

## 13 Project design and intellectual property

Every digital humanities project involves intellectual, administrative, technical, financial, and ethical considerations. This chapter shares best practices for the design and management of DH projects. The success or failure of the research will depend on being realistic about the amount of support required and the commitment that is possible. The second half of this chapter covers legal and ethical principles and considerations for project development. A basic understanding of copyright, fair use, distinctions among licensing agreements, concepts of openness, and considerations of privacy are all central to working ethically. If ever there were a place for the Golden Rule to be invoked, it is in the area of intellectual property (IP)—from the smallest snippet of code, a style sheet, to a large-scale project and its detailed contents. Treat the work of others as you wish your own work to be treated.

### 13a Project design and management

#### *Bonus content: project design*

Project design should address each of these issues systematically by defining the goals, scope, resources, and location at the outset. The parameters for each of these include the following:

- Intellectual goals: Define your project goals from the outset. What are you making and why do you need digital tools to do it? You may be building a digital repository to make materials and content available from a collection or around a theme. You might believe that analytics and data mining will provide insight into an issue. Perhaps, you are creating a platform to serve an agenda or engage a community. Once you define the project, you can consider what materials will be used and how. Analog materials require digitization and rights clearance. Data will need to be modeled and produced, or repurposed. The outcome should be considered from the beginning, so you know if your goal is publication, online display, analysis, or something else. Project design should be iterative, and frequent prototyping will inform the work, even changing some of its methods or approaches. Keeping a focus is important (try not to add new features without justification) but designing a project to be extensible (added to as it matures) is also a useful consideration. Extensibility might include new features for interactivity or use built on the existing infrastructure, or it might include participation in a consortium or the aggregation of projects or collections.
- Administrative structure: Consider the context carefully. You may be working with a class, or in an institutional setting with a community archive, a museum collection, or a library unit, or you may be working entirely on your own. You may have funds to pay for some of the work to be done as a start-up or prototype. If you will be dependent on grant support for start-up, development, or expansion, this should be taken into account. The granting institution's guidelines may shape your project and proposal. You should carefully define the scope of your project and whether it is finite, narrow enough in scope to reach a state of completion, or whether you will want to build on it over time.
- Understand what needs to be done and who will do what in the project. If digitization of materials is going to take place, who is going to scan, photograph, re-type, or otherwise remediate the artifacts? Who will attach the metadata and set up a repository, and who will design the interface and suite of services behind it? Every piece of the project needs someone responsible and knowledgeable to take care of making it happen. Make a workflow and then think about each piece and who will do it. Who will coordinate and do quality control? Digital projects involve enormous amounts of time and a wide range of expertise and effort.
- Labor—roles, responsibilities, and credits: As you consider the roles and responsibilities of all involved, also consider the credit that each individual deserves. Students who are digitizing materials usually have not contributed to the intellectual conceptualization of the project. But a student who designs the implementation and helps make decisions about the platform and functionality is guiding its development. Writing out a clear understanding of roles and responsibilities for all partners will help clarify these matters. IP generated in work-for-hire agreements, which is often what students or freelancers do, does not belong to the worker, but to the person who paid for the work. Someone can still be thanked and credited, even though they do not own the IP from work for hire. **[Exercise 13.1: Roles and responsibilities]**

- **Documentation:** A designated documentarian is essential. If you are the director of the project, keep a journal and make notes for every meeting, every decision, and every activity. If the project grows and you are holding group meetings, designate one person, at least each time if not permanently, to take minutes and create a record. Personnel are likely to change on a long-term project and without documentation, it will be very difficult to know what decisions were made, why, and how to replicate workflows. All workflows should be documented in step-by-step instructions or they will not be able to be replicated by new members of a team. The documentation of workflows is essential—even if you are the only one working—so that they can be repeated.
- **Institutional site:** Where is the project being developed? If you are starting from within an educational institution (university or school), then talk with your library and any other technical support unit. You need to know if your institution will offer hosting services, any other technical support (advice on software, platforms, or assistance in installation of these), and whether they are going to serve as partners in the project. Be explicit about the scope of your project (e.g. in phase one, you will be digitizing 1,500 photographs, creating metadata, and a web presentation framework for scholars to search and use this repository, and you are thinking of working in Omeka). If you expect the project to be finite, say so, and if you think you might want to build on it for some time, be clear about this as well. You want to have institutional partners. The library and educational technology units understand the local infrastructure and its resources. If they are not going to be partners, and you are working independently, you will need a hosting service and a domain name. These can be set up using any number of commercial services (GoDaddy is one). Be sure to formalize any institutional agreements with a Letter of Understanding that includes roles and responsibilities and also plans for what happens if you leave the institution.
- **Financial resources:** What are the resources you have to create the project? Students need to be paid, programmers as well, and hosting services and equipment for digitization, though not prohibitively expensive, will need to be maintained over time. Who pays for the equipment? Software? Consulting? And the ongoing hosting of a site? Do a cost analysis in advance of beginning. Make a budget and list everything that will involve financial resources from purchasing software licenses to paying fees and travel for a consultant or collaborator. Surprises should be kept for other parts of your life. **Sustainability concerns:** Digital projects are costly to the environment. The myth of the “cloud” as an “immaterial” environment is just that, a myth. Digital technology runs on chips and processors that involve rare minerals and metals. These are mined in dangerous circumstances, often by individuals who are exploited and mistreated. The toxins involved in this work can be lethal. Likewise, the ecological costs of server farms are enormous because of the heat they produce and the water used to cool them. Waste from the digital industry—cast off equipment, devices, and materials—is a serious pollution problem. Do not be deceived into thinking that “digital” means “ecological” or “immaterial.” Digital activity is heavily material. Just as you might cringe to see paper misused because of the trees sacrificed, so you should be aware of the impact of digital production lifecycles on the world we live in. For the project itself, sustainability involves consideration of the longevity of the project. Who will maintain it? Will all the intellectual investment be lost if the site goes away? How long will the software used in its construction remain viable? How do you know? Building for sustainability is important, and open-source tools and platforms with a larger user community are more likely to last than proprietary formats, no matter how well these perform. However, some proprietary products have a strong market share and are also likely to continue to be used. Consult with experts such as your technology advisors in your institution. Make your work conform to their environment if you can. This will serve everyone’s interests in the long run.
- **Outcomes and assessment criteria:** How will you know if your project has been a success? What are the criteria of assessment? If you know that you want to digitize 1,500 photographs, add metadata, and make them available in a repository, then you can easily say when that has been accomplished, and even mark milestones along the way. But if you say that you are tracking the influence of the work of the Italian poet Dantë on the English Pre-Raphaelites, then what are the metrics of success for the analytics you are going to perform? Modularize your assessment criteria. For instance, in this Dantë project, you might include the following milestones: (1) successfully learned to use Mallet; (2) located full-text materials for twenty of the most significant (most cited) poets and a broader corpus of about fifteen more who were affiliated or published in the same journals; (3) demonstrated success at extracting data from the texts in relation to specified criteria; (4) established metrics for gauging the percentage of materials in this corpus in relation to once-extant materials and/or those in a comparable sample size of another group; and so on. The point is that you need to be able to demonstrate that you will know *how to assess your own success or failure*.

These are all components of a project’s design that would need to be specified in a grant application or project proposal. The intellectual research goals will drive the project, but the apparatus of digital scholarship is far more cumbersome than that of analog work. Many working parts have to be coordinated for the project to be successful.

Be realistic about time commitments—your own and that of others—and the extent to which start-up will consume more hours than imagined (a safe estimate is to double the time you imagine each task will take and add another 10%). Make sure the work you are doing is work you enjoy. Creating a team, getting up to speed, having planning and design, or development meetings is exciting and fun. Learn to delegate responsibility—but responsibly. Prototyping is a crucial aspect of digital project development. An iterative design process will assure success since initial results or stumbling blocks may suggest a need to rethink tools, scope, or methods. These re-workings are not failures; they are part of the process. **[Exercise 13.3: Lifecycle planning]**

### ***Bonus content: afterlife of a project***

Key points to remember are that simply creating the project may be the most important aspect of your research. A project does not have to endure, and if it does, the institutional context will be crucial. Is the project preserved in a static state (repositories and publications often are), in an ongoing condition of change (in different versions or serial issue, like a journal), or is it merely documented and then abandoned? In any case, resources will need to be found to sustain or terminate a project. The time to think about how to export intellectual content is at the beginning—what formats are available for outputting the research? Web-based projects are not easily transformed into print projects (images are not high enough resolution, links don't work, many features become obsolete or irrelevant). But if you have spent several years creating a project with rich intellectual content, you might want to have a plan for preserving it that does not simply involve a tedious cut-and-paste of texts and images. If data input has been involved, are there export formats for it? Common formats for structured data, like.csv or.json still have to be factored into the design. XML data? RDF? And text? Where are the images, media, or sound files stored? Can you save the interface? If not, then how is the argument preserved? Merely saving files of content, without the organizational structure and presentation, can result in stripping away the very things that made the digital project distinct. Making a plan for the afterlife of a project is a crucial part of design development.

### ***Exercise 13.1: Roles and responsibilities***

Write a letter of understanding that outlines specific roles and responsibilities for your project.

#### *How-to example*

While a Statement of Work (SOW) will outline tasks and budget for a specific role to complete a project, a letter of understanding or memorandum of understanding can and should cover how parties are able to cite and share their project in the long term as well. Take the time to be specific and think through scenarios so that you have guidelines for how to handle any foreseeable circumstance, both good and bad. Here is a template for a letter of understanding between two parties:

Memorandum/Letter of Understanding between [Person 1] and [Person 2] regarding [Project Name].

We agree to the following:

#### **IP and publication**

- The IP is shared [equally] for this project.
- Descriptions of the project can be posted by [Person 1 and 2] [description of the ways and places the project can be shared publicly.]
  - [Can it be shared as you're working on it? If so, to what extent? Can it be shared on departmental websites? On social media? In news interviews? When and how should details be released? Do you need the permission of a collaborator to share and if so, how does that request happen?]
- Neither party will sell nor repurpose without written agreement of the other.
- In the event of either party's passing, IP would go to their selected designated survivor.
  - [Person 1]'s designated survivor: [name and contact information]
  - [Person 2]'s designated survivor: [name and contact information]
- If the publication/project should go on to a [type of future development], [Person 1 and/or 2] may [describe how the partnership will be continued or not and what if any attribution needs to be maintained].
- If for any reason either party has to pull out from the publication/project process, parties agree to talk through exit strategy [which may involve transfer files, following publisher guidelines, parameters for discussing or sharing about the project]

#### **Collaboration expectations**

- If changes are happening in regards to work product or meeting times as outlined in the original [SOW or project charter], one party will notify the other within [#] hours of the designated meeting time/project deadline.
- Each party will provide reasonable accommodations for changes of circumstances, with a mediator if needed.
- [Add additional details here to help with communication and working styles to help everyone show up as their best selves to the collaboration. For example, someone may not be available for meetings from 2 to 5 pm due to child care responsibilities or choose to unplug after 9 pm. Discuss reasonable solutions that work for everyone.]

## Roles and responsibilities

- [Person 1] will be primarily responsible for
  - [List tasks and responsibilities.]
- [Person 2] will be primarily responsible for
  - [List tasks and responsibilities.]

### **Exercise 13.2: Documentation**

Look at several digital humanities projects and see what level of documentation they have about their process, methods, and development. Recommend a set of guidelines for this work.

#### *How-to example*

Ideally, a DH project will have a section that shares full technical descriptions of the three levels of a DH project (sources, processing, presentation), along with perhaps some explanations of their reasoning for making certain critical data or tool decisions made at each level.

In terms of sources, this should include:

- the various types of sources (which can be anything, e.g. documents, images, files, numbers)
- a description of their content
- where they came from should be shared.

In terms of presentation, this should include:

- any transformations made on these sources
- descriptions of decisions made regarding the data model
- tools/scripts used in data transformation or visualization processes

In terms of presentation, this should include:

- whatever CMS or publishing platform is being used
- description of any argument/methodology that is being enacted through the project's design presentation

### **Exercise 13.3: Lifecycle planning**

Write a step-by-step workflow for asset acquisition and digitization for your project. Be sure to include all specifications necessary for its replication (file sizes/dimensions, settings for scanning or otherwise uploading, details of data formats or conventions, definitions of tags for markup, file naming and folder organization, and any other details).

#### *How-to example*

- Identify assets.
- Create an asset list. You may wish to turn this into a spreadsheet that contains all related information for the assets.
- Request digitization from the institution housing the materials or identify needed equipment and software for your own digitization workflow.
- Decide what file types you will be using for your project. Keep in mind lossy/lossless compression.
- Establish a file storage infrastructure.
- Establish a file organizational structure.
- Establish file naming conventions that allow for version control, consistency, and easy identification.
- Consider access, security, and backups for files.

## Recommended readings

- Reed, Ashley. 2014. "Managing an Established Digital Humanities Project: Principles and Practices from the Twentieth Year of the William Blake Archive." *Digital Humanities Quarterly* 8 (1). <https://dhq.digitalhumanities.org/vol/8/1/000174/000174.html>.
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### 13b Intellectual property issues

When peer-to-peer networks sprang up for file sharing, particularly in the area of popular music, the questions of how rules governing analog media were going to apply in an era of easy endless copying arose immediately. Considerable grey area continues to exist with regard to appropriation of materials found online, and how they can be embedded in sites without any formal procedures for permissions. A few basic, common-sense guidelines are worth keeping in mind. The first is how you would feel if what was appropriated was your IP—a song, photograph, painting, or video. How do you want to be acknowledged and credited? Always put yourself in the position of the person who created the material. Second, promote a culture of citation. When in doubt, always cite. Provide attribution and credit for any artifact you borrow or embed in a site or publication. Print publication requires permission, formal and in writing. Online citation is easy—note the source and credit the author or creator. Below are some extended discussions of core concepts.

#### ***Bonus content: copyright***

Since the 1976 Copyright Act, copyright is automatically assigned in the United States. The IP does not have to be registered with an official government agency. Using the copyright symbol is useful, but it is no longer necessary. In a legal dispute, you would need to be able to demonstrate that you were the author of a work. In the case of this book, for instance, an earlier PDF publication carried authorship attribution and a publication date to indicate it was this writer's IP. It had a clear tangible instantiation. One of the rights of copyright holders is to create derivatives, later editions, and versions of a work. This protects a publication from being plagiarized by opportunistic individuals who might feel they have a right to work they did not author merely because they wish to use it in some way.

Keep in mind that joint authors hold shared copyright, and that work for hire is excluded from copyright protection on the assumption that the person who hired that individual guided the intellectual development of the project. Copyright can only be transferred in writing. Copyright was extended in the Copyright Act to the author's life plus seventy years. This can be quite a long time. Copyright is not automatically an international protection. The laws of each nation are specific, but some international agreements exist. The US Copyright Office is, again, the most authoritative source for information on this topic for authors and artists under its jurisdiction. Those working in other countries need to know the laws of their land and also which international treaties have been signed. WIPO, the World Intellectual Property Organization, is the organization that oversees many international agreements, such as the Berne Conventions, first established in Switzerland in 1886. These were established in part in recognition of the vast industry of literary piracy, particularly across national boundaries, without paying the authors. (In the 19th century, publishers' agents used to meet shipments of new bestselling books from foreign countries at the docks, run them up to the printers, and issue unauthorized editions for profit.) The Berne Convention guidelines were updated regularly into the late 20th century, but then in 1996, WIPO created a Copyright Treaty in recognition of changes brought by networked technologies. The WIPO portal contains useful and interesting resources, many of which are specific to digital technologies, such as WIPO Proof, designed to give date-stamped, tamperproof, evidence of the existence of data or files to help "safeguard the many outputs" of an individual work.

One interesting story in US copyright law is that of Mickey Mouse and his history as IP (Intellectual Property Group 2016). The original Mickey Mouse will soon pass into public domain, but many commonly recognized icons and images cannot be used without express permission. This is true of brand identities and famous figures—like Charlie Brown or Superman. These were creative works with individual authors. Strangely enough, you cannot copyright your own image—someone can use your face in a photograph and they own the rights to the image. They do not own your face. That is all yours—at least for now.

Public domain works can be used without permission or fees. Materials that are in the public domain have had their copyright expire or else were never intended to be copyrighted by their authors. If something is in public domain—such as the works of William Shakespeare, Buddhist texts, the Vedas, and writings of Confucius, they cannot be owned or copyrighted by anyone. Copyright can be renewed for up to ninety-five years. Then materials pass into public domain. This statute is particularly important for scholars working on materials that are coming into public domain but which were formerly subject to copyright. Keep in mind that a surrogate may be copyrighted even when an original cannot—so the Louvre can hold copyright on reproductions of the Mona Lisa (and prevent unauthorized copies from being made), even if the original work is in public domain (Deazely and Meletti 2016).

### ***Bonus content: plagiarism and using AI***

Many excellent resources exist for this that help to define paraphrase, direct and indirect citation, and other parameters within which plagiarism can be avoided. The key point to keep in mind is that even if you do not use someone's precise words, copying their argument, its sequence and framework, and ideas is an act of plagiarism and could even be a violation of copyright law. Always cite anyone whose work you are using. This will spare you difficulties ahead. When in doubt about permissions, ask, but also, be acquainted with Fair Use guidelines and defend them through proper use. The use of AI does not make you immune from charges of plagiarism. Be careful to check the sources from which an AI engine makes its summaries and statements, especially before you publish. But claiming AI-generated results as your own work is also problematic, even if you crafted the prompt (Anderson 2025).

### ***Bonus content: Fair Use***

Here is an expanded discussion of fair use principles:

1. Purpose and transformative activity: One crucial criterion in fair use arguments is whether the individual or entity is involved in commercial or non-profit activity. Transforming a work so that it provides new insight or meaning is within fair use guidelines. So, if you radically alter an original work of art by making it into a parody or putting it into a very different framework, you may be able to justify it as fair use. Note that several musical figures have sued political campaigns for appropriation of their work, and the music industry is particularly vigilant with regard to rights. Many artists sign away rights in an early phase of their career, taken advantage of by agents or producers. The rights holder of a work may not be the artist.
2. Nature of the original: If the original material is factual or historical material, it is more likely to meet fair use guidelines. So, if you are embedding citations and quotes from a source that is largely informational, citation should suffice. If, however, you are using a work of creative expression—music, literary text, performance, film, video, painting, or other image—the guidelines are more restrictive.
3. Amount and significance of appropriation: You can take a small sample of a work, but not the entire work. Using a chapter from a book might be legitimate for teaching purposes, but in general, keeping to less than 10% of an original is a good way to stay on the safe side of copyright violations. For time-based media, no single rule exists for the number of seconds that are permitted as fair use. If the original copyright holder sues, the smaller the amount of the percentage of the whole used, the more likely your defense will hold. The significance of the borrowing also matters—if you appropriate an iconic image, a narrative summation, or other crucial moment or part of a work, that is more likely to constitute an infringement.
4. Impact on market value: If your use has an impact on the market value of the original material, you can easily be sued. Copying an entire textbook for a class and providing it free of charge is a clear violation of copyright. Copying an article or chapter and offering it free to students behind a firewall is generally not. Under no circumstances should you ever sell or market someone else's intellectual or creative property. That is a clear violation of copyright.

### ***Bonus content: Creative Commons licenses***

Creative Commons licenses were developed by three individuals, Lawrence Lessig, Hal Abelson, and Eric Eldred, who founded the organization Creative Commons in 2001. Their goal was to support the notion of the Web as a “commons”—an arena for open and shared exchange of intellectual work in the sciences, humanities, and other arenas of scholarly expertise and cutting-edge research. Their goals were utopian, in the best sense, seeking support for ways to ensure that knowledge could be protected and transferred equitably. With this in mind, they created a set of licenses that have been widely adopted and used for IP within networked environments. Their claim is that more than 1.6 billion projects have used their licensing conventions. These are very commonly adopted for digital humanities purposes and are widely respected within scholarly communities. Creative Commons licenses were in part inspired by GNU, a General Public License concept invented by computer scientist Richard Stallman, who also coined the term “copyleft” as part of his work. The work of the group at Creative Commons goes way beyond the specification of licensing agreements and extends into widespread advocacy for intellectual exchange. Their work is ongoing and benefits the entire scholarly community.

### ***Bonus content: property and propriety***

If the research that a scholar does is supported by public funds, then they may have an ethical obligation to be sure that outcomes from that research are made available to the public. The counter-argument is that incentives to create new breakthroughs in certain areas (probably more in sciences and applied technology than in the humanities) will be diminished if researchers have to make their discoveries public without monetary reward. Even if the work cannot be turned into a commercial product, the scholar may feel they have the right to recognition as a reward through attribution. Philosophers,

lawyers, and ethicists have argued every side of these questions, but scholars creating analytic and discursive insights within networked environments will want their contributions identified, cited, and recognized—not appropriated.

One last point on which to be informed is libel—defamation of character. To be sued for libel, an individual must have made false statements demeaning to the image or reputation of another person. True statements are not subject to libel, no matter how damaging they may be. Fact-checking is essential in any situation in which the work, character, or behavior of another person is being disparaged or negatively characterized. The criticism may be justified, but it must be based on facts and evidence.

### ***Bonus content: privacy issues***

Eavesdropping, searches, and public scrutiny are all activities that are limited by privacy statutes, but these become more difficult to control in an era of electronic surveillance. Many websites and companies collect data about purchase, activities, sites visited, medications, and many other details of individuals. “Cookies,” common on many websites, are small packets of information exchanged between your browser and site’s server to track use. Will you install this system on your site? Public libraries have been aggressive in protecting patron profiles and refusing to turn over their records. Should computers in their spaces disallow cookies? Many companies and sites are interested in monetizing the data collected on visitors. The European Union has passed stricter regulations on the collection of information in online environments than most nations. Any site that uses “cookies” to track usage is required to have explicit agreements, not implicit ones. If you decide you are going to collect data of any kind from visitors to your site, considering how it will be stored, protected, and used is important.

The question of who owns a “digital avatar,” that is, the personal profile created by online activity, is continually being debated. Also, when you use a cloud-based service or hosting site to store your data, you should know who has access to the information. Is the hosting service monitoring content, traffic, or financial transactions? Since domain names are all registered, the owner of a site can be found and identified. Such information can be protected with privacy settings. Distinctions exist among categories—deliberate consent to having data collected versus implied consent. Settings can require either an “opt-in” or “opt-out” action with regard to informed data collection in exchange for more limited access (Elliott 2019).

### ***Bonus content: challenges of open source vs. proprietary systems***

From the point of view of scholars and researchers, open source has an ethical advantage. It is supported by communities of developers. It is responsive to the needs of the members of those communities. It is not a secret. But it is also not always stable, and it can disappear without much prior warning. Open-source code allows for rapid development and prototyping since many of the basic operations are built into the software. Imagine you are trying to make a viewer of the kind discussed in an earlier section for working with IIIF image repositories. Suppose you have some specific needs for your project—microscopic imaging for instance—but the major features of your platform are fairly standard. Should you build from scratch or modify the code for an existing viewer? The answer is obvious. And even if the code is free, the development is not—this will need to be paid for and maintained. Also, open-source software may be vulnerable to security risks.

### ***Bonus content: copyleft***

In 1985, the computer scientist Richard Stallman created the concept of *copyleft*. The concept has strict guidelines and was attached to his GNU operating system and the GNU Manifesto he published (Stallman 1996–2018). Stallman created licensing agreements that conform to the principles of copyleft: the rights to use, study, share, and modify. The most important principle is that derivatives of open-source materials inherit the rights of the source. For instance, if the source code is protected by a Creative Commons license that requires attribution, that must be given. If the license specifies no derivatives, then using the code would be in violation of the agreement. Stallman was the founder of the Free Software Foundation and, like several other early internet pioneers, was an advocate for community-based, rather than commercial, development of the web.

### ***Exercise 13.4: Creative Commons***

Identify the features of a Creative Commons license (<https://creativecommons.org/share-your-work/cclicenses/>) that seem most appropriate for your own work. Is there more than one option?

#### ***How-to example***

Try the Creative Commons License Chooser: <https://chooser-beta.creativecommons.org/>.

### Exercise 13.5: Managing permissions

Write a workflow for managing permissions for IP in your project. What kinds of permissions are you asking for? One-time only publication? North American distribution only? Worldwide distribution? What are the variables to consider?

#### How-to example

A great place to start are the sample permission letters available in: Bielstein, Susan M. 2006. *Permissions, a Survival Guide: Blunt Talk About Art as Intellectual Property*. Chicago: The University of Chicago Press. Open Access copy (<https://archive.org/details/permissionsurvivor0000biel/page/n5/mode/2up>).

### Recommended readings

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- Summary of the Berne Convention for Protection of Literary and Artistic Works (1886) [https://www.wipo.int/treaties/en/ip/berne/summary\\_berne.html](https://www.wipo.int/treaties/en/ip/berne/summary_berne.html).

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### Resources

- Fair Use guide (Berkman Center, Harvard University, Digital Media Law Project) (<https://www.dmlp.org/legal-guide/fair-use>)
- DMPTool (California Digital Library) (<https://dmptool.org/>)
- Project Design (Center for Digital Humanities at Princeton) (<https://cdh.princeton.edu/programs/project-design/>)
- Copyright (US Copyright Office) (<http://www.copyright.gov/>)
- License List (Creative Commons) (<https://creativecommons.org/licenses/>)
- License Chooser (Creative Commons) (<https://creativecommons.org/choose/>)
- Development for the Digital Humanities (<https://devdh.org/>)
- Project Management Guidelines for Digital Humanities (Emory University) (<https://scholarblogs.emory.edu/pm4dh/>)
- Digital Humanities Toolkit (Gettysburg University) (<https://dh.sites.gettysburg.edu/toolkit/media/copyright/>)
- How to Avoid Plagiarism (Harvard College Writing Program) (<https://usingsources.fas.harvard.edu/how-avoid-plagiarism>)
- Open Source Initiative (<https://opensource.org/>)
- Measuring Fair Use: The Four Factors (Stanford University Libraries) (<https://fairuse.stanford.edu/overview/fair-use/four-factors/>)
- Digital Humanities: Tools for Collaboration and Sharing. (USC Libraries) (<https://libguides.usc.edu/c.php?g=1394669&p=10315079>)
- World Intellectual Property Organization (<http://www.wipo.int/portal/en/>)