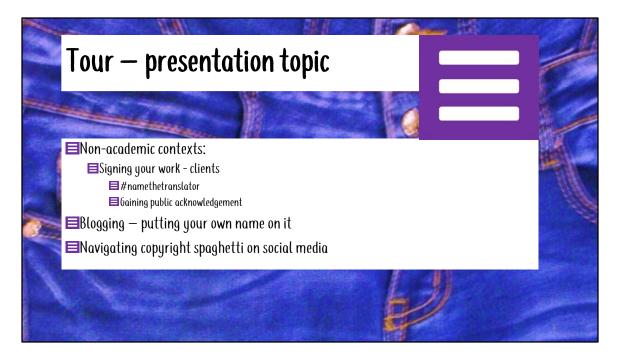




**Intro:** Good afternoon, everybody. I am privileged to know many of you here today. For those of you who do not know me at all, I feel obliged to reproduce my entire CV on one slide behind me, together with special purple and white "hamburger bar", otherwise known as a Menu Bar. I designed my own because even three little lines in black and white can be – and are - copyrighted. This one is free – and feel free to use it.



# Title: When your name's on it: gaining public acknowledgement and marking your digital territory in non-academic contexts

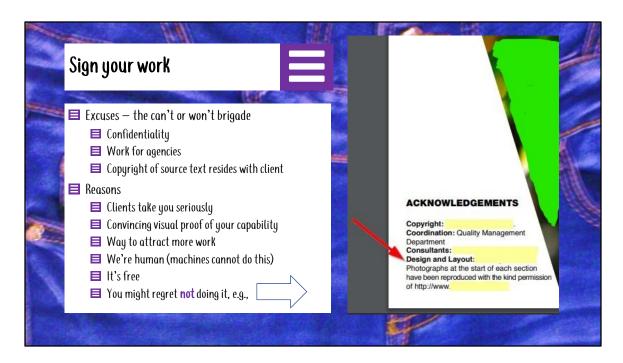
**Preamble:** At the suggestion of Emma Goldsmith, who noticed that I slap a copyright symbol on every single blog I write, METM Chair Alan Lounds invited me to speak of what might be thought of as "the light version" of what we face when giving (and taking) credit where credit is due. The heavyweights dealt with the main feast yesterday: Keynote speaker Daniel Hahn tackled this topic last night in his address – thank you for such an in-depth and highy entertaining perspective: Keynote speaker Iria del Río took up the ethical baton from a scientific/biomedical perspective earlier today on "Credit and merit: toward a transparent, ethical publishing culture". Marije de Jager gave a workshop on "Handling plagiarism" on Thursday, also presented on a related topic. Valeria Matarese and Joy Burrough-Boenisch have also tackled the topic from their perspectives. While I am still mentioning big names, I would like to record my thanks to Mary Ellen Kerans for her assistance in whipping my proposal into shape.

What these speakers and the panel discussion lead by Valerie have in common is that seeking and gaining credit and acknowledgement is very much a work in progress – or a struggle – as is the vigilance required on matters of plagiarism both inside and outside of the cloisters of academic research.

I will discuss the "sign your work" idea briefly for the first couple of minutes, and leave you to figure out in your own minds how this fits into you own presence on the internet. This has long been the mantra of Chris Durban, who I am happy to see is year at this year's MET Meeting.

cf. https://www.atanet.org/chronicle/feature\_article\_june2011.php

I am equally happy to see that after years of insistent encouragement of translators all over the world, the practice is slowly catching on. Last year MET took on board Valerie Matarese's initiative with their "Show and Share" table, and this year, it is good to see that the table is groaning under the weight of portfolios from attendess — a real feast for the eyes.



Oh, man, do I want to tackle the "All my work is confidential", and "copyright (of the source text) resides with the client" excuses! Sure, it does. Ever heard of requesting permission? etc. Alternatives include translating worthwhile blogs - e.g. I volunteered to translate something on the Wissenswinkel "knowledgebase for translators" set up by Chiselle Chaumien and Sabine Lammersdorf, and got the owner of a boutique agency that I worked for at the time to revise my translation before publication.

I also translated into English an interview Giselle gave Valerij Tomarenko (because I agreed with what he was saying): https://anmerkungen-des-uebersetzers.com/2017/01/16/five-questions-one/ It is not about me - and we can generalise these examples. It is nice if you can say "All the English on this (huge) website was translated by me (from X and Y language).

If you can't, work on getting a job where you can. If you are "shy", often the hardest part is to get the client's permission to sign your work, and agree on the mechanism. Signing your work means taking responsibility, and signing off on the final product, etc.

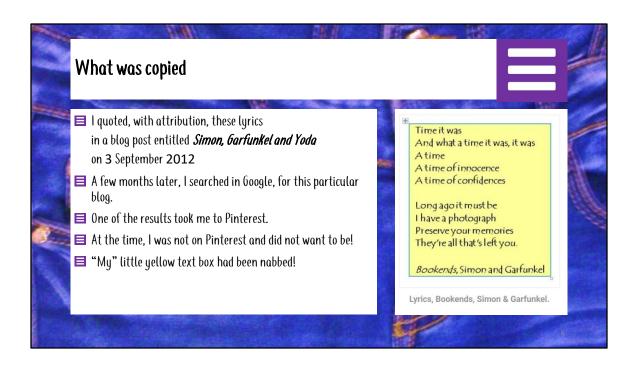
The image above shows what happens if you do <u>not</u> sign your work, or do not negotiate to have your name on it: you cannot use it as an example of your work when attempting to convince potential clients who require similar work to be done.

You might be wondering how is "signing your work" linked to blogging. That's easy: by way of showcasing, you can post your non-confidential, not-for-agencies, and just-for-fun translations on your blog. Your blog is yours: you can write whatever you like — assuming that you are doing it simply because you are interested in doing so, and not in the erroneous belief that it will necessarily be read by clients. It is a good way to promote discussion among translators. So, why did I suddenly...



So, why did I suddenly take a badly sketched self-portrait and put a little message with it in my blog's side bar – without a **formal** copyright notice? "Please acknowledge any copying, or reference of any kind to anything on this blog ("That elusive pair of jeans") by providing a link back to the appropriate page. Adding my name - Allison Wright - won't hurt you either. It is only fair, since as the author, I thought all these things up. I will do the same for you. Thank you." Pathetic drawing, and pathetic to think I was too much of a wimp to put up a proper copyright notice.

The answer is that it is all because of Simon & Garfunkel





How annoying! wrightonthebutton.com is being cited for something I did not even write!

More annoying: This person has categorised one of my favourite songs in a category called "cool signs".

Note: My caption, "Lyrics, Bookends, Simon and Garfunkel" has been cut.

When I clicked on the "Visit" link...



I am now somewhat mollified. But wait: there is more in store. I click on the wrightonthebutton.com link (next slide)



Three things from my blog!

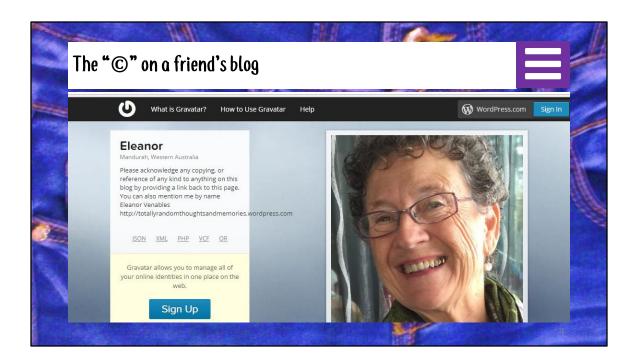
Note spelling error of "garfunkle", and that lowercase nonsense.

The middle image of muscle leggings was used in relation to the expression "serious conniption"

And a misinterpretation of my own grey meme "paying me for the right words" instead of what it actually says "paying me for CHOOSING the right words". This has been mistranslated (by translators) into several different languages. I have not bothered to take issue with that, although, I suppose, I could.



So that is what gave rise to the shocked expression on this face. I realised quite quickly that I had to put a proper copyright notice on my blog, and not be so awfully polite.



The copyright notice on the blog of a friend, Dr Eleanor Venables. By posting it on Gravatar with a good photo of herself, I suppose she wants would-be plagiarists to think twice about lifting things from the blog of such an obviously nice person.



My own scary drawing has since been substituted.

The image of the face and the fancy font have now been uploaded to the blog together as a single image.

It gives no real security, as we shall see.

I do not spend any time "checking" to see whether anyone has infringed my copyright, but if perchance I discovered that it had happened, then at least I would have a bit of back up beyond the Berne Convention

https://www.copyrightservice.co.uk/copyright/p08\_berne\_convention

→ Who has time to monitor such things – especially with all the sharing on social media?

So much for small fry: let's look at a much bigger fish...



The New Yorker cover the day Donald Trump won the presidential elections. I googled the image because I saw it unattributed on Facebook.



I wonder if Mary Norris (Keynote speaker, METM16) had anything to do with that clever comma construction?



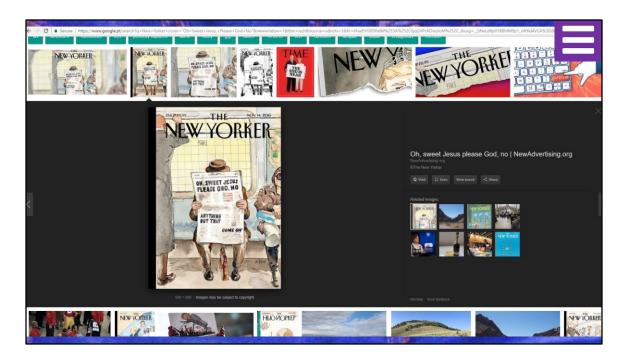
This is the unattributed version I saw on Facebook.

No attribution.

13 months later, my friend's sister puts an indirect attribution in the comments "One of The New Yorker's greatest covers, sad as it is".

No one else comments on lack of attribution.

My comment was obviously too subtle "We're Reading the same newspaper, obviously". Carefully chosen words: I was hoping my friend was going to reply that it is a *magazine*, not a newspaper, and name it. ©

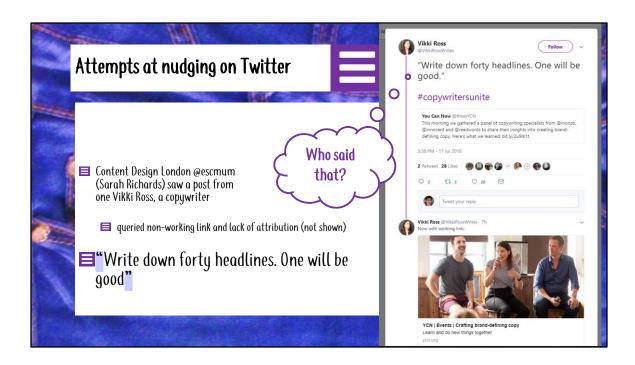


Back to the original search I made: It is obviously that the image has been copied so many times via screenshots, and cropping technique, turned into B/W versions and so on that it would simply be uneconomical for The New Yorker even to nudge offenders, let alone send them notification of copyright infringement.

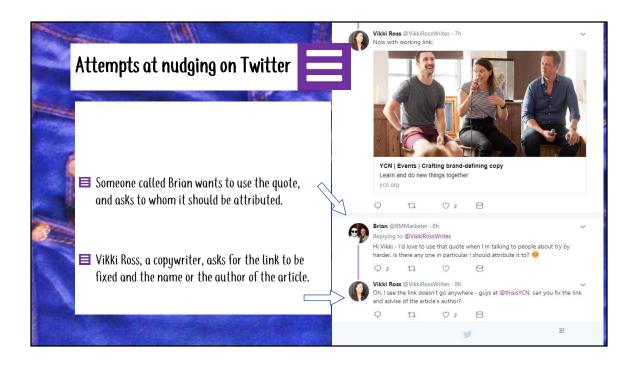
What The New Yorker says about copyright:

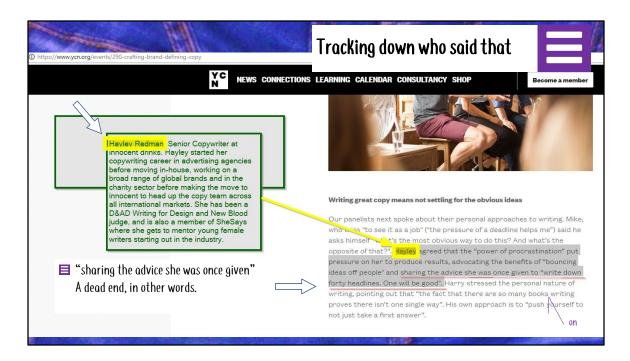
## "CONDÉ NAST

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I think occasionally, we have to give each other friendly nudges on social media. Here is an example of someone encouraging "responsible reading".





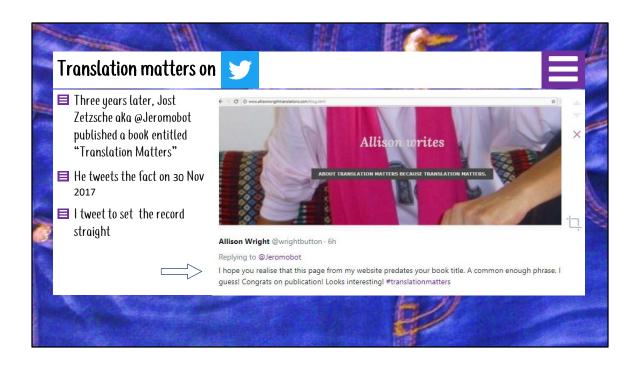
I followed the link – a dead end as regards "Who said that?"

The article on the YCN website gives us the name of the speaker at the event, who "shared the advice she was once given". A dead end.

This illustrates that although Sarah Richards used her hawk-eye editing skills to encourage someone else to conform to "best practice", by insisting on attribution, it came to nothing. But at least here, we are dealing with people of honour. This is not always the case.



Another Twitter example (translator to translator)  $\rightarrow$  following slides.



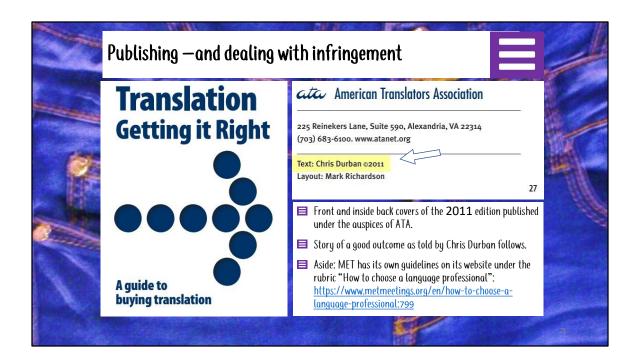
(From my blog "Matters and Hatters": "TranslatorLand is such a big place that although I have read quite a few articles over the years in the *Translation Journal* and the *Tool Box Journal*, I have never rubbed shoulders with the author, yet I have sent him two tweets in the space of six hours, and have learned in the meantime that we were born in the same year. I read Jost Zetzsche's articles because he writes well. I do not say that too often.")

Note: This was in the days of the 140-character limit on Twitter.



One would think an esteemed translator of such long standing would be better informed.

Perhaps the idea of "because it is different media" is the reason so much unauthorised copying on the internet does occur. Before we examine that further, let's look at a clear case of infringement that did result in a successful outcome.



A clear case of infringement that <u>did</u> result in a successful outcome.

# Infringement — and a good outcome ☐ Chris Durban's story with "that Greek" (my term of endearment) ☐ Some translators in Greece bring to CD's attention a "localised" version of the brochure. ☐ Each instance of "freelancers" in text has been replaced with "your agency" ☐ Distributed to agency's clients as "best practice" — agency removed original ATA logo & CD copyright and instead, had the gall to stamp its copyright on this Greek version. ☐ Discussions with agency CEO — challenged CD to prove she owned copyright (¹), then backed down and claimed an "intern" was responsible — a downright lie when you consider the point above. ☐ CD insisted she meant business: to avoid having a lawsuit on its hands, agency agreed to paying for a new, official Greek version to be published by the Greek translators' association PEEMPIP — with correct attribution ☐ CD prefers to avoid the "sue the bastards!" approach, or punishing offenders (some are clueless), but does gain satisfaction seeing more belligerent offenders having to mend the ways → more ethical behaviour, less intense.

Chris Durban's story with "that Greek":

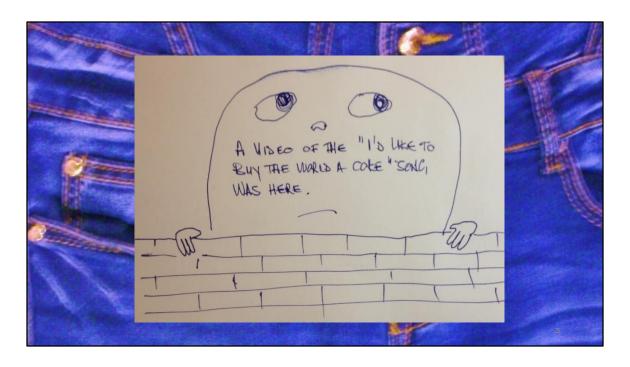
Re: Monitoring plagiarism of a published work, CD occasionally runs a line from it the text through Google just to see who is using it.

It does not bother CD – if the point is to disseminate the best practice message, or if translators include the PDF or a link to an association PDF on their website. CD <u>does</u> object to people lifting entire chunks out of the text and running these on their own website or blog as if they wrote them (i.e. as advertising copy for their services). Her reaction there is generally a short message like "Hi, I'm glad you like my text [include link here]. Did you know I hold the copyright?" Chris Durban says,

"I find that a useful and productive start to a conversation, in that naive but well-intentioned people usually fall all over themselves apologizing (at which point I tell them they are free to use the PDF, but not the text as excerpted). And the bad guys start blustering at which point I can rap knuckles as appropriate. Ultimately they end up embarrassing themselves with stories about unethical interns, misunderstandings resulting from confusion (or confusion resulting from misunderstandings), etc."

Legally, of course, one does not need a copyright notice to assert copyright – ever since 1977 when the USA joined the Berne Convention.

I still think that it is a good idea, as is taking an umbrella with you if it looks like rain. So the general idea is to be as pleasant as possible. This would have been a good time to play that video...



Attempts to obtain permission from Coca-Cola to screen a 60-second video available on Youtube

https://www.youtube.com/watch?v=C2406n8\_rUw were unsuccessful, primarily because my exchange of correspondence occurred with chatbots.



As some of you will remember, Coca-Cola and PepsiCo, with its rival brand, Pepsi, were endlessly trying to out-do each other in marketing strategies ever since the Pepsi Challenge promotion in 1975 and a stack of legal disputes between them which in the 1980s were dubbed "The Cola Wars". Coca-Cola is known to be vigilant in enforcing its copyright and aherence to its brand specifications by manufacturers around the world.

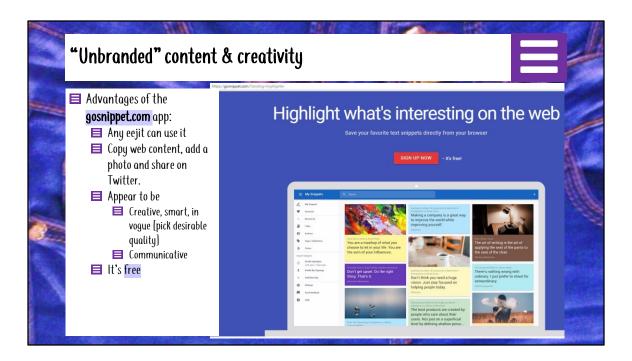
So one might be somewhat surprised to find #CokeJourney was a content-sharing promotion launched in 2012. What the Coca-Cola Company says on Youtube: "Launched in November 2012, Coca-Cola Journey is The Coca-Cola Company's dynamic digital magazine and social media-powered hub built to deliver insightful, relevant and share-worthy storytelling content that fans expect from Coke. Learn who we are, what we do, and where we are going and join us on our <u>#CokeJourney</u>." In the accompanying video on this page

https://www.youtube.com/watch?v=3K7pX0gkKQU at 01:00 you will hear the words \*"through a balance of branded content and unbranded stories"

This is why I wrote a detailed letter to Coca-Cola Co. on 16 Aug. 2018 requesting permission to play this video here. So, all you have to do is ask, right? It sounds easy enough. What ensued was a series of ridiculous exchanges with various chatbots. I am unconvinced that I ever received a response from a human, or any entity that understood the precise nature of my very small request. As you can see, I undertook to pay heed to Coca-Cola's aggressive protective stance, since I truly do not want the "fullest extent of copyright law" (rather vague, isn't it?) to fall on my head.



# The increased influence of popular culture continues Did you know that ■ Without too much difficulty, we can have "You can wear terrible shirts and grow more fat entire conversations using words and And eat three pounds of sausages at a go phrases from adverts, popular songs, and Or only bread and pickle for a week" now, popular memes. BUT ■ They have become part of our everyday you cannot quote the poem "Warning" by Jenny language and visual experience Joseph in its entirety without prior permission? ■ The line between when to give attribution **■** <a href="https://www.poemhunter.com">https://www.poemhunter.com</a> is undeterred, and and when it is unnecessary has become even provides a reading by an automated voice. blurred.

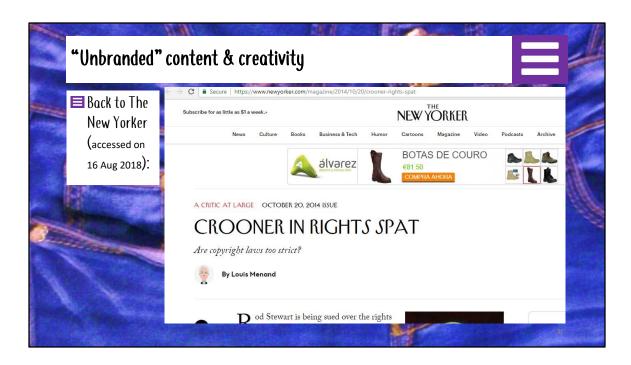


### unbranded stories:

Gives people the illusion that they are creative – and Coca-Cola, so vigilant in its protection of its trademark and brand, is encouraging this.

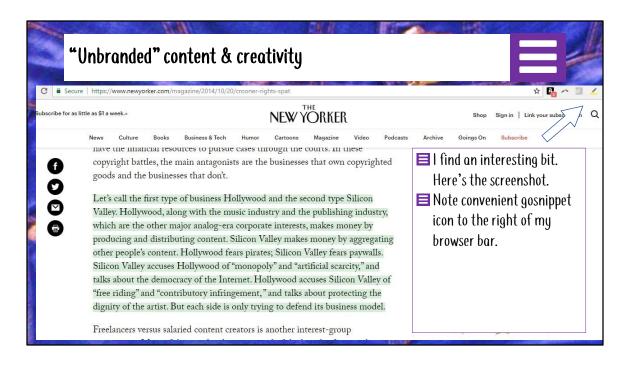
So let's take this carefully crafted phrase thought up by a non-automated employee at the Coca-Cola company and see how "unbranded", or un-copyrighted the "stories" by users of the Internet can be.

→ gosnippet.com: "Save your favourite snippets directly from your browser"

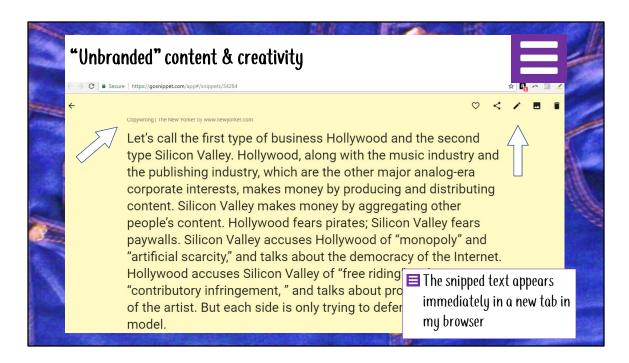


Screenshot of The New Yorker. Normally when I take such screenshots, I am careful to include the whole URL, even if I am simply sharing on Facebook.

Here is an interesting article in the October 20, 2014 issue by Louis Menand which examines whether copyright laws are too strict.



It was all interesting. This is just an example.
I simply highlight the text – a whole paragraph, and click the gosnippet icon.

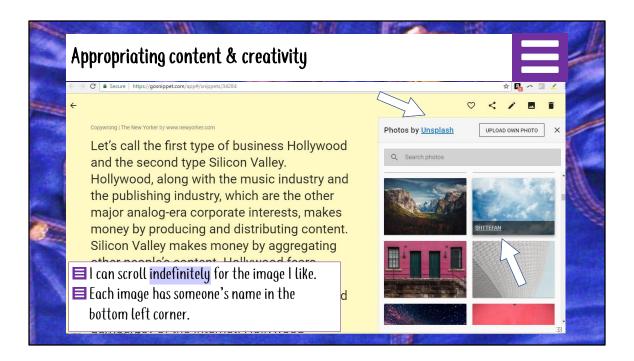


I simply highlight the text and click the gosnippet icon.

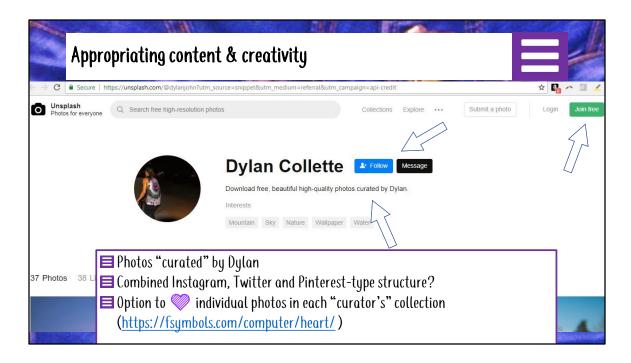
The snipped text appears immediately in a new tab on my browser.

### Note:

- Top left: "Copywrong" interesting to contemplate how that word would be localised!
- Top right my options
- I can save it to my Favourites, share it, edit it, add a picture, or bin it.
- So I decide not to edit, but add a picture.
- The plot thickens, and we find a new word.



- The plot thickens, and we find a new word: Photos by Unsplash
- Jenny Joseph growing old and wearing purple, and running a stick along public railings is hardly non-conformist by comparison.
- Clicking on any one of these names takes you further down the wormhole.



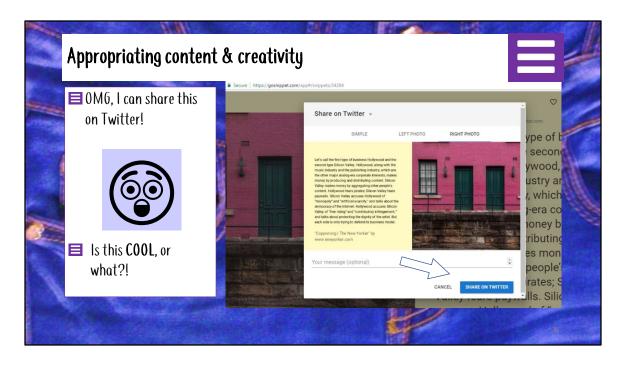
# Photo by **Unsplash**

- I liked the photo of the pink Wall with doors side by side
- I clicked on the name in the bottom left corner which takes me to "Unsplash photos for everyone".



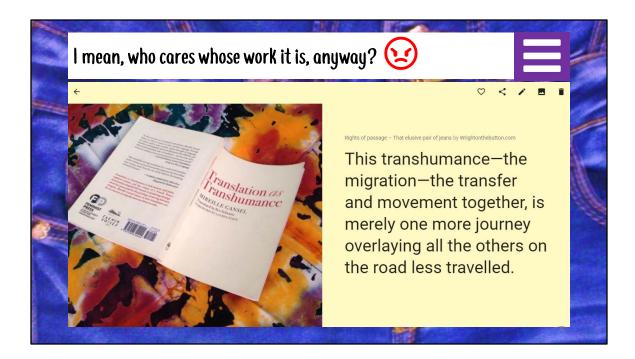
Without interacting at all with curator Dylan - *I do not know – or care – who photographed, or created, this image: it's free!* 

- I can take his picture and "create" a post.
- Note: clicking on www.newyorker.com does NOT take you to the its website: it takes you to your saved snippets.



Yes, I have invoked a nameless deity, because the implications are mind-boggling. On the next slide, the work is all all mine originally.

I was curiously caught by surprise: merely looking at it on my own screen provoked me to anger.



## Anger, because:

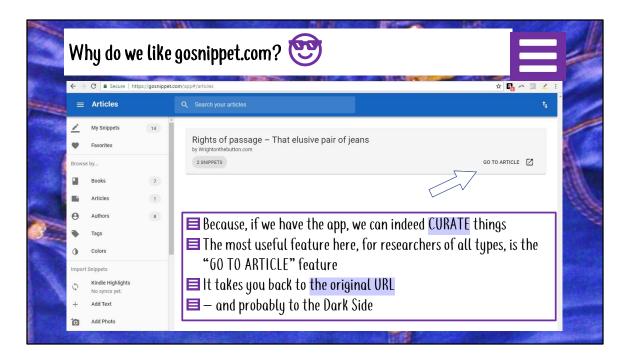
- Book, background cloth, and photo are mine
- Text is mine
- (Small print) "Rights of passage" published **by** me on 15 August 2018 is the title of **my blog post**, from **my blog**, "That elusive pair of jeans" on **my website/domain**, wrightonthebutton.com
- **Blurred line:** Is the quote from the book, or is it from my review on the blog? Who can tell?

### But:

### Where is **my name**?

How can I ever assert copyright?

(Answer: by pointing out my copyright notice on my blog – but is it worth the trouble?)



So, the app has a useful feature:

In your own app, you can save all sorts of useful things.

It's one of the best "bookmarking" apps I have come across.

Downside: your publicly searchable snippets **do not** (AFAIK) take anyone else back to the true source.

Tracking who did what is quite problematic, as you will see in this, the last sequence of slides.

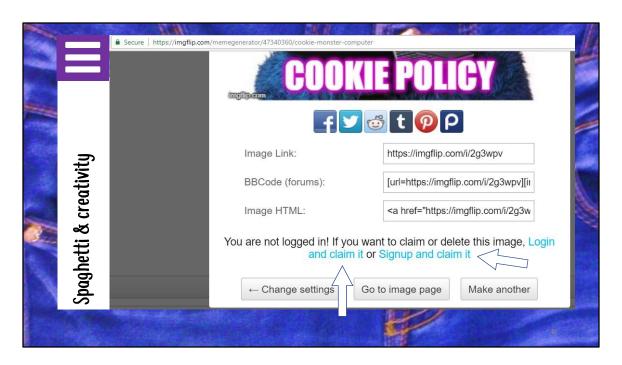
What you have just seen up till now is the sauce for the pasta; now let's look at the spaghetti in the meme factory:



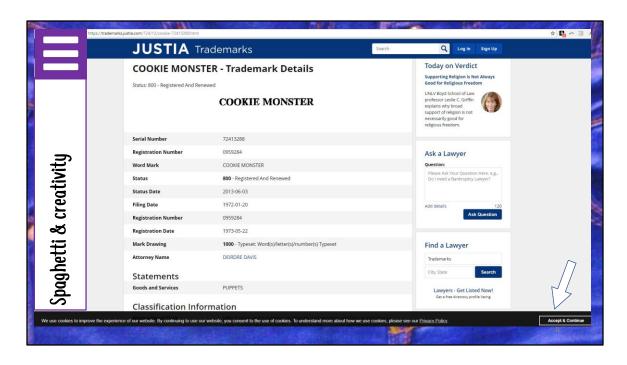
Without logging into the site, I managed to create this **meme** in about 90 seconds. All I had to do was edit the existing meme.

I have **six share buttons** to choose from. Hovering over the share buttons gives you even more options.

If that is not scary enough for you, have a look at the text below, which give a whole new nuance to the word "claim"



I ask myself, "How can I "claim" this, when the Cookie Monster image is currently a registered trademark of Muppets, Inc.?



I ask myself, "How can I "claim" this, when the Cookie Monster image is currently a registered trademark of Muppets, Inc.?

Scrolling down, the third renewal was on 3 June, 2013:

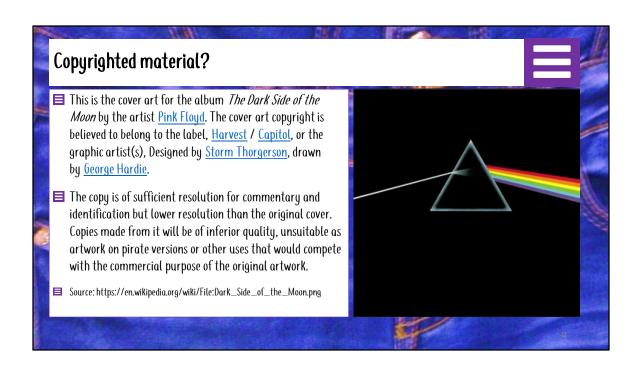
"2013-06-03 REGISTERED AND RENEWED (THIRD RENEWAL - 10 YRS)"

Interesting is that its "First use anywhere date" was 1971:

"First Use Anywhere Date 1971-09-22" – The same year as the wish to buy the world a soft drink campaign launched.

Just for fun, I have left the Cookie notice on this screenshot. ©

Lets leave the Cookie Monster for the moment and move to the Dark Side of the Moon, which some of you will recognise as the name of a Pink Floyd album.

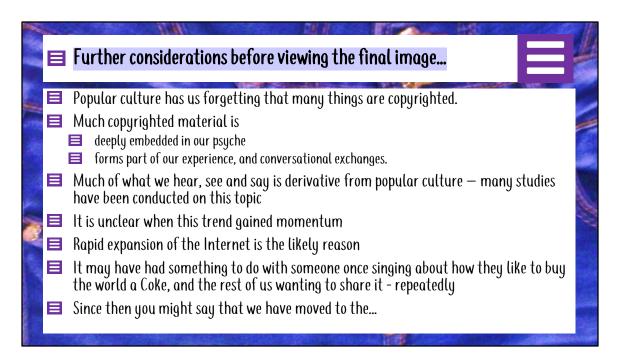


Have you all studied this image?

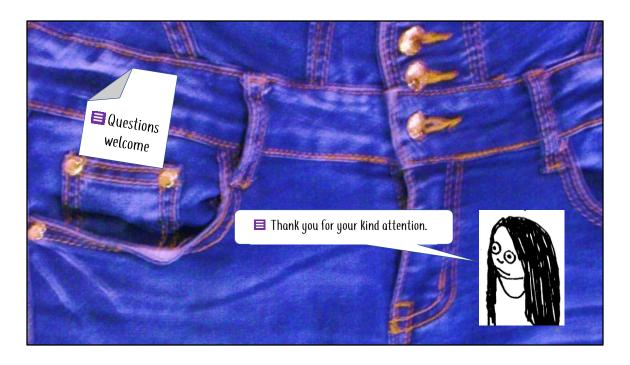
"Movin' right along" as the Muppet song goes, then... since there is no time here to wade through all the heavy-duty copyright issues related to this image, but suffice to say that the resolution of this image is too low to be considered a true copy.

# Tracking to find the true source is useless My final image might fool you into thinking that its copyright subsists with imgflip.com. Wrong. IM6flip.com, as the name suggests, hosts manipulated, or "flipped" images. No actual human — we might be thankful — claims to have created this meme, which has been published on a website called <a href="www.lolfunnystop.com">www.lolfunnystop.com</a> Further tracking suggests the poster is "evilmandoevil" — true identity not found No formal attribution Full bank of sharing buttons on the website. Further considerations before viewing the image...

I should mention that when doing my tracking, I worked from a **meme** I encountered backwards to the Pink Floyd "Dark Side of the Moon" album cover. I was in no way responsible for the meme itself!







I am not sure that all the questions in the abstract for this presentation were dealt with in depth; some were only implied.

The following slide contains a list reminding you of the underlying issues.

# ■When your name's on it: marking your digital territory in non-academic contexts ■ Internet Age – rules about acknowledging source seem to vanish, or the lines become smudged ■ On blogs, social media, conference slides, webinars, teaching and training materials, there is often little regard for attribution to the original author. ■ Double-sided nature of greater publicity afforded by digital media, and the dangers and convenience of plagiarising online texts. ■ Discussion on prevalent types of unattributed copying, reproduction and distribution without permission as they relate to maintaining professional translation websites, blogging, and social media posts. ■ When does sharing become stealing? ■ When is tweeting not cool? ■ What can you do to curtail bad practice and raise awareness without raising hackles on social media? ■ What do you do if someone fails to give proper acknowledgement for material on your blog? ■ When do you call someone out for copying someone else's conference presentation? ■ What can you do to know your rights, and how can you mark your digital territory accordingly?

Not all questions in the abstract for this presentation were dealt with in depth; some were only implied.

Here is a list reminding you of the underlying issues.

