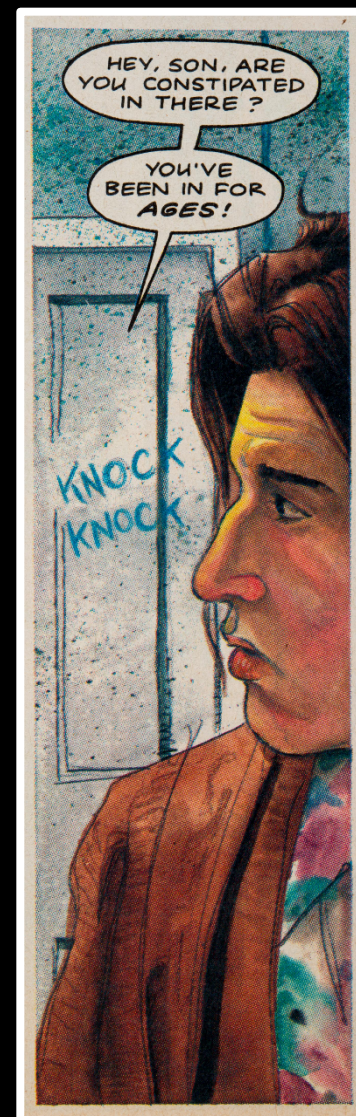
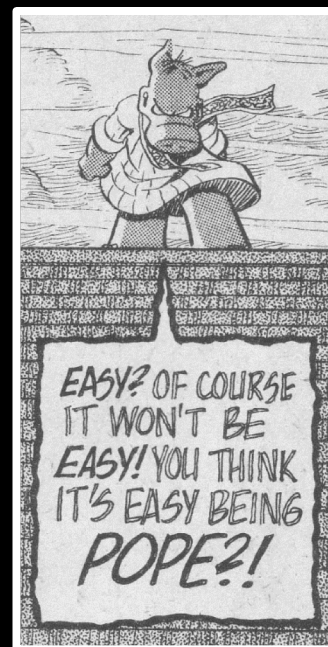
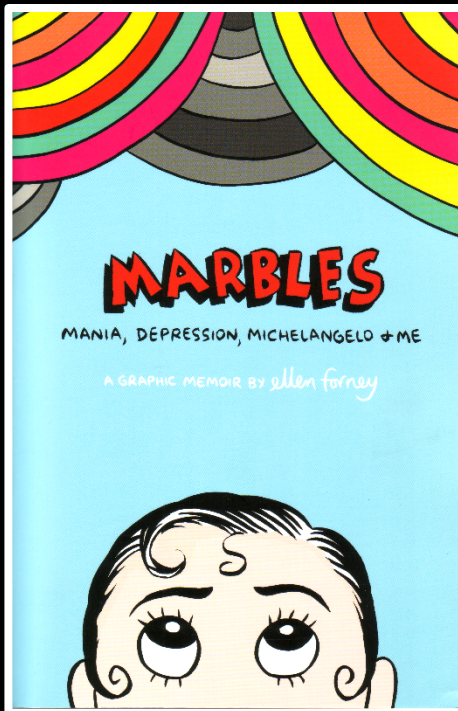
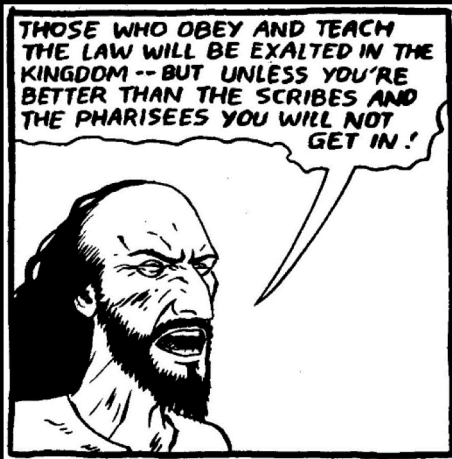
EMBED COPYRIGHT USE
in YOUR PRACTICE



2013

WRITING ABOUT COMICS and COPYRIGHT



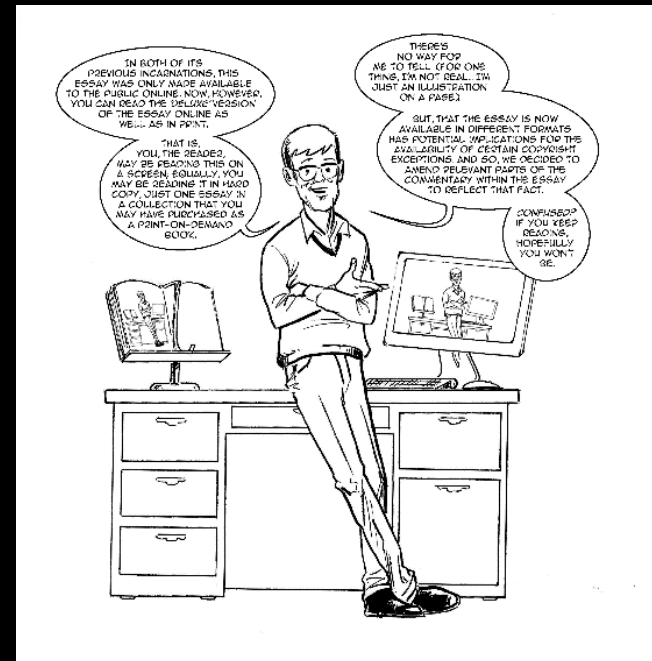


RONAN - COMICS & COPYRIGHT



[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

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-cyrl-falconpage73, 2009
RGB (jpg, 696kB, 8.086M px
1800 x 2821 px; 6.01 x
9.403 in; 300 px/in)

British Library,
London, United Kingdom

MATERIAL SURROGATE

audubon-birdsof-america-cyrl-falconpage73, British
Library, 67.259 in/in, 2016.
John James Audubon
(American, 1795-1851),
The Birds of America, c.
1827-38, Engraving in a
double elephant folio, 100
x 67 cm, British Library,
London

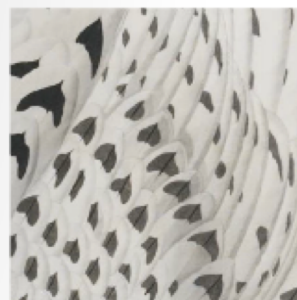
MATERIAL OBJECT

Audubon's The Birds of
America - double elephant
folio, c. 1827-38

John James Audubon,
1795-1851
Book
paper: 100 x 67 cm

LICENCE INFORMATION

Public domain



British Library

audubon-birdsof-america-cyrl-fal-
conpage73, created 2009

METADATA HIGHLIGHTS

Exif.Image.Width	2135
Exif.Image.Length	3000
Exif.Image.BitsPerSample	8 8 8 8
Exif.Image.Compression	Uncompressed
Exif.Image.PhotometricInterpretation	RGB
Exif.Image.Make	Phase One
Exif.Image.Model	P 45+
Exif.Image.Orientation	top, left
Exif.Image.SamplesPerPixel	4
Exif.Image.XResolution	300
Exif.Image.YResolution	300
Exif.Image.PixelConfiguration	1
Exif.Image.ResolutionUnit	inch
Exif.Image.Software	Adobe Photoshop CC (Windows)
Exif.Image.DateTime	2015:02:09 16:44:52
Exif.Image.Copyright	© The British Library Board
Exif.Image.ExifTag	336
Exif.Photo.ExposureTime	1/60 s
Exif.Photo.FNumber	F22
Exif.Photo.ExposureProgram	Manual
Exif.Photo.ISOSpeedRatings	50
Exif.Photo.ExifVersion	2.20
Exif.Photo.DateTimeOriginal	2009:09:24 09:42:49
Exif.Photo.DateTimeDigitized	2009:09:24 09:42:49
Exif.Photo.ShutterSpeedValue	1/60 s
Exif.Photo.ApertureValue	F22
Exif.Photo.FocalLength	80.0 mm
Exif.Photo.ColorSpace	Uncalibrated
Exif.Photo.PixelXDimension	1803
Exif.Photo.PixelYDimension	2821
Exif.Thumbnail.Compression	JPEG (old-style)

Exif.Thumbnail.XResolution	72
Exif.Thumbnail.YResolution	72
Exif.Thumbnail.ResolutionUnit	inch
Exif.Thumbnail.JPEGInterchangeFormat	694
Exif.Thumbnail.JPEGInterchangeFormatLength	6435
Xmp.photoshop.Caption/Writer	11859
Xmp.photoshop.Headline	N.L. Tab. 2 (4), plate 366
Xmp.photoshop.AuthorsPosition	The British Library
Xmp.photoshop.Credit	The British Library
Xmp.photoshop.Sources	The British Library
Xmp.photoshop.City	London
Xmp.photoshop.Country	United Kingdom
Xmp.photoshop.DateCreated	2009-09-24
Xmp.photoshop.ColorMode	3
Xmp.photoshop.ICCProfile	Adobe RGB (1998)
Xmp.xmp.CreateDate	2009-09-24T09:42:49
Xmp.xmp.ModifyDate	2015-02-09T16:44:52Z
Xmp.xmp.MetadataDate	2015-02-09T16:44:52Z
Xmp.xmp.CreatorTool	Adobe Photoshop CS3 Macintosh
Xmp.xmp:MM:DocumentID	Adobe Photo-shop CC (Windows)
Xmp:dc:format	image/jpeg
Xmp:dc:title	large="x-default" N.L. Tab. 2 (4), plate 366
Xmp:dc:rights	large="x-default" © The British Library Board
Xmp.xmp:Rights:Marked	False
Iptc:Application/2:Headline	N.L. Tab. 2 (4), plate 366
Iptc:Application/2:BylineTitle	The British Library
Iptc:Application/2:Credit	The British Library
Iptc:Application/2:Source	The British Library
Iptc:Application/2:ObjectName	N.L. Tab. 2 (4), plate 366
Iptc:Application/2:DateCreated	2009-09-24
Iptc:Application/2:City	London
Iptc:Application/2:SubLocation	St Pancras
Iptc:Application/2:CountryName	United Kingdom
Iptc:Application/2:CountryCode	GBR
Iptc:Application/2:Copyright	© The British Library Board

2017

7 April
– 21 May

Phoenix
Leicester

Curated by Antonio Roberts

NO COPYRIGHT INFRINGEMENT INTENDED

A group
exhibition
exploring the
relationship
between
copyright
and culture
in the
digital age

Nick Briz
Emilie Gervais
Nicolas Maigret
Christopher Meerdo
Jan Nikolai Nelles
& Nora Al-Badri
Duncan Poulton
Fernando Sosa
Andrea Wallace
& Ronan Deazley



Phoenix

www.phoenix.org.uk
www.hellocatfood.com





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



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
CORTEX

CHAPTER:

1/15

Copyright and Digital Cultural Heritage: Introduction

Ronan Deazley

June 2017

C1: P6



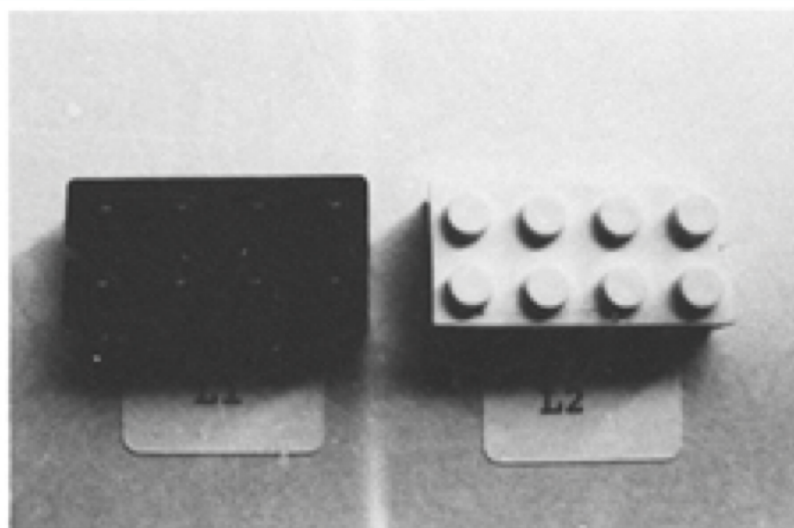
Image 1

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?

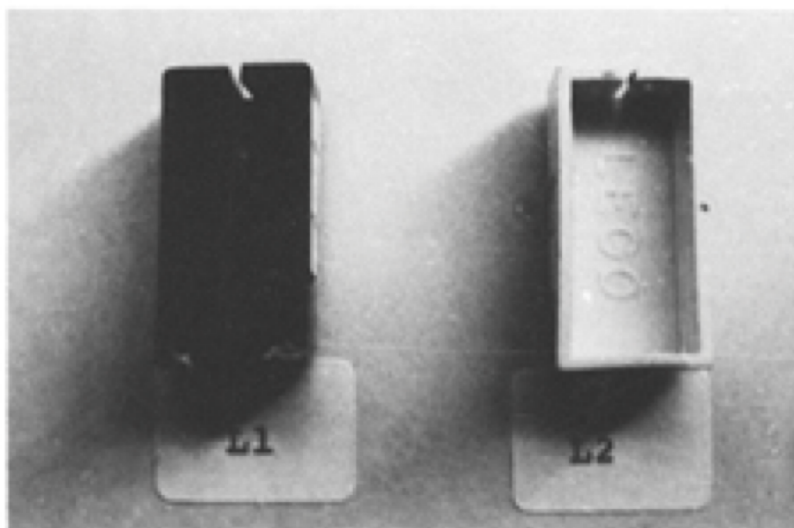
Incidentally, since launching *Display At Your Own Risk*, we have received no complaints from any institutions that feature in the exhibition, only compliments, thanks and encouragement. Some institutions have even been prompted to revisit and revise their policies and practices in response to the exhibition.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



Military Page Brick



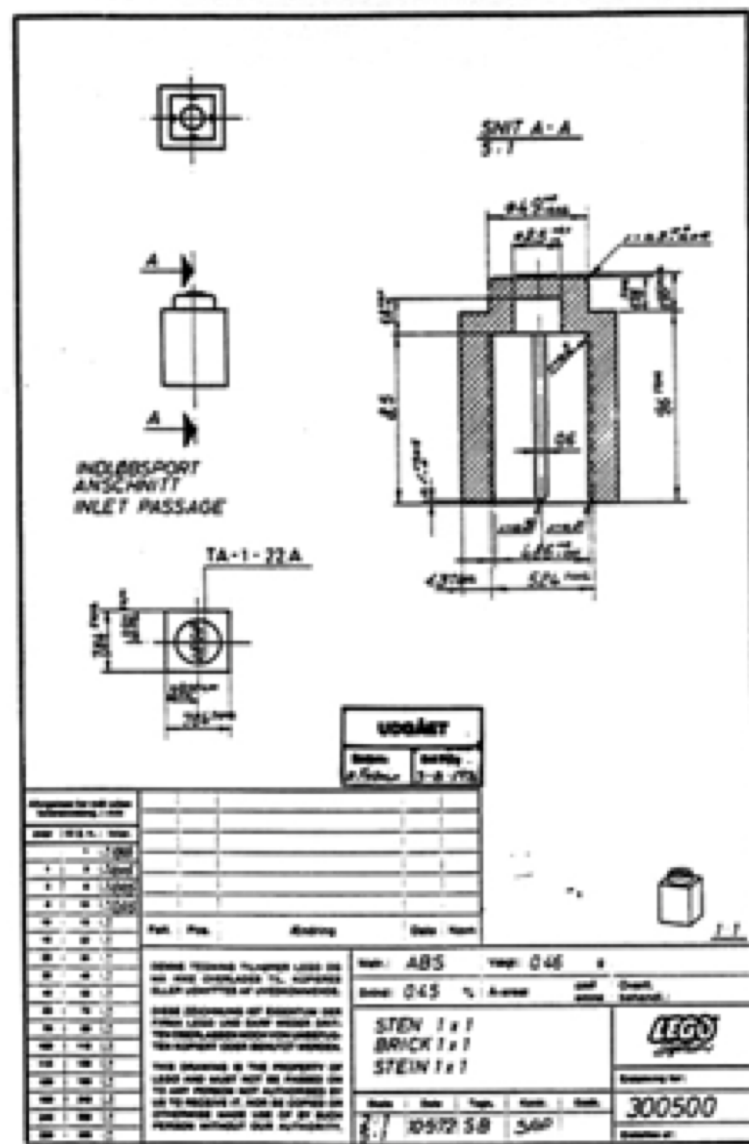
Legs "First Generation"



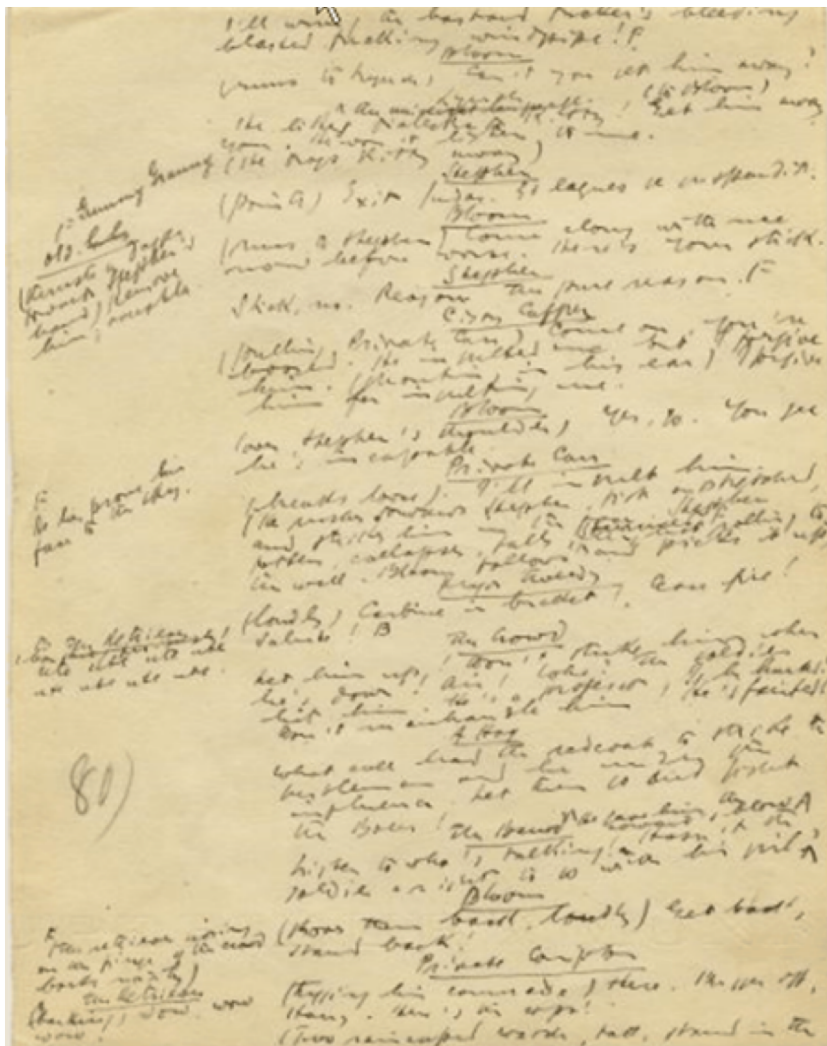
11



12







Whereas printers, bookellers and
other persons have of late frequently taken
the liberty of printing reprinting and publishing
or causing to be printed reprinting and publishing
bookes and other writings without the consent
of the authors or proprietors of such bookes
and writings to their very great detrimēt and
too often to the Ruine of them and their families
for preventing therefore such practices for
the future and for the encouragement of learned
men to compose and write usefull bookes May

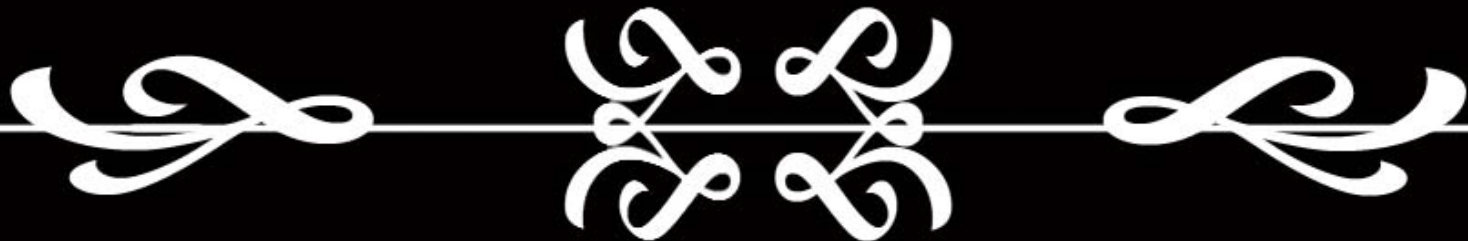




EDUCATE by DOING

ENJOY YOURSELF

(IT'S NOT SO SCARY as YOU THINK)





Digitising the Edwin Morgan Scrapbooks

Home

About ▾

View the Scrapbooks

Research ▾

Conclusion

Resources

View the Scrapbooks

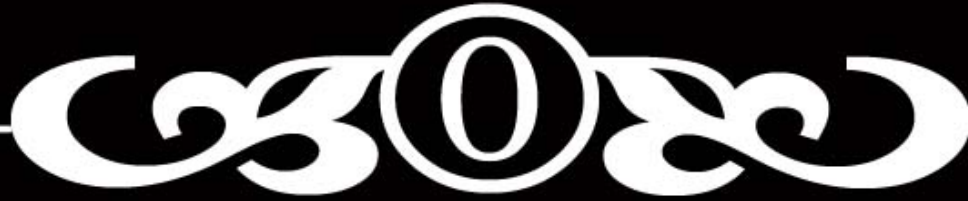


You can browse a sample of pages from Edwin Morgan's Scrapbook 12 in the Annotator:

<http://copyrightcentral.arts.gla.ac.uk/ema/> (opens in new tab)

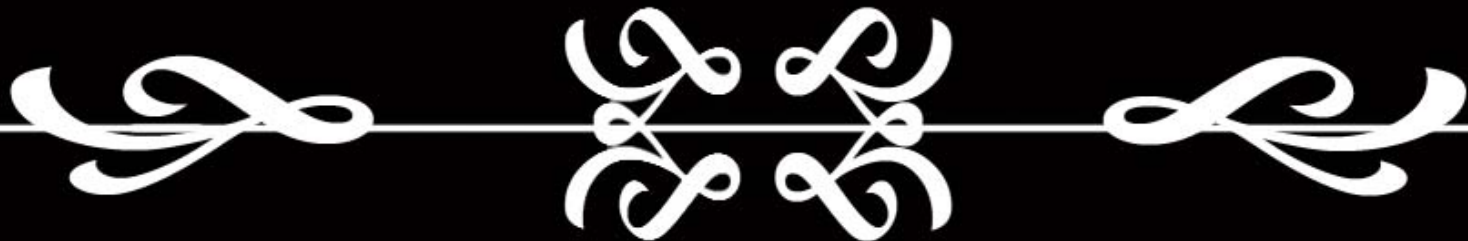
Regarding copyright material for which we could not secure express permission - either because we could not identify the owner concerned **or because permission was contingent upon payment of a fee - we reproduce it here in accordance with sections 29 and 30 of the Copyright Designs and Patents Act 1988 (the CDPA) permitting use for non-commercial research and for the purposes of criticism, review and quotation ...**

If you are the owner of any material that remains in copyright, and you consider that our use of the material does not fall within the scope of the copyright exceptions referenced above, or is not otherwise lawful, then please contact us so that we can discuss this issue and hopefully address any concerns you may have.



**EDUCATE by DOING
and DOCUMENTING**

BE HONEST, FORTHRIGHT & TRANSPARENT

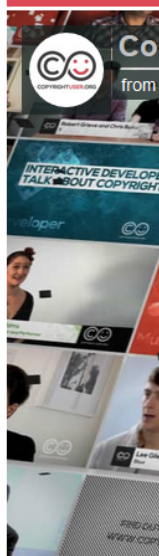




UK INTELLECTUAL PROPERTY OFFICE: Find out more about how copyright law works ...

AUTHORS LICENSING & COLLECTING SOCIETY: The most visited UK copyright information website ...

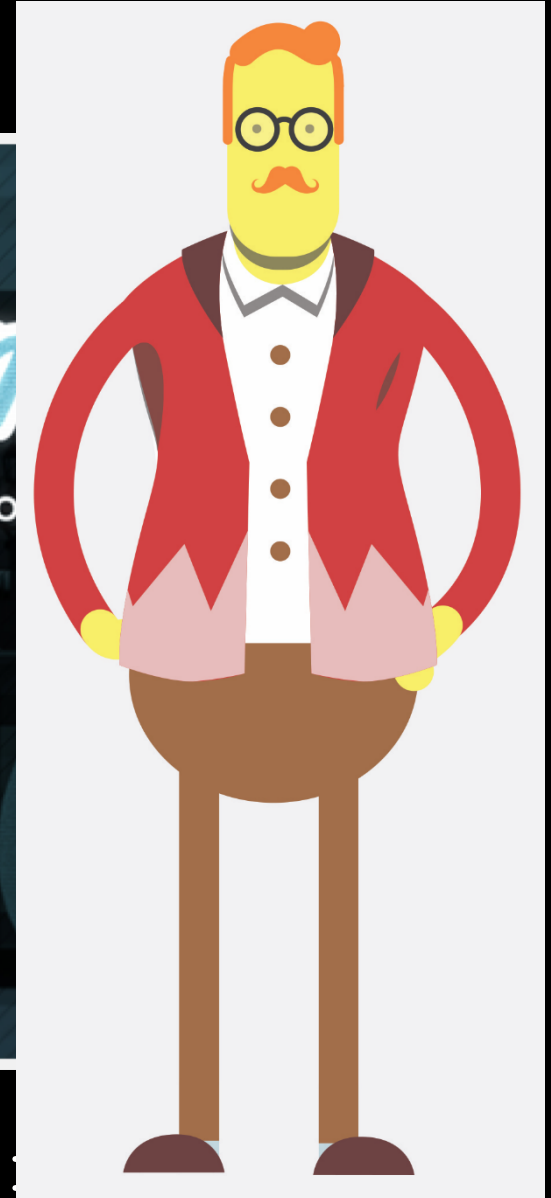
EUROPEAN AUDIOVISUAL OBSERVATORY: One of the top five media literacy projects in the UK since 2010 ...



Since the launch of CU in March 2014:

- Over 325,000 unique visitors
- 54% visitors are male
- 46% visitors are female
- 60% of visitors are aged 34 or under
- UK (40%), US (29%), Canada and Australia (3%)
- India, Russia, Germany, the Netherlands, Philippines and Malaysia
- Most visited CU page: 'Public Domain'

AHRC Research
in Film Award
Winner 2015

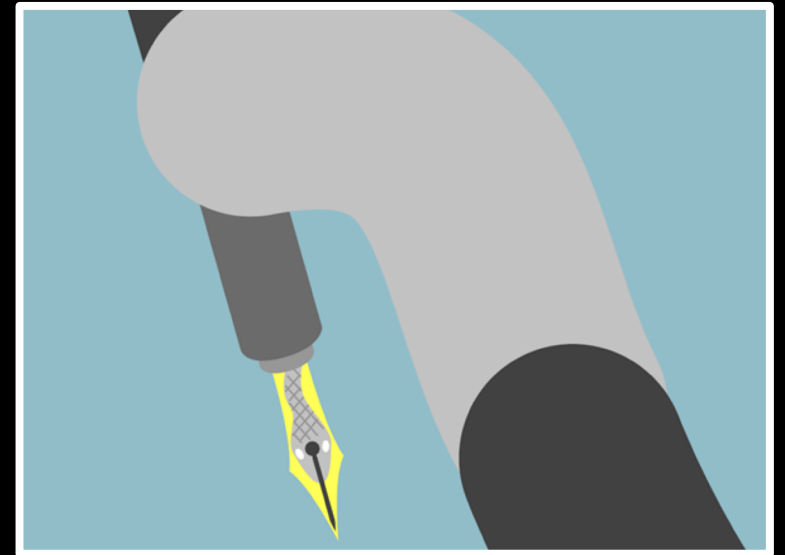
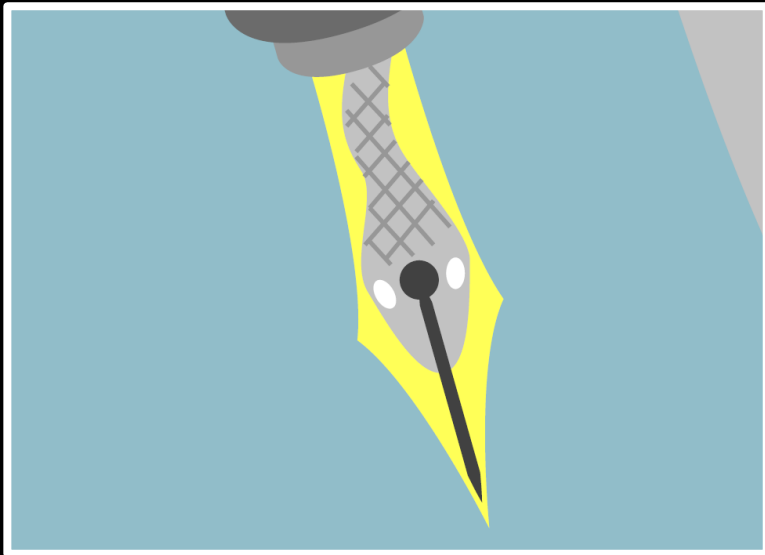
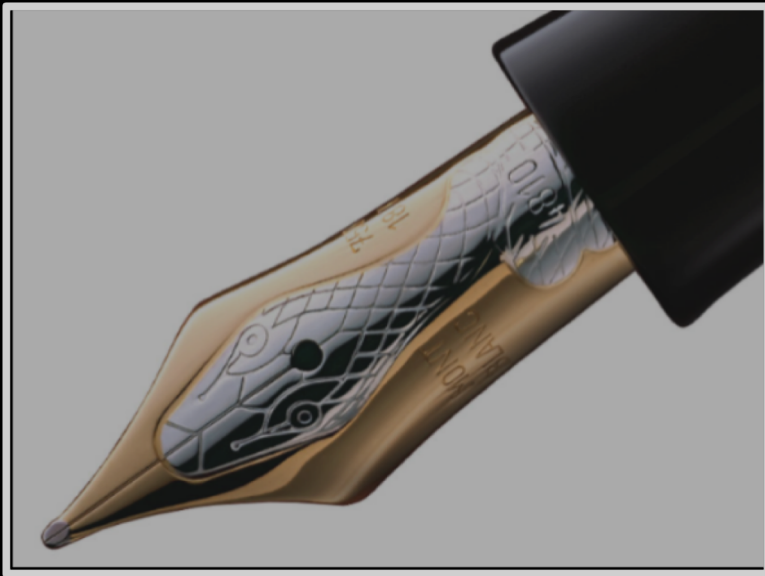


The Adventure of the



copyrightuser.org/the-game-is-on/episode-2/

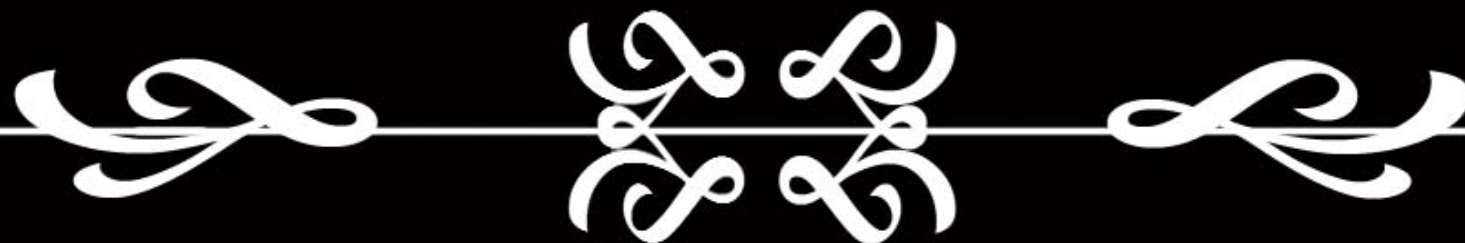






TGIO! The ADVENTURE of ...

- 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.

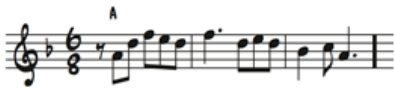



THE GAME IS ON!: THE ADVENTURE OF THE GIRL WITH THE LIGHT BLUE HAIR – ANNOTATED

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 wallpapers 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 <u>Davide Bonazzi</u> 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 beautiful, wonderful toy. It can dance and turn somersaults. Kids love it.</p>		<p>From: <i>The Adventures of Pinocchio</i>, by Carlo <u>Collodi</u></p> <p>Chapter 2, Geppetto: 'I thought of making myself a beautiful wooden Marionette. It must be wonderful, one that will be able to dance, fence, and turn somersaults.'</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

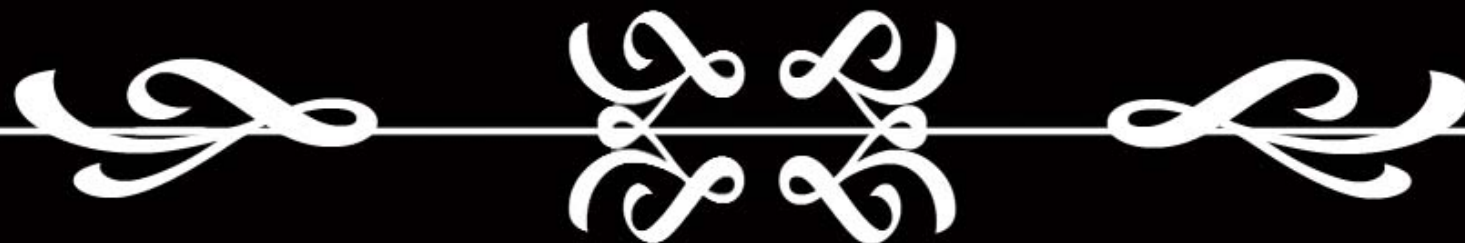
2.44		<p>Exterior: Samuel Marlowe sitting on the wall</p> 	<p>From: <i>Cape Fear</i> (1991, dir. Martin Scorsese)</p> <p>In <i>Cape Fear</i>, Max Cady, seeking revenge on his former lawyer Sam Bowden, begins harassing Sam and his family, without technically breaking the law. In this scene, he is sitting '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 palpable, breathing human beings .		<p>From: <i>Six Characters in Search of an Author</i>, by Luigi Pirandello</p> <p>Introduction: 'I found myself confronted by six living, palpable, audibly breathing human beings.'</p>
2.46	M: It's as if they simply willed themselves into existence .		<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. As ever, people see but do not observe.		<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. As ever, you see but you do not observe ...'</p>
3.14		<p>Background Music</p> 	<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 Bartolotti, 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 ...	<p>Exterior: Film Studio</p> 	<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		<p>The 1912 Harley (design)</p>	<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)