

EXHIBIT 2

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

UNITED STATES DISTRICT COURT
SOUTHERN DISTRICT OF NEW YORK

-----x
THE AUTHORS GUILD, INC.,
et al.,
Plaintiffs,
vs. Index No.
11 Civ. 6351 (HB)
HATHITRUST, et al.,
Defendants.
-----x

VIDEO TELECONFERENCE
DEPOSITION OF HELGE RØNNING
New York, New York
May 29, 2012

Reported by:
FRANCIS X. FREDERICK, CSR, RPR, RMR
JOB NO. 50107

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

May 29, 2012
11:30 a.m.

VIDEO TELECONFERENCED deposition of HELGE RØNNING, held at the offices of Kilpatrick, Townsend & Stockton LLP, 1114 Avenue of the Americas, New York, New York, pursuant to Notice, before Francis X. Frederick, a Certified Shorthand Reporter, Registered Merit Reporter and Notary Public of the States of New York and New Jersey.

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

H. RØNNING
HELGE RØNNING, called as a witness, having been duly sworn by a Notary Public, was examined and testified as follows:
EXAMINATION BY
MR. PETERSEN:
Q. Good afternoon, Professor Rønning. Should I refer to you as Professor Rønning or Dr. Rønning or Mr. Rønning? How would you like me to refer to you?
A. Professor is fine with me.
Q. That's great. That certainly suits me as well.
Good afternoon, Professor Rønning. My name is Joe Petersen. And I'm counsel for the Libraries in the HathiTrust case. Have you ever sat for a deposition before?
A. No.
Q. Okay. So given that, and given the fact that we're doing this on video, I'll just briefly give you some of the ground rules for the deposition. I'm sure as you understand, I'm going to be asking you questions here this afternoon. And when I do

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

APPEARANCES:

FRANKFURT KURNIT KLEIN & SELZ
Attorneys for Plaintiffs
488 Madison Avenue
New York, New York 10022
BY: JEREMY GOLDMAN, ESQ.

KILPATRICK TOWNSEND & STOCKTON
Attorneys for Defendants
1114 Avenue of the Americas
New York, New York 10036
BY: JOSEPH PETERSEN, ESQ.

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

H. RØNNING
you're obliged -- unless your counsel instructs you not to answer, you're obliged to respond, and I do ask that you respond verbally. We have a court reporter here in this room in New York. And our court reporter is taking down everything you say and so nods of the head do not suffice. We need a verbal response.
A. Okay.
Q. If you have a question concerning -- if you have a question concerning one of my questions, please feel free to speak up and I will rephrase and put the question to you a different way if I can.
My goal isn't to trick you. It's to honestly get your thoughts and responses on issues relevant to the case. Are those instructions clear to you? Do they make sense?
A. They do.
MR. ROSENTHAL: Okay. Professor Rønning, I'm Ned Rosenthal. We haven't met but I'm your lawyer and the lawyer for the other plaintiffs in this case.

Page 6

1 H. RØNNING
 2 And I'd ask you when Mr. Petersen
 3 asks you a question to pause before you
 4 answer. One reason is just to give
 5 yourself a minute to make sure you
 6 understand the question. But also I may
 7 from time to time object to the
 8 questions. That doesn't mean you won't
 9 have to answer them, but you have to
 10 give me a moment to do it so we're not
 11 all talking at once in front of the
 12 court reporter.
 13 THE WITNESS: Okay.
 14 BY MR. PETERSEN:
 15 Q. Great. So with that, Professor
 16 Rønning, are you currently employed?
 17 A. Yes.
 18 Q. And how are you employed?
 19 A. I'm employed at the University of
 20 Oslo as a full professor in the Department of
 21 Media and Communication.
 22 Q. And how long have you been
 23 employed as a professor of the University of
 24 Oslo?
 25 A. As a full professor since 1987.

Page 8

1 H. RØNNING
 2 Rønning, marked for identification as of
 3 this date.)
 4 BY MR. PETERSEN:
 5 Q. Professor, if you could just take
 6 a look at your bio which I've marked as HR 1,
 7 do you recognize this document as being the
 8 bio from the University's Web site?
 9 A. Yes.
 10 Q. And is the information conveyed
 11 within it accurate?
 12 A. Accurate, but limited.
 13 Q. Okay. And did you prepare this
 14 information or did someone prepare it for you?
 15 A. It was prepared by the Department.
 16 Q. And I assume that you reviewed and
 17 approved it?
 18 A. Yes.
 19 Q. So it indicates that you received
 20 a degree from the University of Oslo in 1971.
 21 Is that, in fact, correct?
 22 A. That's correct.
 23 Q. And it says your studies ended
 24 with a -- and I apologize. Not withstanding
 25 my surname, I don't speak Norwegian. But it

Page 7

1 H. RØNNING
 2 And before that as a senior lecturer. And
 3 before that from 1980. And before that as
 4 research fellow.
 5 Q. Okay, great. I'm going to --
 6 A. I was first employed -- I was
 7 first employed by University in 1971.
 8 Q. Okay. I think maybe the simplest
 9 way to talk about your background is for me to
 10 mark a copy of your bio and you can confirm if
 11 it's accurate, if I've printed it up
 12 correctly. I believe I retrieved it from the
 13 University's Web site. You should have a box
 14 of documents before you.
 15 And do you have your -- did you
 16 pull your bio in front of you? It's one of
 17 the documents I e-mailed to your counsel.
 18 A. Yes. It is a very limited part of
 19 my biography, obviously, because it's what's
 20 provided on the Web site.
 21 Q. Right. Well, we can explore your
 22 full biography in further detail.
 23 MR. PETERSEN: Would you please
 24 mark this as Exhibit 1.
 25 (HR Exhibit 1, Resumé of Helge

Page 9

1 H. RØNNING
 2 says Magistergrad in comparative literature.
 3 Is that correct?
 4 A. Um-hum. That's correct.
 5 Q. That you, in fact, received that
 6 degree?
 7 A. Yes.
 8 Q. What is a Magistergrad? Is that
 9 the equivalent of a doctorate in the US?
 10 A. At that time it was approximately
 11 the equivalent. The university system in
 12 Norway has since then changed several times.
 13 So that degree does not exist any longer.
 14 Q. I see. I see.
 15 Do you have any additional degrees
 16 that aren't reflected in your bio?
 17 A. No.
 18 Q. Okay. If you could -- you had
 19 indicated a couple of times a few moments ago
 20 that this bio is incomplete in a number of
 21 respects. Could you just generally identify
 22 for me the respects in which you think it's
 23 incomplete.
 24 A. It's incomplete in relation to the
 25 various positions I've held in addition to my

Page 10

1 H. RØNNING
 2 university work. And committees I've served
 3 on of various kinds, boards I've served on.
 4 There are too many to be listed in such a
 5 limited publication as this.
 6 Q. Okay. And you referred to -- it's
 7 incomplete in relation to various positions
 8 you've held. Can you briefly summarize for me
 9 some of the positions you've held that are not
 10 reflected in this bio.
 11 A. For instance, I've been serving on
 12 the Norwegian -- Norwegian Board for Public
 13 Service Broadcasting. It's not there.
 14 Q. And any other positions that come
 15 to mind that are not in the bio?
 16 A. Well, in fact, it's actually here.
 17 I have it in my full biography. And it's -- I
 18 mean, we can go through it if you really need
 19 to, but it will take some time.
 20 Q. No, I imagine it would. I'm just
 21 looking for just general categories and if I
 22 think it's worth exploring in further detail
 23 some of those general positions I will. But
 24 for now I'm just hoping just to get a sense of
 25 what other positions that you've held that are

Page 12

1 H. RØNNING
 2 Minister of Culture under which it fell
 3 decided that they were going to regulate it
 4 and the whole system of broadcasting in Norway
 5 was subsequently changed.
 6 Q. And you have no role in that --
 7 I'm sorry. Please continue.
 8 A. It's the Minister of Culture that
 9 is responsible for broadcasting in Norway,
 10 both public service and private broadcasting.
 11 And it issues licenses to broadcasters through
 12 their Norwegian Media Authority.
 13 Q. And do you have any role in
 14 that --
 15 A. Not at all.
 16 Q. Okay. I'm sorry. Just for the
 17 sake of the record, Professor, and I'll try
 18 not to talk over you, but if you could just
 19 let me finish the question. I know it's a
 20 little more difficult to do it by video.
 21 A. Okay.
 22 Q. So there's more of an opportunity
 23 to talk over one another and I have a habit of
 24 doing that and I'll try not to and I just ask
 25 that you do the same.

Page 11

1 H. RØNNING
 2 not reflected in the bio. Just a very general
 3 sense. And if it makes sense to talk about it
 4 in further detail we can.
 5 A. Well, I mean, the areas where I've
 6 had these kind of positions are in the areas
 7 of journalism, and they are in the areas of
 8 broadcasting regulation. They're in the areas
 9 of writers' councils, writers' rights,
 10 authors' rights. They're in the area of some
 11 development policies. But, I mean, some of
 12 these are the main ones that are here.
 13 Q. What is your role in the Norwegian
 14 Board for Public Service Broadcasting?
 15 A. I'm not there any longer. I used
 16 to be a member.
 17 Q. And what was the period of that --
 18 A. It says here 1996 through 2004.
 19 Q. And what were your -- what was
 20 your --
 21 A. It's a council that's since been
 22 dissolved.
 23 Q. I see. It's a council that's been
 24 dissolved. And why was it dissolved?
 25 A. It was dissolved because the

Page 13

1 H. RØNNING
 2 Could you briefly summarize -- I'm
 3 sorry. Did you have something you wanted to
 4 say?
 5 A. No, no, no.
 6 Q. Can you briefly summarize your
 7 studies. I'm sorry. I'm talking about the
 8 point at which before you received your
 9 degree. What did you study in college?
 10 MR. ROSENTHAL: Object to form.
 11 You can answer, Professor, if you can
 12 understand.
 13 Q. Do you need me to rephrase that?
 14 A. I mean, this is a rather wide
 15 question, isn't it?
 16 Q. Well, it can be. Did you have a
 17 particular focus in your studies when you were
 18 a student?
 19 A. What do you mean by focus?
 20 Q. Did you have a particular area in
 21 which you received a degree? We talked about
 22 you received the degree of -- I'm going to
 23 mispronounce it and I apologize.
 24 Magistergrad. Did you have particular focus
 25 in your studies in connection with your

Page 14

1 H. RØNNING
 2 receiving that degree?
 3 A. It actually says here that the
 4 topic of my dissertation was Nigerian Novels
 5 and Social Change.
 6 Q. Okay. And I'm sure it does. I'm
 7 just trying to get a sense from your own voice
 8 without -- I mean, I can look at the document.
 9 You've confirmed that it's accurate. I'm just
 10 trying to get a sense from you, your
 11 recollection of what your studies were. So I
 12 believe it also refers to a degree in
 13 comparative literature. Is that correct?
 14 A. Okay. I'm going to have to
 15 explain to you a bit about the way that this
 16 particular degree was organized in Norway at
 17 that time.
 18 It was organized so that we did --
 19 students have a rather free form of studies
 20 which meant that we had two formal exams that
 21 we had to pass in two subjects. One, in my
 22 case, which -- and they were called supporting
 23 subjects for the final degree. In my case it
 24 was one exam in the subject which was
 25 Norwegian languages and literatures. The

Page 16

1 H. RØNNING
 2 A. Yes, I do.
 3 Q. And which courses do you teach at
 4 the University, currently?
 5 A. Well, the course I taught this
 6 term was Freedom of Expression, Practices and
 7 Principles.
 8 Q. Did you teach any other courses
 9 this past semester?
 10 A. Not this term.
 11 Q. I see.
 12 A. Not this term. The rest of my
 13 duties for the Department was supervision.
 14 Q. Are you a department chair?
 15 A. Not any longer. I used to be.
 16 Q. I see. And when did you cease as
 17 the department chair?
 18 A. In 2004 when I went for a
 19 prolonged research period to Mozambique.
 20 Q. Since you've been at the
 21 University since 1987 I imagine you've taught
 22 a lot of courses. But just speaking more
 23 recently in the past few years, could you give
 24 me a sense of the types of courses you've
 25 taught at the University.

Page 15

1 H. RØNNING
 2 other one in English language and literature.
 3 In addition to that we had to pursue three
 4 studies in a number of areas that were
 5 supporting the dissertation that we were to
 6 write.
 7 I consequently studied at the
 8 School of Oriental and African Studies in
 9 London, anthropology and African studies. And
 10 I also studied at Brandeis University in
 11 Massachusetts, United States, philosophy,
 12 history, and literature. I did not receive
 13 any degrees, neither from SOAS nor from
 14 Brandeis. But I have transcripts on my --
 15 somewhere transcripts of my studies there.
 16 Q. I see.
 17 A. This is a long time ago.
 18 Q. I was going to ask you, and what
 19 period of time was that when you studied at
 20 Brandeis?
 21 A. 1964 till '65.
 22 Q. Okay.
 23 A. It's also here.
 24 Q. And, Professor, do you currently
 25 teach courses at the University?

Page 17

1 H. RØNNING
 2 A. Well, last term I taught -- last
 3 term I taught a course in trends in
 4 international journalism and another one in
 5 film -- the Italian film maker, Fellini.
 6 Q. Just so I understand that
 7 response, you said you taught a course in
 8 transit --
 9 MR. ROSENTHAL: Trends in
 10 international journalism.
 11 A. Trends in international
 12 journalism.
 13 Q. I see. Okay. Trends in
 14 international journalism. Okay. Thank you.
 15 A. And one course in the works of the
 16 Italian film maker, Federico Fellini.
 17 Q. I see. And when you're preparing
 18 your materials to teach a course, do you
 19 gather materials that you distribute to your
 20 students?
 21 A. No. I refer my students to
 22 material that is to be found at University
 23 Library Holdings and through their
 24 subscriptions to international electronic
 25 journals.

Page 18

1 H. RØNNING
 2 Q. Okay. And how do you find the
 3 materials that you assign to your students in
 4 that way?
 5 A. I use the tools that all
 6 professors use at my University, namely their
 7 library system.
 8 Q. I see. And how does that
 9 library -- I'm sorry. I heard my echo.
 10 How does that library system that
 11 you just referred to work? Do you go to the
 12 library and use a card catalogue system? Is
 13 there a system that's available for you to
 14 search remotely? If you could just walk me
 15 through how you use those library materials.
 16 MR. ROSENTHAL: Objection.
 17 A. All library --
 18 MR. ROSENTHAL: Go ahead.
 19 A. All library materials at
 20 University of Oslo are digitalized. But
 21 digitalized according to the rules and
 22 regulations of what is allowed to be
 23 digitalized. All electronic journals are
 24 being paid for through the way that all
 25 universities in Norway pay for and buy this

Page 20

1 H. RØNNING
 2 central holding called BIBSYS which we use in
 3 all institutions in Norway.
 4 Q. So -- but the works, themselves,
 5 to the best of your knowledge, are not
 6 digitized but bibliographic infor --
 7 A. Bibliographic information is. And
 8 digitized works are only digitized when it's
 9 part of the agreement between a publisher and
 10 the university libraries in Norway.
 11 Q. I see. Okay.
 12 A. And it cost the University of Oslo
 13 17 million Norwegian kroner per year to access
 14 this.
 15 Q. To access -- you said to access
 16 this. What do you mean? To access the card
 17 cat -- digitized card catalogue?
 18 A. No, no, no. No, please. Have you
 19 been to a modern university library ever?
 20 Q. I have, yes.
 21 A. If you have used it, you know that
 22 the big academic publishers, they put together
 23 systems of electronic journals and electronic
 24 books that they sell to libraries. And these
 25 have -- the libraries have to pay for that in

Page 19

1 H. RØNNING
 2 system devised by what's called the ABM in
 3 Norway.
 4 Q. Okay. And you said that -- I'm
 5 sorry. Do you have something to add to that
 6 response, Professor?
 7 A. No.
 8 Q. Okay. I think you said a moment
 9 ago that the libraries' collections were
 10 digitized; is that correct?
 11 A. No. I didn't say that. I said
 12 that the catalogue was digitized.
 13 Q. Okay. So we're talking about the
 14 card catalogue systems being digitized --
 15 A. There is no card catalogue system
 16 any longer in Norwegian universities.
 17 Q. Well, let me just ask you this way
 18 then. What exactly was the -- you said
 19 something was digitized at the library. What
 20 specifically were you referring to?
 21 A. I was referring to that card
 22 catalogue being digitized and that's a --
 23 digitized under the Norwegian national system.
 24 Which means that cards and references to all
 25 holdings in Norwegian libraries are in a

Page 21

1 H. RØNNING
 2 order to give students and staff access to
 3 this. And you have to have access to the
 4 university in order to have this access. So
 5 you have to have a BPN connection with the
 6 university library to use it. And that's what
 7 I use and that's what my students use and
 8 that's according to agreement with the
 9 publishers.
 10 Q. Okay. And what do you do if you
 11 access works that are not in -- if you want to
 12 access works that are not in electronic
 13 format? Under the procedures you just
 14 summarized for me how would you access that
 15 particular work?
 16 MR. ROSENTHAL: Objection.
 17 A. I don't understand what you mean.
 18 Q. Okay. I guess what I'm trying to
 19 figure out, if you could just help me here, I
 20 think your last piece of testimony said that
 21 there's electronic -- there's digitized
 22 versions of works in this library for which
 23 the libraries pay a fee to provide access to
 24 students and faculty; is that correct?
 25 A. Yes.

Page 22

1 H. RØNNING
 2 Q. And am I correct in assuming that
 3 some component of that library that may not
 4 now -- maybe, you know, older works, what have
 5 you, that are not in digital format that are
 6 not part of that electronic library and
 7 pursuant to those agreements to allow students
 8 and faculty access to them.
 9 So I'm talking about that
 10 component of the works at the library that
 11 don't exist in electronic form. Or perhaps
 12 I'm just misunderstanding. Maybe all of these
 13 works are in electronic form. That's what I'm
 14 trying to understand, Professor.
 15 MR. ROSENTHAL: Object to the
 16 form. I'm not sure where the question
 17 is there.
 18 MR. PETERSEN: Well, I was
 19 responding -- the Professor seemed like
 20 he didn't understand my question. So
 21 I'm just trying to get the sense if he
 22 understands my question.
 23 A. I still don't understand what you
 24 mean. Can you please explain what you mean?
 25 Q. Okay.

Page 24

1 H. RØNNING
 2 that have digitized these works?
 3 A. I mean, let me try to explain.
 4 Pearson, which is a big SDM publisher, which
 5 happens to have a number of very prominent
 6 academic journals, they enter into an
 7 agreement ultimately with the university
 8 library at the University of Oslo to access
 9 these journals in an electronic and paper
 10 format at the time of subscription. This is
 11 part of an agreement directly between the
 12 publisher at Pearson and the University of
 13 Oslo and the University of Oslo pays Pearson
 14 as a part of a subscription fee.
 15 All together, I said the
 16 University of Oslo pays for these
 17 subscriptions to a vast array of electronic
 18 journals plus electronic books approximately
 19 70 million Norwegian kronen per year.
 20 Q. I believe in some of your prior
 21 testimony a few moments ago -- and I don't
 22 have it right in front of me -- you said if
 23 you wanted to access an article from 1890, you
 24 used a very old date, and you said I could
 25 access it through that system.

Page 23

1 H. RØNNING
 2 A. Do you mean if I were to use, let
 3 us say, one article in a Norwegian journal
 4 that was from, let's say, 1890 which was then
 5 digitized, what I would do with that?
 6 Q. Well, that's interesting.
 7 A. What do you mean?
 8 Q. Well, potentially. I mean, let me
 9 ask it a different way. What is the nature of
 10 the works that have been digitized at the
 11 library? Is it all works within the --
 12 A. The library has not digitized
 13 works. I said that these are works that were
 14 in a digital format being part of the
 15 agreement between the publishers and the
 16 library.
 17 Q. Okay.
 18 A. The library has not digitized any
 19 works.
 20 Q. So these are the publishers that
 21 have digitized these.
 22 A. Um-hum. Yeah. The libraries
 23 cannot digitize any works because it's against
 24 Norwegian copyright law.
 25 Q. Okay. So these are the publishers

Page 25

1 H. RØNNING
 2 MR. ROSENTHAL: Objection. That's
 3 not quite what he testified to. I
 4 believe that Professor Rønning talked
 5 about if it had been digitized.
 6 THE WITNESS: (Witness shakes
 7 head.)
 8 MR. ROSENTHAL: No? Sorry.
 9 A. I never said these had been
 10 digitized at all. They're in paper format.
 11 MR. ROSENTHAL: Okay.
 12 Q. Okay. Right. But has the
 13 bibliographic information concerning those
 14 older works, has that been digitized?
 15 A. I mean, what do you mean by the
 16 bibliographic information? The bibliographic
 17 information states that it has been -- the
 18 title, publisher, issue, if it's a journal, a
 19 year to be published, et cetera. And that's
 20 ordinary library information.
 21 Q. Okay. I guess I'm not doing a
 22 good job of getting at this information. I'm
 23 just trying to get a sense -- you referred to
 24 an older article. And I'm just trying to get
 25 a sense of how you would find that older

Page 26

1 H. RØNNING
 2 article using that system in either the
 3 bibliographic information -- under the way you
 4 would use the system, either the bibliographic
 5 information would be available digitally or
 6 the work itself. It's really -- I'm just
 7 trying to get a sense of the collection and
 8 how you would find works within the
 9 collection.
 10 A. The work itself is not digitized.
 11 The work itself is in paper format in the
 12 shelves of the library.
 13 Q. Okay.
 14 A. Or in the holdings of the library.
 15 Q. And how would you then --
 16 A. It is not --
 17 Q. I'm sorry.
 18 A. Then I would -- then I would
 19 identify the work that I wanted. I would
 20 approach the library and I would send it from
 21 their holdings to my department for me to
 22 review.
 23 Q. Okay.
 24 A. Or they might make a copy of it
 25 which is perfectly legal within the Norwegian

Page 28

1 H. RØNNING
 2 catalogue.
 3 Q. Right. Okay. So the card
 4 catalogue itself has been digitized even with
 5 respect to those older works you're referring
 6 to.
 7 A. Yes. But that's -- the catalogue
 8 is the -- is the property of the university
 9 library.
 10 Q. Right. Okay.
 11 Do you have particular areas of
 12 focus in your academic work currently?
 13 A. Yes. I'm currently involved in
 14 one research project with -- including the
 15 Research Institution of Mozambique and the
 16 University of Makerere in Uganda, and the
 17 (indiscernible) Institute in Bergen on the
 18 road of what happened to the one-party states
 19 in Africa after they became multi-party
 20 states. What happened to the liberation
 21 movements in Africa after they gained power.
 22 And what happened to the democratic movement
 23 after they gained power. Focusing on six
 24 countries in Africa, Mozambique, Uganda,
 25 Zimbabwe and Malawi, Zambia, Ethiopia.

Page 27

1 H. RØNNING
 2 copyright system. But it's not digitized.
 3 Q. Okay. And then how would you
 4 discover that article that was not digitized,
 5 that older article, how would you find it in
 6 the first place?
 7 A. Through the library catalogue. Or
 8 through -- looking through -- through old
 9 issues of journals or the National
 10 Bibliography of Norway.
 11 Q. Okay. And you say --
 12 A. The National Bibliography. It's
 13 like the system in the Library of Congress.
 14 There's no secret to this.
 15 Q. No, and I --
 16 A. You can go to the Library of
 17 Congress if you want to.
 18 Q. You referred to a library
 19 catalogue. That means a physical library --
 20 you would work through a physical library
 21 catalogue?
 22 A. In all modern research libraries
 23 the catalogues are in a digital format, in an
 24 electronic format. If you go to the Widener
 25 Library at Harvard you will not go to the card

Page 29

1 H. RØNNING
 2 Q. And what is the nature of your
 3 research on that project? What type of
 4 research are you --
 5 A. What do you mean by the nature?
 6 Q. What type of research are you
 7 doing?
 8 A. First of all, I'm reading
 9 material. Secondly, I'm doing field work in
 10 these countries. I just came back from
 11 Mozambique where I was till Sunday having
 12 worked in relation to a big conference
 13 organized by the Nordic Embassy there plus The
 14 Ministry of Planning of Mozambican government,
 15 Mozambican Parliament. Development in regard
 16 to both political and economic issues. That's
 17 part of my research.
 18 Q. Okay. And part of your bio, and I
 19 can refer you to the specific part in a
 20 moment, has a category named Special Fields on
 21 page 2 in your bio.
 22 Do you see what I'm referring to?
 23 A. Yes.
 24 Q. And it says -- one of the special
 25 fields is Copyright in the Media.

Page 30

1 H. RØNNING
 2 Do you see that?
 3 A. Yes.
 4 Q. What is meant by copyright in the
 5 media?
 6 A. Copyright in the media means the
 7 role of copyright in relation to authors'
 8 rights particularly and publishers' rights.
 9 One of the areas that I'm currently working is
 10 a book that I'm writing together with
 11 colleagues on the Norway European publishing
 12 scene. And obviously standard contracts and
 13 copyright are a very essential part of
 14 publishing today.
 15 Q. And --
 16 A. For journalists it's not a field I
 17 work in. There is steady conflict between
 18 newspaper operators and journalists of the
 19 rights of their works.
 20 Q. And another component of your bio
 21 says -- refers to media and literature as two
 22 of your special fields. Do you see that?
 23 A. Yes.
 24 Q. And so is that a subject on which
 25 you publish and write?

Page 32

1 H. RØNNING
 2 organization named -- and forgive me if I
 3 pronounce it -- but Kopinor?
 4 A. Yes.
 5 Q. Did I pronounce that okay? Is
 6 that Kopinor?
 7 A. That works fine, yes.
 8 Q. Okay. And what is Kopinor?
 9 A. Kopinor is an organization of 21
 10 Norwegian organizations for authors and
 11 publishers of all kinds which have come
 12 together to organize their remuneration for
 13 the rights of publishers and authors in Norway
 14 in relation to copyright material.
 15 Q. So it's -- it's like a licensing
 16 collecting --
 17 A. It's a collecting society. It's
 18 like the CCC in the United States.
 19 Q. That was my next question. And
 20 you're chairman of the board of that
 21 organization?
 22 A. Yes. Up till two years ago.
 23 Q. I see. And do you still have a
 24 role in that organization?
 25 A. No.

Page 31

1 H. RØNNING
 2 A. I haven't published on that for --
 3 except for in relation to my studies so The
 4 Book as a Medium reports in relation to my
 5 book very much about the role of media in
 6 relation to 19th century Europe which
 7 obviously is the relationship between media
 8 and literature.
 9 I've also published articles on
 10 adaptations from literary works to film and
 11 television.
 12 Q. And another -- one of the special
 13 fields identified in the bio is news analysis.
 14 Do you see that?
 15 A. Yes.
 16 Q. And what does that entail?
 17 A. Well, I published a book with two
 18 colleagues in two -- in two versions. One was
 19 a revised version of the other on television
 20 issues and how they were being -- what kind of
 21 format they had, how they were being received,
 22 and how they were being produced in Norwegian
 23 television in comparison between the newscasts
 24 between Norwegian television channels.
 25 Q. And your bio refers to an

Page 33

1 H. RØNNING
 2 Q. In what period of time were you
 3 the chairman of the board of that
 4 organization?
 5 A. Well, let me see. I was the chair
 6 for -- since -- from 1998 till 19 -- till
 7 2010.
 8 Q. To 2010.
 9 Is that --
 10 A. No. To 2009, sorry. 2009.
 11 Q. Is that a private -- is it a
 12 privately-owned organization?
 13 MR. ROSENTHAL: Objection.
 14 Q. Or is it a -- do individuals own
 15 Kopinor or is it an instrumentality of the
 16 Norwegian government?
 17 MR. ROSENTHAL: Objection.
 18 A. I really don't understand what you
 19 mean by that question. I said it was an
 20 organization of 21 organizations.
 21 Q. Okay. Is it a separate -- to the
 22 best of your understanding, is it a separate
 23 entity or are there just agreements among
 24 participating members?
 25 MR. ROSENTHAL: Objection.

Page 34

1 H. RØNNING
 2 A. It is a separate entity. It's an
 3 organization that has been recognized by the
 4 Norwegian Minister of Culture to administer
 5 and collect on behalf of writers in Norway
 6 according to the Norwegian Copyright Act.
 7 Q. Do you have any ownership interest
 8 in Kopinor?
 9 A. No. No one owns it.
 10 Q. Okay.
 11 A. It's not a private -- it's not a
 12 private company.
 13 Q. That was my question to you.
 14 Okay.
 15 What were your duties as chairman
 16 of the board of Kopinor?
 17 A. Well, as the chairman of the
 18 board, I was, together with my board -- the
 19 board members which came from the organization
 20 which are members of Kopinor, we oversaw the
 21 daily activities of the executives of Kopinor
 22 regarding -- regarding license collection,
 23 regarding budget issues, regarding policy
 24 issues. Regarding negotiations with other
 25 counterparts in Norwegian society.

Page 36

1 H. RØNNING
 2 Q. So it was a fixed amount each year
 3 that you were paid by Kopinor?
 4 A. Yes.
 5 Q. And did the --
 6 A. All board members.
 7 Q. Did the fixed amount vary over
 8 time, over the period of time over which you
 9 served as chairman of the board?
 10 A. No. Just according to the
 11 increases in price rises.
 12 Q. How did you come to be associated
 13 with -- come to serve in that way with
 14 Kopinor?
 15 A. I used to be the chairman of
 16 Norwegian Non-Fiction Writers Organization --
 17 Association. After I stepped down there I was
 18 for a while outside this system. Then I was
 19 asked by the Election Committee of Kopinor to
 20 serve as the -- to stand for elections as the
 21 chairman of the board. The regulations of
 22 Kopinor says that the person to sit chairman
 23 shall not be a publisher nor in any form
 24 associated with any of the rights
 25 organizations. He or she shall be a neutral

Page 35

1 H. RØNNING
 2 Q. And did you receive compensation
 3 in connection with your service on the board?
 4 A. Yes.
 5 Q. And what was the nature of that
 6 compensation?
 7 A. It was compensation for work
 8 performed for the organization. Like all
 9 members of boards on private companies in
 10 Norway get compensation for that. In the same
 11 way as the boards -- members of big
 12 organizations in Norway get compensation for
 13 serving on those boards. Be it the trade
 14 unions, be it employers' unions, be it the
 15 commercial unions, be it industry, et cetera.
 16 Q. Did you receive a salary then?
 17 A. It's not a salary.
 18 Q. Then how would you describe it?
 19 What is it?
 20 A. It's a compensation for work
 21 performed. It's not a salary.
 22 Q. And was that compensation tied in
 23 any way to the amount of collections that
 24 Kopinor made in a particular period?
 25 A. No.

Page 37

1 H. RØNNING
 2 person.
 3 Currently it's -- the Executive
 4 Director of the Norwegian Organization for
 5 Asylum Seekers is the chair of the board and
 6 she was previously quite a long time ago also
 7 the chair of the Norwegian Journalist
 8 Association.
 9 Q. And you mentioned a moment ago
 10 that you were the chairman of the Non-Fiction
 11 Writers Organization.
 12 A. Yes.
 13 Q. What period of time were you
 14 chairman of that organization?
 15 A. I was that up till let's see --
 16 now I must look. It's a long time ago. I was
 17 there from '94 to '96.
 18 Q. And is Kopinor -- does it give
 19 licenses to third parties like CCC? Does it
 20 license organizations to use in copyright
 21 materials?
 22 MR. ROSENTHAL: Objection.
 23 A. Kopinor negotiates -- negotiates
 24 deals, agreements with various parties of the
 25 Norwegian society for the use of copyrighted

H. RØNNING

material and remuneration for its members. It's done on a non-title specific basis based on service being taken from -- works being copied in all types of institutions in Norway. Currently we -- Kopinor licenses 90 percent of all photocopies taken for commercial purposes for educational purposes in Norway including the courts of law, including the Parliament, including private businesses, including educational institutions of all kinds through negotiations with representatives of the -- representative organizations for these institutions.

Q. So am I correct in understanding that the licenses that Kopinor negotiates on behalf of its members concern providing others with access to the works themselves or are there other types of --

A. Yes. But for -- but it's not a license. It's an agreement between organizations, Kopinor representing the authors' and publishers' associations. For instance, when Kopinor negotiates with university they negotiate with a council of --

H. RØNNING

in the United States and the system in Norway and the other Scandinavia countries and that's what I tried to explain to you. But you didn't seem to understand what I said.

Q. Well, give me a summary of that difference, then, if you could.

A. The CCC enters into licenses with parties such as that and that university, for instance, and licenses is used -- a secondary use of copyrighted material. In Norway, Kopinor, acting on behalf of all authors' organizations, all publishers' associations in Norway, be it in book publishing, in newspaper publishing, magazine publishing, music publishing, and on behalf of them, they have turned out a very tiny part of their secondary rights to be administered by Kopinor.

Kopinor then enters into negotiations which exemplify the council universities and higher education colleges in Norway to find out what the remuneration to be paid for so and so, each copy being copied in, for instance, schools and universities for educational purposes.

H. RØNNING

for higher education in Norway which consists of the directors and -- directors of all higher educational institutions in Norway.

Q. But Kopinor, through these agreements, allows the counterparties to those agreements to actually have access to the content of the licensed -- of the works, correct?

MR. ROSENTHAL: Objection.

A. A limited part, yes.

Q. Okay. And you say a limited part. What part was I missing?

A. You know how CCC works?

Q. I do. I do, yes.

A. Okay. How does CCC work?

Q. Professor, you don't get to turn the tables on me. I'm really trying to get the sense of your testimony that's relevant. The court doesn't want to hear counsel expound on how CCC works. I'm just trying to get a sense of that organization --

A. Okay. The reasons why I ask you that question is to make you understand there is a very great difference between the system

H. RØNNING

And that fee is then being paid by the Higher Education Council to Kopinor which distributes that money through its member organizations.

Q. Okay. Professor, at risk of receiving a 'D' in your class, I'm not sure I understand what the difference is. You're saying there's a difference between how Kopinor works and how CCC works. Maybe I'm just looking at it on too much a level of general abstraction. But I don't see the difference. Kopinor collects -- enters into agreements in connection with the use of copyrighted materials and then shares the fees and the royalties generated by those agreements with authors and others, publishers; is that correct?

A. Yes.

Q. And so in what respect -- I want to make sure I'm just clear on your testimony. You said it differs fundamentally from what CCC does. And I just want to make sure I understand what that fundamental difference is. And I need to confess again, at the risk

1 H. RØNNING

2 of getting a 'D' in your class, that I don't
3 see it yet.

4 A. Well, CCC enters into agreements
5 for each individual work. Kopinor enters into
6 an agreement which is a general agreement
7 between Kopinor as one part and, for instance,
8 the University Council -- the U Council of
9 Universities and Higher Education Colleges as
10 another part. And it's a collective
11 agreement. It's not an individual agreement.

12 And this is the system that is
13 being used in all the Scandinavian countries,
14 all the Norwegian countries.

15 Q. And are you aware of any
16 permission given by Kopinor pursuant to those
17 agreements that do not provide access to the
18 works at issue?

19 MR. ROSENTHAL: Objection.

20 A. First of all -- first of all, if
21 anyone who has a work there does not want to
22 be part of this, he or she can inform about
23 that that work should not be covered by it.
24 But this is covered under the so-called
25 extended license clause in Norwegian and

1 H. RØNNING

2 A. I would advise you to read the
3 Norwegian Copyright Act.

4 Q. Okay. I'm just trying to get a
5 sense of the nature of permission that Kopinor
6 gives and if there are ever occasions when
7 Kopinor grants permission, an agreement, to
8 allow the counterparty to use copyrighted
9 works that doesn't allow that counterparty to
10 actually have access to the work itself.

11 MR. ROSENTHAL: Objection.

12 Q. I don't know of any other --

13 A. I don't understand what you mean.

14 Q. Okay. I'm referring to agreements
15 that someone will pay money to Kopinor and in
16 return for that they don't -- they don't get
17 access to certain works. They get access
18 maybe to a search database that doesn't
19 include access to the underlying work. I'm
20 trying to get a sense if that's a component of
21 the Kopinor system.

22 A. In the agreements between
23 copyright -- Kopinor and its counterparts, it
24 stipulates what you are allowed to copy and
25 for what purposes. And, for example, for a

1 H. RØNNING

2 Nordic copyright laws which gives
3 representative organizations the right to
4 negotiate on behalf of copyright holders in
5 that particular area.

6 Plus, if these organizations then
7 are being recognized by the Minister of
8 Culture representative. Consequently, for
9 instance, the Norwegian Union of Journalists,
10 which organized approximately 95 percent of
11 all working journalists in Norway, have the
12 right to enter into agreements on behalf of
13 journalists in relation to secondary use and
14 tertiary use of their work which is then being
15 done by Kopinor which acts on behalf of, for
16 instance, the journalists' union, the media
17 proprietors' union, and the editors' union.

18 Q. Okay.

19 A. So it's a system that -- this is a
20 system that has as a presupposition a very
21 high degree of organization or participation.
22 And it is -- and it is a statute in the
23 Norwegian copyright law about extended
24 licensing which is the basis for this.

25 Q. Okay. I guess --

1 H. RØNNING

2 book, you're allowed to copy 25 pages of one
3 full chapter, but not a full work. And you're
4 supposed -- and you're allowed to do so for
5 certain purposes, for instance, to be used in
6 the form of a paper copy in a classroom
7 situation.

8 If you are in -- if you are a
9 private business you're allowed to copy
10 so-and-so much of a newspaper to be used for
11 purposes internal to the running of the
12 company. And that's being then organized --
13 that's then being -- being negotiated on
14 behalf of the individual companies by the
15 Compendium of Norwegian Industries with
16 Kopinor.

17 Q. Okay.

18 A. If the Parliament -- if the
19 Parliament wants to make use of copyright work
20 it has to pay a fee for that.

21 Q. Professor, have you ever heard of
22 an organization named -- and I'm going to
23 butcher the pronunciation -- but Norsk
24 faglitterær forfatter.

25 A. Yes. That's the Norwegian

1 H. RØNNING
 2 Non-Fiction Writers Association.
 3 Q. Okay. So to save me from
 4 butchering your language each time I'm just
 5 going to refer to that organization as NFF.
 6 Is that fair?
 7 A. That's fine. That's the way we
 8 refer to it.
 9 Q. Great, great. And are you a
 10 member of the NFF?
 11 A. Of course.
 12 Q. And since what time?
 13 A. Together with 5,000 other
 14 Norwegian authors.
 15 Q. Great.
 16 And when did you join NFF?
 17 A. When it was formed about 27 years
 18 ago.
 19 Q. And do you hold any positions with
 20 NFF?
 21 A. Not at the moment, no.
 22 Q. Have you in the past held any
 23 positions with NFF?
 24 A. I told you I used to be the chair
 25 from 1994 to '96. And before that I was a

1 H. RØNNING
 2 Norway.
 3 Q. Have you ever heard of an
 4 individual named Trond Andreassen?
 5 A. Yes. He's the Secretary General
 6 of the organization.
 7 Q. And so you know Mr. Andreassen?
 8 A. Yes, I do.
 9 Q. And have you spoken with Mr.
 10 Andreassen concerning the lawsuit that you're
 11 answering questions about today?
 12 A. No.
 13 Q. Did you have any discussions with
 14 Mr. Andreassen concerning your testimony here
 15 today?
 16 A. No.
 17 Q. Are you familiar with an
 18 organization in the US named The Authors
 19 Guild?
 20 A. Yes.
 21 Q. And what is The Authors Guild?
 22 A. The Authors Guild is an
 23 organization of American authors, and I have
 24 visited their office on occasion when I've
 25 been in New York. I cooperated with them in

1 H. RØNNING
 2 member of the board.
 3 Q. Okay. And what were your
 4 responsibilities as chair?
 5 A. I was, as all chairs of
 6 organizations, responsible for the policy --
 7 the policies of the organization, plus for
 8 overseeing the work of the executive of the
 9 organization together with the rest of the
 10 board in drawing up principle policies.
 11 Q. And are there membership
 12 requirements to become a member of the NFF?
 13 A. There are.
 14 Q. And what are those requirements?
 15 A. You have to have published a
 16 certain number of pages in acknowledged
 17 journals or with acknowledged publishers.
 18 Q. And does the NFF hold meetings?
 19 A. Yes.
 20 Q. And how --
 21 A. They have an annual general
 22 meeting every year which is representative and
 23 in addition to that they hold seminars and
 24 meetings for its members and the general
 25 public in all the major towns and cities in

1 H. RØNNING
 2 relation to copyright issues. I cooperated
 3 with them in relation to the work under the
 4 International Federation of Reproduction
 5 Rights of which CCC and Kopinor are a
 6 member -- are members.
 7 Q. Has anyone from The Authors Guild
 8 contacted you concerning the HathiTrust
 9 lawsuit?
 10 A. Now you're back in, yes.
 11 Yes, they asked whether I was
 12 aware that my work had been copied and I said,
 13 No, I was -- or digitized, and I said, No, I
 14 was not. And they asked whether they could
 15 then make reference to that I had been
 16 digitized without my knowledge.
 17 Q. And is that how you --
 18 MR. ROSENTHAL: Can I just
 19 interrupt for a moment? I'm just going
 20 to interrupt a moment to caution
 21 Professor Rønning that to the extent any
 22 of the conversations you're describing
 23 involved conversations with lawyers
 24 about legal matters as opposed to others
 25 that you should not testify about them

1 H. RØNNING
 2 because they're privileged.
 3 A. Well, I mean, as I said, the only
 4 contact I had with them in relation to this
 5 was that they informed me that my works had
 6 been digitized.
 7 Q. And what period of time was that?
 8 MR. ROSENTHAL: Objection. What
 9 period of time was communicate --
 10 Q. What period of time were these
 11 communications?
 12 A. What do you mean by what period of
 13 time? When?
 14 Q. When did they contact you in that
 15 way?
 16 A. When they became aware that my
 17 works had been digitized.
 18 Q. I understand that. But can you --
 19 do you recall was that last year, was it two
 20 years ago? Was it four years ago? Do you
 21 have any recollection as to when that was?
 22 A. It must have been when they found
 23 out about this digitization that took place.
 24 Q. Well, was that a year ago? Was it
 25 four years ago? Do you have any recollection

1 H. RØNNING
 2 rights to my works.
 3 Q. So you never concerned yourself at
 4 all with the type of use made by the libraries
 5 with respect to the digitization project.
 6 MR. ROSENTHAL: Objection.
 7 Q. Professor, as you sit here today
 8 do you have any understanding of the types of
 9 uses made by my clients with respect to the in
 10 copyright -- the works that are presumed to be
 11 in copyright that are included in the
 12 HathiTrust digital library?
 13 MR. ROSENTHAL: Objection.
 14 A. No. And let me answer -- let me
 15 answer.
 16 You are, according to Norwegian
 17 copyright law, not allowed to do digitization
 18 without explicit permission of the author or a
 19 representative of the author because that goes
 20 against the basis of all continental copyright
 21 acts, namely the moral right to your work.
 22 Q. So you're viewing this through the
 23 lens of Norwegian copyright law; is that
 24 correct, Professor?
 25 MR. ROSENTHAL: Objection.

1 H. RØNNING
 2 as to when those communications took place?
 3 A. Probably one and a half years ago.
 4 Something like that. I haven't made note of
 5 that. I got an e-mail.
 6 Q. I'm just trying to get your
 7 general recollection of when the communication
 8 took place.
 9 With whom was this communication?
 10 Who at The Authors Guild contacted you?
 11 A. That I really don't remember. I
 12 just got an e-mail from The Authors Guild
 13 saying that are you aware that your books have
 14 been digitized, to which I answered no.
 15 Q. Okay. And is that how you came to
 16 be a named plaintiff in this lawsuit?
 17 A. I assume so, yes.
 18 Q. Did you in connection with those
 19 communications or at any time ask about the
 20 uses to which the digitized versions of your
 21 works were put by my clients, the libraries?
 22 MR. ROSENTHAL: Objection.
 23 A. No. And I'll tell you why. The
 24 reason for that was it's against Norwegian
 25 copyright law when it concerns the moral

1 H. RØNNING
 2 A. I really don't understand what
 3 you're after.
 4 Q. I'm just asking questions,
 5 Professor. You told me that you believe this
 6 is improper under Norwegian copyright law.
 7 A. I mean, I assume that you are
 8 familiar with the differences between American
 9 copyright law and continental European
 10 copyright law. In continental European
 11 copyright law, that's not only the case for
 12 Norway, it's for all European copyright acts
 13 or authors' rights as we prefer to call them.
 14 That is something called the moral right to a
 15 work under which paragraphs you are not
 16 allowed to tamper in any way with a work
 17 without the explicit permission of the author.
 18 And that includes digitization, turning a work
 19 into another form than it was originally
 20 published in unless it's explicitly permitted.
 21 And I assume that digitizing this
 22 is against that particular part of the
 23 continental copyright acts and as these
 24 books -- works that have been published in
 25 Europe, not in the United States, they are

1 H. RØNNING
 2 under European and Norwegian copyright
 3 legislation, not American.
 4 Q. Professor, have you ever taken a
 5 look at the -- my client's, HathiTrust's, Web
 6 site? Have you looked at that Web site?
 7 A. No.
 8 Q. Have you ever used the HathiTrust
 9 service?
 10 A. No.
 11 Q. I'm changing gears. This might
 12 be -- we've been going about an hour and this
 13 might be a good place to take a five-minute
 14 break if that works with everyone.
 15 MR. ROSENTHAL: Is that okay with
 16 you, Professor?
 17 THE WITNESS: I'm still here.
 18 MR. ROSENTHAL: Okay. We'll take
 19 a few minutes.
 20 MR. PETERSEN: Thank you so much.
 21 THE WITNESS: May I ask you a
 22 question?
 23 MR. ROSENTHAL: Do you want us to
 24 go off the record, Professor?
 25 THE WITNESS: Well, it's all the

1 H. RØNNING
 2 (Recess taken.)
 3 BY MR. PETERSEN:
 4 Q. Professor, welcome back. Your bio
 5 makes plain that you've authored a number of
 6 articles, a number of published works; is that
 7 correct?
 8 A. Yes.
 9 Q. And are these works, they all fall
 10 within the general category of non-fiction?
 11 A. Yes.
 12 Q. You don't author any fictional
 13 works; is that correct?
 14 A. I did some in my youth but that's
 15 a long, long time ago.
 16 Q. Okay. The works that you publish,
 17 generally speaking, they're based upon
 18 research?
 19 A. Yes.
 20 Q. And who funds that research?
 21 Would that be the University of Oslo or are
 22 there private companies that fund it from time
 23 to time? Just generally speaking who funds
 24 the research that you use?
 25 A. Well, generally, there are three

1 H. RØNNING
 2 same to me. I just want to ask you a
 3 question.
 4 MR. ROSENTHAL: Okay.
 5 THE WITNESS: And that is in
 6 relation to where books are being
 7 published. Books -- according to your
 8 way of looking at, is a book published
 9 in Europe under European copyright law
 10 or under American copyright law?
 11 MR. PETERSEN: Professor, this
 12 would be an interesting conversation we
 13 could have outside a deposition but it's
 14 really not appropriate for me to talk
 15 about legal issues with you in the
 16 course of the deposition. So if we
 17 could just table that -- those types of
 18 discussions to some point after I'm sure
 19 I would enjoy talking to you about --
 20 THE WITNESS: Are you a copyright
 21 lawyer?
 22 MR. PETERSEN: I am, Professor.
 23 THE WITNESS: Okay. Good.
 24 MR. ROSENTHAL: Okay. Let's take
 25 a few minutes.

1 H. RØNNING
 2 sources of funding for research that I've been
 3 using. It is the University which in my
 4 position as full professor I have the right to
 5 have 40 percent of my working time set aside
 6 for research. And I'm also -- I can apply for
 7 some research grants with the University which
 8 I've done at times. The only one is the
 9 Norwegian Research Council for which I
 10 received grants over several years. Actually,
 11 I have a deadline for a new application
 12 tomorrow at 12:00 so I'm a bit in a hurry. It
 13 has to be handed in by 12:00 tomorrow, mid-day
 14 tomorrow.
 15 And I have received research
 16 grants from the fund of the Norwegian
 17 Non-Fiction Writers. And I received a
 18 research grant from the Nordic Africa
 19 Institute which is based in Uppsala, Sweden,
 20 which is a research fund which is being paid
 21 for by the Nordic Foundation.
 22 Q. And you referred a moment ago to
 23 the Norwegian Research Council. What is the
 24 Norwegian Research Council?
 25 A. It is an institution funded by the

Page 58

1 H. RØNNING
 2 Norwegian -- the Norwegian Minister of
 3 Education which is being set up to fund
 4 research of all types in Norway which is being
 5 run by council appointed by Norwegian
 6 Parliament and Norwegian government. It's
 7 like the Endowment For the Humanities in the
 8 United States.
 9 Q. And who owns the copyrights in the
 10 works you author?
 11 A. I do. And I can sign them over to
 12 a publisher for a certain period of time,
 13 limited period of time.
 14 Q. And so that -- is that how it
 15 works in your experience; you assign the
 16 copyright to the publishers for a certain
 17 limited time as opposed to giving the
 18 publisher an exclusive license to publish your
 19 works?
 20 MR. ROSENTHAL: Objection.
 21 Q. Professor, can you answer? Your
 22 understanding is you would assign the
 23 copyright in your works to a publisher for a
 24 limited period of time?
 25 A. If you -- I mean, one of the

Page 60

1 H. RØNNING
 2 with a friend and colleague of mine who's a
 3 lawyer in relation to a debate over freedom of
 4 expression in Norway. And that was in the
 5 statement that I received from the -- from the
 6 publisher of that journal, which is Norwegian
 7 Academic Publisher, saying that we own the
 8 copyright but that we are not allowed to have
 9 it pdf'd unless with the explicit permission
 10 of the publisher for the first half year after
 11 publication. And that was a contract that we
 12 signed.
 13 The general rule is that the
 14 author holds the copyright unless something
 15 else is being decided through a contractual
 16 agreement.
 17 Q. And, to the best of your
 18 understanding, there's no requirement that you
 19 register that copyright over a certain amount
 20 of time?
 21 A. No. No, my copyright is
 22 automatic.
 23 Q. Professor, about how many articles
 24 have you authored over your academic career?
 25 A. Well, I mean, last time I looked

Page 59

1 H. RØNNING
 2 documents that was sent to me was the standard
 3 contract between the Norwegian Publishers
 4 Association and the Norwegian Non-Fiction
 5 Writers Organization, the NFF, and that is the
 6 contract that is being used in relation to
 7 books and articles published in Norway. And
 8 that's the one that we try to apply also when
 9 it comes to our international editions of our
 10 works.
 11 Q. Are you aware of any steps that
 12 you're required to take under Norwegian
 13 copyright law to protect your copyrights?
 14 MR. ROSENTHAL: Objection.
 15 A. My works are protected through the
 16 Norwegian Copyright Act.
 17 Q. Okay. And are there any steps
 18 that you're aware that you need to follow to
 19 make sure you gain that protection or do not
 20 lose that protection?
 21 A. I am automatically protected by
 22 Norwegian Copyright Act unless there is
 23 something else that is being signed for a
 24 certain period of time. And I can give you an
 25 example. I just published an article together

Page 61

1 H. RØNNING
 2 into the registry at the University, we
 3 register every year and that was done --
 4 that's been in operation for the past 15
 5 years, I had 400 numbers in that.
 6 Q. And typically these articles are
 7 published in journals?
 8 A. They're published in journals.
 9 They are published in reports. They are
 10 published in newspapers. They're published in
 11 magazines.
 12 Q. And --
 13 A. They're published as chapters --
 14 they are published as chapters in books.
 15 Q. And where are they generally
 16 speaking published? Are they published in
 17 Norway? Are they published in other
 18 jurisdictions at the same time?
 19 A. Not at the same time. But one of
 20 the -- a few of the documents that I received
 21 from you are articles that I published in a
 22 South African journal called Critical Arts in
 23 2006. A number of them I have also published
 24 in Britain. I think I had a couple of
 25 articles published in the United States. I

1 H. RØNNING
 2 published in Brazil. I have published in
 3 Spain. I think I've published in Portugal, in
 4 Portuguese, in Spanish. I have published in
 5 Italy. I have published in France and
 6 Germany. I have published in all the Nordic
 7 countries.
 8 Q. And are you compensated for your
 9 preparation of your works?
 10 MR. ROSENTHAL: Objection.
 11 A. What do you mean, compensated?
 12 Q. Did you receive any compensation
 13 tied to your preparation of your articles and
 14 your works?
 15 MR. ROSENTHAL: Objection.
 16 A. Compensation or honorarium?
 17 Q. Well, could you let me know how --
 18 in your mind how those two concepts differ.
 19 A. Compensation is what you get for
 20 the work during preparation. Honorary is what
 21 you get after you're published.
 22 Q. Okay.
 23 A. But on a contract agreement.
 24 Q. Okay. And so taking that kind of
 25 definition and speaking to compensation, are

1 H. RØNNING
 2 connection with the publication of the
 3 articles? If you could just describe for me
 4 in general terms how you're typically, if at
 5 all, compensated, be it through honorariums or
 6 payments. Are there advances? Are there
 7 royalties? How -- if you're paid anything
 8 over and above your salary as a professor at
 9 the University of Oslo, if you're paid, if you
 10 receive monies in connection with the articles
 11 that are published, that you write.
 12 MR. ROSENTHAL: Objection.
 13 A. Well, it depends on what kind of
 14 contract is being signed in relation to the
 15 publication.
 16 Q. Okay. And can you give me just a
 17 general sense of the types of contracts you
 18 might sign. How does it differ? Give me some
 19 examples that -- of payment schemes that
 20 you've entered into in the past.
 21 A. First of all, there are certain
 22 journals that are scientific journals,
 23 scholarly journals that usually do not pay for
 24 what you publish because the costs of
 25 preparing that is part of the -- part of the

1 H. RØNNING
 2 you compensated in connection with your
 3 preparation of articles?
 4 MR. ROSENTHAL: I still object.
 5 A. I have to know what you mean by
 6 compensation. Do you mean whether I get a
 7 royalty or honorarium or do you mean whether I
 8 get paid to make the preparations for the
 9 article?
 10 Q. Well, let's take it both ways.
 11 Are you paid to make the preparations for the
 12 article?
 13 A. I'm not -- if it's not part of the
 14 work I do for the University or if I am being
 15 assigned to write a particular assignment.
 16 Typically let's say that I'm being asked by,
 17 like I recently was, to prepare for the -- to
 18 prepare for a publisher a particular --
 19 particular report on the situation on
 20 Norwegian publishing, then it was based on an
 21 agreement between me and the publisher,
 22 Norwegian Publisher Association, that I and my
 23 colleague were to receive such-and-such amount
 24 for that report.
 25 Q. Okay. And are you paid in

1 H. RØNNING
 2 obligations you have as an academic, to
 3 publish in scholarly journals.
 4 That's one form.
 5 The other form is if I write an
 6 article for a Norwegian newspaper, I'm
 7 typically being paid an honorarium for that.
 8 If I write an article as a chapter
 9 in a book I receive either part of the royalty
 10 or I receive in the form of an advance to be
 11 then account in relation to how much the books
 12 will sell. If it's a chapter in a book I get
 13 a certain percentage of the full royalty for
 14 the book. If it's a full book it's a royalty
 15 agreement with the publisher and the book. If
 16 I write an article for, let's say, an -- well,
 17 I mean, those are the main areas.
 18 Q. Okay.
 19 A. If I write for a popular magazine
 20 I would typically get an honorarium.
 21 Q. I see. And could you give me a
 22 sense if your works are mostly published in
 23 scientific journals or to what extent are they
 24 published in scientific journals in relation
 25 to other types of media, for lack of a better

1 H. RØNNING
 2 word.
 3 MR. ROSENTHAL: Objection.
 4 A. It's very difficult to say. I
 5 mean, I publish -- let's say that in last year
 6 I published about ten newspapers articles. I
 7 published two articles in magazine --
 8 popular -- more or less popular magazines or
 9 critical magazines. I published about
 10 approximately six articles in scholarly
 11 journals. I published one article as a
 12 chapter of a book.
 13 Q. Professor, you testified a moment
 14 ago that when you're published in scientific
 15 journals those scientific journals usually do
 16 not pay for what you publish because the cost
 17 of preparing that is part of the obligations
 18 you have as an academic.
 19 A. Well, that's tricky as a question
 20 and I'll tell you why. It depends on what
 21 type of journal you deal with. If you, for
 22 instance, try to publish in the American
 23 Sociological Review, you submit the article
 24 and then you also have to pay to the journal
 25 in order to have your article reviewed. And

1 H. RØNNING
 2 consequently you will not get remuneration for
 3 the publication afterwards.
 4 If I publish in, let's say, the
 5 Norwegian journal Samtiden of which I was an
 6 editor once, which is published by the second
 7 largest Norwegian publishing house, I will get
 8 an honorarium. This is not a scholarly
 9 journal as such, but it's a journal that is
 10 acknowledged as a journal which is on the
 11 Registry of Journals that will be recognized
 12 as carrying scholarly material.
 13 Q. When you publish works in
 14 scientific journals is it your hope that those
 15 journals will be received by your peers and
 16 cited by your peers?
 17 A. Isn't that part of what's
 18 happening in academic life?
 19 Q. And what do you mean it depends in
 20 part on what's happening in academic life?
 21 A. I didn't say depends on. I said
 22 isn't that what's part of the system of
 23 academic life.
 24 Q. Okay. It came through on the
 25 transcript as "it depends" so I'm glad you

1 H. RØNNING
 2 clarified that.
 3 And why is that part of the system
 4 of academic life?
 5 A. That's what we are expected to do
 6 according to our -- what's regulations in or
 7 rules and expectations in academic life all
 8 over the world. In the old days it used to be
 9 called publish or perish. Now it's called
 10 publish and perish.
 11 Q. Typically speaking, the works that
 12 are published in scientific journals, do you
 13 have any understanding of how long they
 14 typically remain in print?
 15 A. They remain in print now according
 16 to whether they are in print or whether
 17 they're also in electronic format.
 18 Q. Okay. You say they remain in
 19 print now according to whether they are in
 20 print or whether they are also in electronic
 21 format. What do you mean by that?
 22 A. Unless journals are only in a
 23 printed format, they're typically in print
 24 about two years if they're only in printed
 25 format. Generally speaking, now most

1 H. RØNNING
 2 scholarly journals also come in electronic
 3 format where the subscription is being handled
 4 as a bundle right together as a printed and an
 5 electronic format.
 6 Then there are journals that are
 7 only electronic and they are also accessible
 8 but that's also part of whether they are in
 9 the agreements between the publishers of these
 10 journals and the libraries that make use of
 11 them.
 12 These are things stated in the way
 13 that all scientific and scholarly publishers
 14 deal with this. You can enter into any Web
 15 site of the big STM and scholarly publishers
 16 to find out about this.
 17 And that also will give you the
 18 ways that you're supposed to use for
 19 submission of articles and what the rules on
 20 that are. And that's the course that will be
 21 followed.
 22 Q. Do you have any sense,
 23 Professor -- and I'm speaking now to academic
 24 books as opposed to articles and journals. Do
 25 you have any sense as to how long academic

1 H. RØNNING
 2 books typically remain in print?
 3 MR. ROSENTHAL: Objection. I
 4 think you're asking for a legal
 5 conclusion as to what the word "in
 6 print" means. The phrase "in print"
 7 means.
 8 Q. Professor, can you answer that
 9 question?
 10 A. Is that what you're asking? What
 11 "in print" means?
 12 Q. No. No, no. I'm just asking your
 13 general sense as a published author, academic
 14 books, how long they remain in print,
 15 typically.
 16 A. That's extremely difficult to
 17 answer because it depends on the sales of the
 18 books.
 19 Q. And so you don't have a sense as
 20 you sit here --
 21 A. I mean, you cannot answer that in
 22 general.
 23 Q. Okay.
 24 A. It's impossible. It's impossible.
 25 You must ask the publishers about that.

1 H. RØNNING
 2 Arts, which is a journal headed by the
 3 professor team Tomaselli of the University of
 4 KwaZulu-Natal. And that article is an
 5 introduction to that journal -- issue of that
 6 journal.
 7 MR. PETERSEN: Okay. If you could
 8 just mark this as Exhibit 2, please.
 9 (HR Exhibit 2, article entitled
 10 Intellectual property rights and the
 11 political economy of culture, marked for
 12 identification as of this date.)
 13 BY MR. PETERSEN:
 14 Q. So, Professor, you had a hand in
 15 authoring this article?
 16 A. Yes. My name appears there,
 17 doesn't it?
 18 Q. And when was this article
 19 published?
 20 A. Well, if you go down to the bottom
 21 of the page it says 2006.
 22 Q. And so that comports with your
 23 recollection as to when it was published?
 24 A. Yes, it does. I usually trust the
 25 dates on journals when they say they've been

1 H. RØNNING
 2 They'll have the figures that you need about
 3 this. I would suggest Oxford University
 4 Press. I think they will be able to help you.
 5 Q. I was just trying to get a sense
 6 of your knowledge, Professor. I'm going to
 7 mark -- I think we're up to Exhibit 2 and you
 8 should have this in the documents we sent you,
 9 an article entitled Intellectual Property
 10 Rights and the Political Economy and Culture.
 11 Professor, if you can just grab a
 12 copy of that article.
 13 A. I have it in front of me. It was
 14 written together with my colleagues at the
 15 University of KwaZulu-Natal. It came from
 16 Keyan Tomaselli and Pradip Thomas. And Ms.
 17 Thomas is a professor at an Australian
 18 university. And it was written in connection
 19 with the Conference on Copyright which took
 20 place in KwaZulu-Natal at the University of
 21 the KwaZulu-Natal in 2004. And it dealt with
 22 the political economy of copyright and it
 23 refers to the other articles and the other
 24 papers that we delivered at that time. And
 25 they were consequently published by Critical

1 H. RØNNING
 2 published. Don't you?
 3 Q. Professor, if I could turn your
 4 attention to page 11.
 5 A. Yes.
 6 Q. I'm just trying to find it myself.
 7 I'm sorry. Just bear with me.
 8 (Pause on the record.)
 9 Q. There's a portion in the second
 10 paragraph that reads: "Given the pivotal role
 11 played by old and new media in the mediation,
 12 appropriation, manufacture and dissemination
 13 of ideas and knowledge, the current attempts
 14 to monopolize and privatize creativity and
 15 innovation are bound to have a detrimental
 16 effect on diversity, and on human creativity
 17 and the quality of the global commons."
 18 Do you see that portion of the
 19 article?
 20 A. Um-hum.
 21 Q. Is that a statement with which you
 22 agree?
 23 A. Well, I mean, it's not a statement
 24 that can be taken out of its context as you do
 25 now. It has to be seen in the context of

Page 74

1 H. RØNNING
 2 what's called traditional knowledge. It is a
 3 journal that was written -- was published in
 4 Africa. In Africa there's an issue of how you
 5 deal with traditional knowledge and how is
 6 that being protected. It's a very important
 7 issue.
 8 Consequently, in (indiscernible)
 9 agreements, the traditional knowledge is
 10 currently being copyrighted in order to
 11 protect the proprietors of the traditional
 12 knowledge. And this is what this refers to.
 13 And you must, as a copyright
 14 lawyer, also know that knowledge cannot be
 15 copyrighted as such. It has to have a
 16 material form.
 17 Q. And then a little later in that
 18 paragraph you write -- or, I'm sorry -- the
 19 article states: "One can, likewise, argue
 20 that the democratization of communication
 21 hinges on the quality of communications in the
 22 commons."
 23 Do you see that?
 24 A. Yes, I do.
 25 Q. And do you agree with that

Page 76

1 H. RØNNING
 2 MR. PETERSEN: Can we just have
 3 this marked as Exhibit 3.
 4 (HR Exhibit 3, article entitled
 5 Systems of control and regulation:
 6 Copyright issues, digital divides and
 7 citizens' rights, marked for
 8 identification as of this date.)
 9 BY MR. PETERSEN:
 10 Q. Now, Professor, this is an article
 11 that you wrote as a sole author; is that
 12 correct?
 13 A. That's correct.
 14 Q. And when was this published?
 15 A. Same issue. 2006.
 16 Q. And did you write this article?
 17 A. Yes, I did.
 18 Q. Could you turn to -- if you could
 19 turn to page 23.
 20 A. As you can see on 24 I also
 21 discuss creative commons.
 22 Q. Right. Near the bottom of page 23
 23 there's a statement that reads: "In the
 24 United States, copyright has been described as
 25 the most technically perfect example of

Page 75

1 H. RØNNING
 2 statement?
 3 MR. ROSENTHAL: Objection.
 4 A. Well, that's -- as I've said, I
 5 mean, you cannot take these sentences out of
 6 their context. And you must know just as well
 7 as I do that there's something called the
 8 creative commons, which is a license that is
 9 also based on copyright. And this is a
 10 reference to creative commons. CC. And which
 11 Lawrence Lessig formed. And this is a
 12 reference to that which was discussed at great
 13 length at the conference.
 14 Q. Okay. And do you ever --
 15 A. Must -- and you must know that
 16 creative commons presupposes copyright.
 17 Q. And have you ever availed yourself
 18 of a creative commons license?
 19 A. No.
 20 Q. Professor, I also sent you one of
 21 the articles that I believe you authored and
 22 I'll give you the title. I think it's the
 23 second article.
 24 A. Systems of control.
 25 Q. That's correct.

Page 77

1 H. RØNNING
 2 'industry capture' of the legislative
 3 process."
 4 Do you see that?
 5 A. Yes, I do.
 6 Q. What did you mean by that?
 7 A. What I mean by that -- and it's
 8 also a reference to a discussion over this in
 9 the United States between various -- various
 10 views of United States copyright law according
 11 to what has been -- what has been discussed by
 12 Lawrence Lessig in his books and his articles
 13 we must understand is an attempt to try to
 14 discuss how to balance systems and regulations
 15 and copyright in relation to other rights such
 16 as the right to freedom of expression and the
 17 right to public use.
 18 And my argument in the article is
 19 that all public use should be -- to be
 20 properly acknowledged one has to have systems
 21 of the agreements between authors and
 22 publishers on the one hand and uses on the
 23 other. And that's the gist of the argument in
 24 that article. And that's why it's called
 25 Systems of control and regulation: Copyright

Page 78

1 H. RØNNING
 2 issues, digital divides and citizens' rights.
 3 Digital divides because it's being
 4 discussed within the context on both sides.
 5 Citizens' rights because citizens' rights are
 6 a few times. And those rights, you have
 7 citizens' rights but they're also those rights
 8 you as a citizen, as an author, have in
 9 relation to your works. 2006.
 10 Q. And in that same paragraph you
 11 write: "The use of the legal system for
 12 industry rent seeking is often so obvious as
 13 to be embarrassing."
 14 What did you mean by that?
 15 A. Yes. I mean that -- this is a
 16 reference to the so-called Mickey Mouse Act of
 17 the American copyright decisions.
 18 Q. And when you say Mickey Mouse Act,
 19 are you talking about the copyright extension?
 20 A. Yes. Which has been hotly debated
 21 and where I disagree with what was decided.
 22 That does not mean that I disagree with
 23 copyright as such.
 24 Q. And you say you disagree with what
 25 was decided.

Page 80

1 H. RØNNING
 2 a student in the US wanted -- that was blind
 3 wanted to read one of your articles, do you
 4 have any knowledge as to how that student
 5 could obtain a copy that he or she could
 6 actually understand?
 7 MR. ROSENTHAL: Objection.
 8 A. No, I do not know. I mean, I know
 9 what's the situation in Norway. And I know
 10 that that material for the people with
 11 impaired sight would typically be handled by
 12 the Norwegian Foundation for the Blind and
 13 they would do that under the Norwegian
 14 Copyright Act and those who are owed copyright
 15 to be paid remuneration. Typically, if a
 16 blind student wants a book to be as an audio
 17 book he or she can ask for it and then it can
 18 be recorded for him and the copyright owner
 19 will be remunerated and she will get it under
 20 the Norwegian Foundation.
 21 Q. But you have no understanding of
 22 how a US student would obtain -- would -- a US
 23 student with a print disability would obtain
 24 access to your works.
 25 A. No. Why should I?

Page 79

1 H. RØNNING
 2 A. I think that the balance then
 3 became too much in relation of industrial
 4 owners of copyright rather than the authors.
 5 Q. And when you say industrial owners
 6 of copyright, to whom are you referring?
 7 A. Well, in this connection, to the
 8 Walt Disney Corporation. And, this, of
 9 course, has to do with the relationship
 10 between Walt Disney and a creative -- there's
 11 a very famous Donald Duck creator and author
 12 and draftsman.
 13 Q. Professor, if a student with a
 14 print disability wanted to have the benefit of
 15 one of your articles, do you know how that
 16 student could obtain access to your works?
 17 A. Yes.
 18 Q. And how would he or she?
 19 A. She would, under Norwegian
 20 Copyright Act, have access to it and if there
 21 was remuneration for that use it would be paid
 22 typically to Kopinor which will then
 23 administer it to me.
 24 Q. Okay. But I'm just talking
 25 mechanically, what would a student -- say, if

Page 81

1 H. RØNNING
 2 Q. Professor, turning to your
 3 decision to be included as a named plaintiff
 4 in the HathiTrust lawsuit, what is the nature
 5 of your understanding -- what is the
 6 understanding of your -- I'm sorry. Strike
 7 that.
 8 What is your understanding of the
 9 nature of this lawsuit?
 10 MR. ROSENTHAL: Objection. You're
 11 asking for a legal conclusion?
 12 Q. No. Just what claims do you
 13 understand to be made in connection with the
 14 HathiTrust lawsuit.
 15 A. What do you mean by claims?
 16 Q. What sort of -- what activities
 17 are you complaining about in this lawsuit?
 18 A. I'm complaining about, first of
 19 all, that by digitizing my work they have
 20 violated my moral rights to my work. And
 21 these books were published in Norway, not in
 22 United States where moral rights apply.
 23 There's a very interesting court case which
 24 was decided in Copenhagen about 20 years ago
 25 regarding the American filmmaker, Pollack, who

1 H. RØNNING

2 complained about the violation of his moral
3 rights in relation to the formatting of his
4 film Tempest for Danish television. And he
5 said that was a violation of his moral rights.
6 But that this agreement on this film was being
7 made in the United States. Moral rights did
8 not apply. Consequently, moral rights for
9 European works should apply also when they're
10 being violated in the United States.

11 Q. And how do you contend my clients
12 violated your moral rights in connection with
13 their digitization of your works?

14 A. Well, I mean, if you're familiar
15 with moral rights issues in the continental
16 Copyright Act, authors' rights, you know that
17 any tampering with the original format, the
18 original way it's being presented without
19 explicit consent of the author or the
20 publisher is a violation of his or her moral
21 rights.

22 Q. So you feel, though, the mere
23 conversion of that work into a digital format
24 violates your moral rights.

25 A. Yes.

1 H. RØNNING

2 A. Um-hum.

3 Q. And is it your understanding that
4 these two works are at issue -- the libraries'
5 digitization of these two works are at issue
6 with respect to the claims you have asserted
7 in this lawsuit?

8 A. Yes.

9 Q. And the title of the first work is
10 written in Norwegian. Could you just provide
11 me with a rough translation of that title or
12 a -- rather a translation of that title.

13 A. Impossible Freedom, Henrik Ibsen
14 and Modernity.

15 MR. PETERSEN: That's Henrik
16 Ibsen, for the reporter.

17 Q. And what was the subject matter of
18 that particular work?

19 A. It is an analysis of the works of
20 the famous Norwegian playwright, Henrik Ibsen,
21 who currently is the most performed playwright
22 after Shakespeare. Author of famous works
23 such as A Doll's House, Ghosts, et cetera.

24 Q. And what type of analysis did you
25 prepare in connection with that article?

1 H. RØNNING

2 Q. Among the documents that you
3 should have in front of you is a document
4 that's called Exhibit A and what it is -- and
5 I'll represent to you it's just a copy of a
6 schedule of works that were attached to
7 Plaintiffs' First Amended Complaint in this
8 action. So if you could just pull a copy of
9 that document in front of you and we will have
10 it marked.

11 A. Yes.

12 MR. PETERSEN: I believe we're up
13 to 4.

14 (HR Exhibit 4, document headed
15 Exhibit A, marked for identification as
16 of this date.)

17 BY MR. PETERSEN:

18 Q. Professor, do you have a copy of
19 Exhibit A in front of you?

20 A. I do.

21 Q. And have you seen this document
22 before today?

23 A. No.

24 Q. If you could turn to the second
25 page, it identifies two of your works.

1 H. RØNNING

2 A. It's a social, historical, textual
3 analysis of all his dramas and his poetry in
4 the context of making social historical
5 analysis of the transformation from
6 traditional society to modernity in 19th
7 century Europe with a view of how these
8 conflicts also -- and these transitions also
9 have a bearing on what's happening in the
10 global modernities of today.

11 Q. And there's a column right to the
12 right that identifies the publisher, correct?

13 A. Yes. It's one of the three big
14 publishers in Oslo.

15 Q. It's Gyldendal, if I pronounced it
16 correctly. I probably didn't pronounce it
17 correctly.

18 A. It doesn't matter. It's close
19 enough.

20 Q. Okay. So was that the publisher
21 for that particular article?

22 A. It was a book, yes.

23 Q. And where was that -- I'm sorry.
24 You referred to it as a book, not an article.

25 A. Yes. It's a book.

Page 86

1 H. RØNNING
 2 Q. Okay.
 3 A. It's approximately a 550-page
 4 book.
 5 Q. And where was that book published?
 6 A. In Oslo.
 7 Q. Was it published in the US as
 8 well?
 9 A. No.
 10 Q. Are there any English translations
 11 of that work?
 12 A. Not so far.
 13 Q. And did you receive compensation
 14 or honorariums, any sort of remuneration in
 15 connection with that book?
 16 A. Yes. I signed a contract with
 17 Gyldendal according to the standard agreement
 18 between the Norwegian Publishers Association
 19 and the Norwegian Non-Fiction Writers
 20 Association and I received the stipulated
 21 advance on royalty.
 22 Q. I don't believe we've seen a copy
 23 of any signed agreements by you. Did you
 24 check to see if you had copies of your signed
 25 agreements with that publisher in connection

Page 88

1 H. RØNNING
 2 correct? I just want to make sure I mark the
 3 right document.
 4 A. It says at the bottom AG 0000144.
 5 MR. ROSENTHAL: It's the other
 6 document, Joe.
 7 MR. PETERSEN: I have the wrong --
 8 okay.
 9 Q. It's entitled Standard Contract
 10 For Non-Fiction Literature and it's AG -144
 11 through AG -157.
 12 A. That's correct, yes.
 13 (HR Exhibit 5, Standard Contract
 14 for Non-Fiction Literature bearing
 15 production numbers AG 0000144 through AG
 16 0000157, marked for identification as of
 17 this date.)
 18 BY MR. PETERSEN:
 19 Q. I've just marked as Exhibit 5 the
 20 copy that we have in front of us of that
 21 agreement with those Bates numbers. So this
 22 is the agreement you were referring to a
 23 moment ago as the standard contract.
 24 A. Yes.
 25 Q. And you believe it governs

Page 87

1 H. RØNNING
 2 with this lawsuit?
 3 A. I checked that I had it, but I do
 4 not have it, no. I moved house three times
 5 since 2006. In 2006 I lived in Mozambique.
 6 And then I moved back to Norway and I rented
 7 apartment 2008. And consequently we resettled
 8 in the house that we had at that time rented
 9 to a subtenant. So I moved three times since
 10 2006. There is a copy in the archives of the
 11 publisher and I didn't need to see it because
 12 I know it's been signed according to the
 13 agreement between the publisher, the standard
 14 agreement.
 15 Q. Okay. And just then to mark it,
 16 you referred to a standard agreement. Was a
 17 standard agreement one of the documents you
 18 have before you?
 19 A. Well, I mean, I was sent it by you
 20 so I suppose -- it's called the Standard
 21 Contract For Non-Fiction Literature.
 22 Q. And this is a document, if you
 23 could pull it out in front of you, that's
 24 Bates stamped AG -4048 and it should run, I
 25 believe, consecutively through -4074; is that

Page 89

1 H. RØNNING
 2 Gyldendal's publication of the first work that
 3 was identified on Schedule A?
 4 MR. ROSENTHAL: The first work,
 5 Rønning work.
 6 Q. Yes. The first Rønning work on
 7 Schedule A.
 8 A. Um-hum.
 9 Q. Is that correct?
 10 A. That's right.
 11 Q. Turning to the second work that's
 12 identified by your name, could you translate
 13 for me that particular title?
 14 A. Death sentence over a people,
 15 Imperialism and the Biafra conflict.
 16 Q. Let me just make sure I got.
 17 Death sentence over people --
 18 A. Over a people.
 19 Q. And I'm sorry. The rest of that?
 20 A. Imperialism and the Biafra
 21 conflict.
 22 Q. And is that a work that you
 23 authored when you were a student?
 24 A. It was a work that I authored when
 25 I was working on my dissertation, yes. My

Page 90

1 H. RØNNING
 2 dissertation was on the social conflicts and
 3 the rise of Nigerian novels. And in relation
 4 to that I studied and did research on the
 5 political and cultural developments in Nigeria
 6 among others. So that's in London.
 7 And this was at the time of the
 8 Nigerian civil war when the east, southeast
 9 and parts of Nigeria seceded from the
 10 Federation and from the Republic of Biafra.
 11 And this is an analysis related to that civil
 12 war. And the implications of that civil war.
 13 It was written in the middle of the civil war.
 14 And it was based mainly on secondary documents
 15 as well as interviews with people from Nigeria
 16 that had fled Nigeria.
 17 Q. And is the -- this work was
 18 published by -- I'm sorry.
 19 A. By Pax.
 20 Q. By Pax. And is Pax still in
 21 business?
 22 A. It is.
 23 Q. And what is Pax?
 24 A. It's a publishing house.
 25 Q. Is it a large publishing house?

Page 92

1 H. RØNNING
 2 2008. And that paperback edition is still for
 3 sale, yes.
 4 Q. And where is that paperback
 5 edition still for sale?
 6 A. In bookstores in Oslo. A
 7 Hungarian version of it was published in April
 8 in Budapest.
 9 Q. Was the second work we just talked
 10 about, the work Death sentence over a people,
 11 was that published in the US?
 12 A. No.
 13 Q. And was it ever translated into
 14 English?
 15 A. No.
 16 Q. The second work, was that pursuant
 17 to an agreement with Pax?
 18 A. Yes.
 19 Q. And have you looked for a copy of
 20 that agreement in connection with the document
 21 request we served upon your lawyer?
 22 A. Yes. But it's difficult enough to
 23 find documents from 2006. This was in 1969.
 24 And at that time one used the standard
 25 contract which at that time had been issued by

Page 91

1 H. RØNNING
 2 A. It's one of the medium-sized
 3 publishing houses in Norway, yes.
 4 Q. And the work was published in
 5 1969?
 6 A. That's correct.
 7 Q. Do you recall if you received any
 8 payment in connection with the publication of
 9 that work?
 10 A. Yes, I did. But I don't remember
 11 how much.
 12 Q. And are either of these works
 13 still in print?
 14 MR. ROSENTHAL: Objection.
 15 A. I must know what you mean by in
 16 print.
 17 Q. Okay. Using the definitions I
 18 think you talked about before, if I wanted to
 19 buy a new version of this on the market, if I
 20 wanted to go -- could I do so? Is the
 21 publisher still making versions of -- selling
 22 this work?
 23 MR. ROSENTHAL: Objection.
 24 A. Well, the first book, the one from
 25 2006 was published in a paperback edition in

Page 93

1 H. RØNNING
 2 the Norwegian Publishers Association but which
 3 was not in agreement with the Norwegian
 4 Non-Fixture Writers Organization because that
 5 did not exist at the time. It had not been
 6 formed yet. But there was a standard contract
 7 that had been worked out at the Norwegian
 8 Publishers Association.
 9 Q. But don't have a copy of that
 10 standard agreement?
 11 A. No. I assume if you go to the
 12 archives of the Norwegian Publishers
 13 Association you would be able to find it.
 14 MR. PETERSEN: I think we've been
 15 going for another hour or so. This
 16 might be a good point to take a
 17 five-minute break. So why don't we do
 18 that and get back.
 19 THE WITNESS: Okay. How long do
 20 you expect this to last?
 21 MR. PETERSEN: It's hard to say.
 22 It depends upon -- I would say another
 23 hour or so.
 24 THE WITNESS: All right.
 25 (Recess taken.)

1 H. RØNNING
 2 BY MR. PETERSEN:
 3 Q. Professor, before this action was
 4 instituted, do you recall, did you have an
 5 opportunity to look at the Complaint that was
 6 filed on your behalf in this action?
 7 A. What do you mean by the question?
 8 Q. Did you at any point before the
 9 action was filed -- were you given a copy of
 10 the Complaint that was filed in this action?
 11 A. No.
 12 Q. Have you -- as you sit here today
 13 have you ever read the Complaint that was
 14 filed in this action?
 15 A. I have read what my lawyer -- what
 16 the lawyers have sent to me, yes.
 17 Q. Okay. Was the Complaint one of
 18 those documents your lawyer sent to you?
 19 A. I assume that the lawyer will know
 20 that. I can't find in front of me the
 21 document. Just a moment. I read index number
 22 1. Now let me see. Objections and responses
 23 to the plaintiff -- I had signed two documents
 24 which I assume are in front of you. That's
 25 the communication I've had.

1 H. RØNNING
 2 have in front of you, you have seen -- the
 3 document entitled First Amended Complaint, you
 4 did receive that from the lawyers?
 5 A. Yes. That I received the other
 6 day.
 7 Q. Okay. You've seen it for the
 8 first time the other day.
 9 A. As far as I can recall, yes.
 10 Q. Okay. And did you review that
 11 document?
 12 A. I've been reading through it, yes.
 13 Q. You referred a moment ago to
 14 responses that you signed to interrogatories
 15 that we served in the case. I'm just --
 16 MR. PETERSEN: I'm going to mark
 17 as the next exhibit, I believe it's 6, a
 18 document entitled -- and if you could
 19 just be sure you're looking at the right
 20 one because there are two documents that
 21 are entitled a similar way. But this is
 22 a response -- objections and responses
 23 from you to defendants' first set of --
 24 I'm sorry. That's the wrong document.
 25 If you could just pull -- the

1 H. RØNNING
 2 Q. Okay. So you can't recall ever
 3 seeing a copy of the Complaint?
 4 A. Four documents.
 5 Q. I see. So you can't recall ever
 6 seeing a copy of the Complaint that was filed
 7 in this action.
 8 A. No. As -- not unless it's
 9 referred to in these documents.
 10 Q. So I think -- what are the sum
 11 total of the documents you've seen? Maybe if
 12 you could just read the titles concerning this
 13 lawsuit.
 14 A. Objections and Responses of
 15 Plaintiff Helge Rønning to Defendant's Third
 16 Set of Interrogatories and Requests For the
 17 Production of Documents. Objections and
 18 Responses of Plaintiff Helge Rønning to the
 19 Defendant's First Set of Requests For
 20 Admission. Objections and Responses to
 21 Plaintiff Helge Rønning For the
 22 Reproduction -- that's the same it seems. And
 23 then something called a First Amendment
 24 Complaint.
 25 Q. Okay. So you have seen -- you

1 H. RØNNING
 2 document I'm referring to is a document
 3 Objections and Responses to Plaintiff
 4 Helge Rønning to Defendant's First Set
 5 of Interrogatories and the Request For
 6 the Production of Documents.
 7 Do you see that document?
 8 THE WITNESS: Yes.
 9 MR. PETERSEN: Okay.
 10 THE WITNESS: Yes.
 11 MR. ROSENTHAL: If you could just
 12 have that document in front of you for
 13 the next set of questions.
 14 (HR Exhibit 6, Objections and
 15 Responses of Plaintiff Helge Rønning to
 16 Defendants' First Set of Interrogatories
 17 and Requests for the Production of
 18 Documents, marked for identification as
 19 of this date.)
 20 BY MR. PETERSEN:
 21 Q. Professor, have you seen this
 22 document before?
 23 A. Yes, I signed it.
 24 Q. And that's your signature at the
 25 end on the page entitled Verification?

1 H. RØNNING
 2 A. Yes, it is.
 3 Q. And so you verified these
 4 responses as accurate when you signed them?
 5 A. Yes.
 6 Q. Are the responses accurate as you
 7 sit here today? Is there anything here that
 8 you think is inaccurate as you sit here today?
 9 MR. ROSENTHAL: Take your time to
 10 read it if you need to.
 11 Q. Do you need a chance to look
 12 through it?
 13 (Document review.)
 14 A. Now, what's the question?
 15 Q. Do you believe these responses are
 16 accurate as you sit here today? Is there
 17 anything that you think would benefit the
 18 month or two -- the months that have passed
 19 since you verified it that you might change in
 20 your responses?
 21 A. I don't think so, no.
 22 Q. Professor, did you prepare these
 23 responses or did someone else prepare them?
 24 MR. ROSENTHAL: Objection.
 25 A. They were -- the response -- the

1 H. RØNNING
 2 right? And that's what I'm supposed to say --
 3 and that's what I say.
 4 Q. So I'll put the question to you
 5 again. Did you write these responses or were
 6 they provided to you and you confirmed their
 7 accuracy?
 8 MR. ROSENTHAL: Objection.
 9 Q. This is normally not a contentious
 10 question. Were these -- is this your typing?
 11 Did you come up with these words or did
 12 counsel send this to you for your review and
 13 approval?
 14 MR. ROSENTHAL: Objection.
 15 A. This was done in consultation.
 16 And consultation means that one discusses,
 17 right?
 18 Q. Okay. But you said earlier that
 19 you actually wrote these responses.
 20 MR. ROSENTHAL: Objection.
 21 A. I made inputs to the answers.
 22 Q. Okay. And what was the nature --
 23 A. In the consultation.
 24 DI Q. And what was the nature of your
 25 inputs?

1 H. RØNNING
 2 responses were prepared by me but I consulted
 3 with the lawyers.
 4 MR. ROSENTHAL: Don't -- please,
 5 Professor Rønning, do not discuss
 6 anything about your consultations with
 7 counsel. Other than the fact that you
 8 consulted.
 9 Q. Yeah, without divulge -- I'm not
 10 asking you to divulge any privileged
 11 communications you may have had with Mr.
 12 Rosenthal or his firm. But it's your
 13 testimony that you --
 14 A. I --
 15 Q. -- you wrote these responses
 16 yourself?
 17 A. I answered the questions which are
 18 in the -- yeah. I wrote them.
 19 Q. So this is your language.
 20 A. No, it's not my language. But I
 21 mean, my language -- what do you mean by that?
 22 Q. Meaning you said -- I'm just
 23 trying to make sense of what you said. You
 24 said you wrote these responses.
 25 A. I have consulted with the lawyers,

1 H. RØNNING
 2 MR. ROSENTHAL: Objection. I'm
 3 going to direct the witness not to
 4 answer that question.
 5 Q. If I can have you turn your
 6 attention to your response on the sixth
 7 interrogatory.
 8 A. Yes.
 9 Q. In this response you claim to have
 10 suffered damages as a result of my client's
 11 conduct; is that correct?
 12 MR. ROSENTHAL: Objection.
 13 A. As far as I can see it is stated
 14 at the bottom of the page.
 15 Q. What is stated?
 16 A. The losses.
 17 Q. Okay. And you say that the
 18 damages are unquantifiable and irreparable,
 19 correct?
 20 A. It says so here, doesn't it?
 21 Q. And then you categorize those
 22 damages; is that correct?
 23 And the first bullet point says:
 24 "Loss or potential loss of control over the
 25 reproduction and distribution of plaintiffs'

1 H. RØNNING
 2 copyrighted work."
 3 A. Yes.
 4 Q. And what do you mean by that?
 5 A. If something is being digitized
 6 and being potentially accessible on the web it
 7 does mean that I do not any longer have
 8 control of the reproduction and distribution.
 9 Q. And you say potentially accessible
 10 on the web. What do you mean by that?
 11 A. As I said before, none of these
 12 works have been digitized before because
 13 there's been no agreement between myself or my
 14 publisher for the digitization. When they're
 15 being digitized they are potentially on the
 16 web and then there's a loss of control over
 17 the reproduction and distribution of these
 18 works.
 19 Q. Professor, do you believe your
 20 works are available on the web offered by --
 21 in a service offered by my clients?
 22 A. I do believe so, yes.
 23 Q. And have you even checked to see
 24 if that's the case?
 25 A. No.

1 H. RØNNING
 2 Have you taken any steps to determine the
 3 likelihood that someone would be able to, on
 4 an unauthorized basis, access the works on the
 5 HathiTrust digital library?
 6 MR. ROSENTHAL: Objection.
 7 A. I do not think -- I do not think
 8 that's necessary because by copying them,
 9 digitizing them, they committed an illegal
 10 act.
 11 Q. Illegal under what body of law?
 12 A. Under Norwegian copyright acts and
 13 these books were published in Norway.
 14 Q. So you believe that your claims in
 15 this action are made under Norwegian copyright
 16 law; is that correct?
 17 MR. ROSENTHAL: Objection.
 18 A. No. I believe this is being also
 19 extended to the United States Copyright Act
 20 because United States Copyright Act does not
 21 give the right to digitize works that are
 22 protected by other acts, copyright acts.
 23 Q. The second bullet point on page 8
 24 reads: "Exposure of plaintiffs' copyrighted
 25 works to virtually unlimited piracy."

1 H. RØNNING
 2 Q. So as you sit here today you
 3 believe that I could go using that service and
 4 get a copy of these works?
 5 MR. ROSENTHAL: Objection.
 6 A. No. No. No. But you must
 7 realize that when something is being
 8 digitized, I mean digitized by libraries for
 9 the subsequent use by students and staff, they
 10 are available. And with the techniques,
 11 technology that now exists of cracking codes,
 12 they are potentially available. And this is
 13 common knowledge for everyone working in the
 14 area in chromatics and computer science.
 15 Q. Professor, do you have any
 16 understanding of the steps that my clients
 17 take to protect the security of the works that
 18 are included in the HathiTrust digital
 19 library?
 20 MR. ROSENTHAL: Objection.
 21 A. What do you mean by that?
 22 Q. Have you taken any steps to
 23 determine what security measures are employed
 24 to make sure -- you referred to someone
 25 cracking into the works or language of that.

1 H. RØNNING
 2 What do you mean by that?
 3 A. That's related to what I answered
 4 in the first question.
 5 Q. But you never checked to
 6 understand the security that is employed by my
 7 client to protect the HathiTrust digital
 8 library.
 9 A. I mean, as I said, I don't care
 10 whether they have security measures in place
 11 because that is not the issue here.
 12 Q. What is the issue here, Professor?
 13 A. The issue here is illegal
 14 digitization of works of art or books.
 15 Q. And you believe it's illegal
 16 irrespective of the uses to which our client
 17 put those digitized versions; is that correct?
 18 MR. ROSENTHAL: Objection.
 19 A. As long as there is no agreement,
 20 yes.
 21 Q. The third bulleted point,
 22 Professor, reads: "Loss or potential loss of
 23 revenue from sale of hard copies and digital
 24 copies of works to libraries."
 25 Do you see that?

1 H. RØNNING

2 A. Yes.

3 Q. And what do you mean by that?

4 A. I mean that a work on Ibsen, for
5 instance, who is a very famous, as I said,
6 playwright, and whose works are constantly
7 being studied everywhere, if they are
8 available in digital formats without any
9 agreements by publishers it means that there's
10 a potential loss of sale to libraries, yes.

11 Q. Okay. Now, you testified that you
12 never really have asked -- you have no
13 knowledge of what the libraries are doing with
14 the digitized versions of your works. But --
15 bear with me here. Assume for these purposes
16 that the works are not made accessible, you
17 can't see the actual works. All you can do is
18 search -- if you're searching, say, for Ibsen,
19 a scholar will see that you wrote a work on
20 Ibsen. And if that scholar actually wanted to
21 read that article they would have to then
22 obtain it in some way, either buy a copy of it
23 if it's still in print or obtain a copy from a
24 library.

25 So in that case, how could that

1 H. RØNNING

2 that it wouldn't be picked up in the raw
3 bibliographic details, you mean to tell me as
4 a scholar you don't see benefit in that?

5 MR. ROSENTHAL: Objection.

6 A. As a scholar I'm interested in
7 that everything should be done according to
8 laws and regulations.

9 Q. But to go back to my question,
10 Professor --

11 A. Not according to piracy.

12 Q. In your view, Professor, this is
13 piracy?

14 A. It's a violation of my author's
15 rights, yes.

16 Q. But, Professor, to go back to my
17 question, how could allowing a digitized copy
18 of the text of your article that doesn't
19 actually display the text of that article to
20 the student, how could that possibly impact
21 the revenues received from the sale of hard
22 copy and digital copy of works from libraries?

23 MR. ROSENTHAL: Objection.

24 Q. As you sit here today can you
25 think of any possible way that could occur?

1 H. RØNNING

2 possibly reduce the sale of hard copy books?
3 These are not situations where the work itself
4 is accessible to a scholar. It simply allows
5 the scholar to identify a particular work on a
6 particular subject.

7 MR. ROSENTHAL: Objection.

8 Q. So with that in mind how could
9 this possibly have any impact on the sale of
10 hard copies and digital copies of works to
11 libraries?

12 MR. ROSENTHAL: Objection.

13 A. First of all, why do you then have
14 to digitize if only to catalogue it?

15 Secondly, in the so-called Ibsen
16 bibliography which is available on ibsen.net
17 you can find references to all works by Ibsen
18 in the form of a catalogue. So I don't
19 understand why they had to digitize it in
20 order to make a catalogue.

21 Q. As a scholar you can't see any
22 benefits to having a search functionality that
23 actually searches the body of the work so if
24 there's something -- if you've drawn some
25 analogy to some interesting topic at the time,

1 H. RØNNING

2 A. I mean --

3 MR. ROSENTHAL: Objection.

4 A. You're hampering on the same thing
5 all the time. And I've already answered that
6 question.

7 Q. And how did you answer that
8 question?

9 A. I answered it by saying that to
10 digitize it was illegal.

11 Q. Full stop.

12 A. Full stop.

13 Q. With no understanding of the uses
14 made.

15 MR. ROSENTHAL: Objection.

16 A. As I also said, uses made should
17 be made according to agreements and
18 permissions. And I understand that this is
19 also quite ordinary, that you don't use things
20 that you don't have a permission to use.

21 Q. Have you ever heard of the concept
22 of fair use, Professor?

23 A. Yes, I have.

24 Q. And what is your understanding of
25 the concept of fair use?

Page 110

1 H. RØNNING
 2 MR. ROSENTHAL: Objection. Are
 3 you asking for a US legal analysis?
 4 MR. PETERSEN: I'm asking for his
 5 understanding. I don't --
 6 A. I mean, I don't answer that
 7 question.
 8 Q. Have you ever made fair use in
 9 your view of copyrighted materials, Professor,
 10 in your studies?
 11 MR. ROSENTHAL: Objection.
 12 A. No. Because fair use is not a
 13 concept in Norwegian copyright law.
 14 Q. So you don't recognize the concept
 15 of fair use, then; is that correct, Professor?
 16 MR. ROSENTHAL: Objection.
 17 A. I don't answer that question. I
 18 answered that fair use is not a concept in the
 19 Norwegian copyright law.
 20 Q. So do you recognize that there
 21 could be fair uses of copyrighted material?
 22 MR. ROSENTHAL: Objection.
 23 A. No.
 24 Q. You do not recognize that?
 25 A. Not according to Norwegian law.

Page 112

1 H. RØNNING
 2 also permission under open access regulations.
 3 So sometimes when you get research funding you
 4 have to put it on open access. That I will do
 5 in that context. But I mean that's also
 6 according to a decision that I myself make
 7 about how my work is going to be displayed.
 8 Q. If I could have you turn your
 9 attention back to your response to our sixth
 10 interrogatory.
 11 A. Um-hum.
 12 Q. At the end of that response
 13 there's a statement that: "Plaintiff has to
 14 date not been able to quantify any specific
 15 revenues lost as a result of defendants'
 16 infringing conduct and plaintiff is not aware
 17 of any documents in plaintiffs' possession or
 18 custody or control that could be employed to
 19 quantify any specific damages incurred as a
 20 result of defendants' infringing conduct."
 21 Do you see that?
 22 A. Yes.
 23 Q. And that remains the case?
 24 A. That remains the case, yes.
 25 MR. PETERSEN: I'm going to mark

Page 111

1 H. RØNNING
 2 Q. Professor, are any of your
 3 articles available on the Internet?
 4 A. Articles?
 5 Q. Yes.
 6 A. Yes, they are.
 7 Q. And in what circumstances would
 8 your articles be available on the Internet?
 9 A. When I've given explicit
 10 permission for them to be put on the net.
 11 Q. Okay. And what circumstances do
 12 you give --
 13 A. Like the one you referred to from
 14 Critical Arts. It was in relation to an
 15 agreement with the publishers of Critical
 16 Arts.
 17 Q. And in what circumstances would
 18 you give that permission?
 19 A. It depends on the context.
 20 Q. Okay. Why would you give that
 21 permission?
 22 A. As I said, that depends on the
 23 context. Sometimes it's of interest to
 24 scholars and it's work that I've written many
 25 years ago and I would say, Okay, and there's

Page 113

1 H. RØNNING
 2 as -- I think we're up to Exhibit 7,
 3 Professor. If you can just pull from
 4 the documents you have in front of you,
 5 the document entitled Objections and
 6 Responses of Plaintiff Helge Rønning to
 7 Defendant's Second Set of
 8 Interrogatories and Request for
 9 Production of Documents.
 10 (HR Exhibit 7, Objections and
 11 Responses of Plaintiff Helge Rønning to
 12 Defendants' Second Set of
 13 Interrogatories and Requests for the
 14 Production of Documents, marked for
 15 identification as of this date.)
 16 BY MR. PETERSEN:
 17 Q. If you would just take a moment to
 18 look at that document.
 19 A. Um-hum.
 20 Q. Professor, you verified these
 21 responses as accurate as well?
 22 A. Just hang on a minute.
 23 (Document review.)
 24 A. Yes.
 25 Q. So you verified these responses as

Page 114

1 H. RØNNING
 2 accurate as of the time you signed that
 3 document?
 4 A. Yes.
 5 Q. And do you believe it's accurate
 6 as you sit here today?
 7 A. Yes.
 8 Q. Professor, if I could just turn
 9 your attention to the response you gave to the
 10 first interrogatory.
 11 A. Um-hum.
 12 Q. You say that Schedule -- the works
 13 identified, your works identified in Schedule
 14 A, which is that document we talked about
 15 earlier today "may be considered out of print
 16 for purposes of this litigation."
 17 Do you see that?
 18 A. Yes, I do.
 19 Q. And is that the case?
 20 A. Well, I mean, as we discussed
 21 before, I'm not certain what you mean by in
 22 print and out of print.
 23 Q. Well, there's a definition here --
 24 A. Can you please --
 25 Q. It says: "The works do not

Page 116

1 H. RØNNING
 2 that according to the criteria you've
 3 identified in your response to interrogatory
 4 number 1, that you agree that Schedule A works
 5 are out of print for purposes of this
 6 litigation.
 7 MR. ROSENTHAL: Objection.
 8 Q. Are you changing that answer,
 9 professor?
 10 A. No, no. I'm trying to explain
 11 that this litigation is in relation to what is
 12 in America. And that's why the reference is
 13 to Bookfinder and Amazon. It's not the
 14 situation in Scandinavia. Okay? And as it
 15 was never printed in the United States, it's
 16 also out of print in the United States.
 17 Q. Professor, if you could turn to
 18 the second interrogatory.
 19 A. Um-hum.
 20 Q. It refers that you will conduct a
 21 reasonable search and produce documents, if
 22 any, concerning royalties generated from the
 23 works listed on Schedule A.
 24 Did you, in fact, conduct that
 25 search?

Page 115

1 H. RØNNING
 2 continue to generate royalties from the
 3 publisher. According to searches conducted at
 4 bookfinder.com and Amazon.com, unused print
 5 copies and electronic copies of the works may
 6 not be purchased at a fair price. Indeed, the
 7 works are not under contract to be brought
 8 back into print."
 9 So using that criteria is it your
 10 understanding, as you confirmed in your
 11 interrogatory responses, that those works are
 12 out of print?
 13 A. Yes. And what I refer to here is
 14 bookfinder.com and Amazon.com which do not
 15 cover Norwegian books regularly. And this is
 16 in relation to that question where you asked
 17 me about whether it was possible to buy a copy
 18 of the new version. I said it's still
 19 possible to buy it in bookstores in Norway.
 20 And if you go to the 'net bookstores in
 21 Norway, the online bookstores in Norway, you
 22 can still find copies of it. So it's a
 23 constant not according to the definition
 24 they're out of print.
 25 Q. I'm sorry. I thought you said

Page 117

1 H. RØNNING
 2 A. I called my publisher, yes.
 3 Q. And what were you told?
 4 A. That I received an advance for the
 5 hardback copy and for the paperback copy.
 6 Q. And what was the amount of that
 7 advance?
 8 A. All together approximately 46,000
 9 Norwegian kroners.
 10 Q. And what is that about in US
 11 dollars?
 12 A. Divide by six.
 13 Q. Okay. About 7,500 US dollars?
 14 A. I suppose so. 46 -- well, a
 15 little more. About 8,500, I would guess.
 16 Q. Professor, if I could turn your
 17 attention to page 8 of your responses. And in
 18 particular if I could focus your attention on
 19 the page -- the portion of that page that
 20 begins: "With respect to the effect of
 21 defendants' aforementioned uses upon the
 22 potential market for or value of the
 23 copyrighted work, plaintiff identifies the
 24 following" --
 25 A. Which page is this?

1 H. RØNNING
 2 Q. Page 8, Professor.
 3 A. Page 8. Oh, yeah. Sorry. Yes.
 4 Q. And do you see that list of bullet
 5 points?
 6 A. Yes, I do.
 7 Q. Is this language that you wrote or
 8 did your lawyers write this language?
 9 MR. ROSENTHAL: Same caution as
 10 before.
 11 A. I believe I already answered. I
 12 thought I had already answered that before.
 13 Q. I don't believe the record is at
 14 all clear on that.
 15 My question to you is did you
 16 write this language or did you accept the
 17 language that your lawyers wrote?
 18 MR. ROSENTHAL: Objection. And,
 19 again, caution the witness not to
 20 discuss any communications with counsel.
 21 THE WITNESS: Okay.
 22 Q. Can you answer that question? You
 23 don't know as you sit here -- he can't
 24 instruct you not to answer that question if
 25 you're not divulging attorney-client

1 H. RØNNING
 2 question -- I was ready to move on, Professor,
 3 but you brought it up again, and so I asked my
 4 question to you again. It's normally a very
 5 straightforward question, Professor.
 6 MR. ROSENTHAL: Objection.
 7 Q. The first bullet point says:
 8 "Loss or potential loss of revenue from sale
 9 or licensing of digital copies of plaintiffs'
 10 copyrighted works for inclusion in a digital
 11 archive for preservation purposes."
 12 Do you have any understanding as
 13 to what is meant by that?
 14 A. Yes.
 15 Q. And what is your understanding?
 16 A. What do you want to know?
 17 Q. Your understanding of what that
 18 means, Professor.
 19 A. What preservation purposes means?
 20 Q. What that sentence means.
 21 A. It means that if something is
 22 being digitalized like this without my
 23 knowledge and explicit permission to be used
 24 in a digital archive, it means that if I were
 25 to have an electronic version of my work, that

1 H. RØNNING
 2 privileged information. And my question isn't
 3 calling for attorney-client privileged
 4 information.
 5 A. I think this is privileged
 6 information.
 7 Q. So you're refusing to answer
 8 whether this is your language or your lawyer's
 9 language.
 10 A. Yes.
 11 Q. Professor, if I could draw your
 12 attention to the first bullet --
 13 A. If I were to say something about
 14 that. Language is a very complicated issue.
 15 Q. I agree.
 16 A. Isn't it?
 17 Q. Yes. So is this your language?
 18 Did you write this language? Or is this
 19 language you accepted from your counsel?
 20 MR. ROSENTHAL: Objection. Asked
 21 and answered.
 22 A. I told you I refuse to answer it
 23 and I've already answered that. Why do you
 24 harp on it?
 25 Q. That's fine. I raise that

1 H. RØNNING
 2 might mean that a loss of revenue in relation
 3 to the sale of the same book.
 4 Q. It says: "Loss of revenue from
 5 sale or licensing of digital copies of your
 6 copyrighted works for inclusion in a digital
 7 archive for preservation purposes."
 8 What do you mean by digital
 9 archive for preservation purposes?
 10 A. And I ask you what you want me to
 11 say about preservation purposes.
 12 Q. Professor, this is language you
 13 verified as accurate. I'm trying to get a
 14 sense of what you meant by this.
 15 A. May I then explain to you what
 16 preservation purposes is?
 17 Q. That was my question to you,
 18 Professor.
 19 A. Okay. Preservation purposes is
 20 two things. And it depends in what context
 21 you deal with it. Preservation purposes may
 22 mean that, for instance, the national library
 23 of Norway is allowed to make one copy of one
 24 of those books that are in the danger of being
 25 deteriorating in order to preserve them. But

1 H. RØNNING

2 they are not allowed to make multiple copies
3 of them and in relation to the way I answered
4 this here, preservation purposes means
5 something then that they're replacing one copy
6 in relation to being -- which is in danger of
7 deteriorating completely. This means a more
8 extended use of the work.

9 Q. What do you mean by this means a
10 more extended use of the work? What do you
11 mean by that?

12 A. I mean that preservation purposes
13 here, inclusion in the digital archive for
14 perseveration purposes, that is not the same
15 as making one copy of a work that is in the
16 process of deteriorating.

17 Q. And have you ever received,
18 Professor, any offers to sell or license
19 digital copies of your work for preservation
20 purposes? Has anyone said, Hey, I want to
21 store -- I don't want to use your work or
22 license anyone to use your work, but I want to
23 store a copy of it and I'll pay you for that.

24 Is that anything anyone's ever
25 said to you?

1 H. RØNNING

2 is of concern because it might mean a
3 potential loss of revenue and a potential
4 undermining of the right of authors and
5 publishers.

6 Q. Now, how -- when you say a
7 potential loss of revenue and a potential
8 undermining of the rights of authors, what do
9 you mean by that?

10 A. If something is available in a
11 digital archive at the same time as a
12 published author is preparing for a book to be
13 digitized to be put into an electronic format
14 that it is in a digital archive is in itself a
15 potential threat of the sale of that book.

16 Q. Professor, aren't you mixing
17 apples and oranges? We're not talking about
18 copying a digital archive for purposes of full
19 access review. This whole topic has been a
20 copy in a dark archive for purposes of
21 preservation.

22 MR. ROSENTHAL: Objection. That's
23 not a question, by the way.

24 Q. That was the whole nature of my
25 questions, Professor. We're talking about

1 H. RØNNING

2 MR. ROSENTHAL: Objection.

3 A. No. But I know several of my
4 colleagues have experienced it.

5 Q. Tell me about that. What
6 colleagues have --

7 A. And they are being referred to
8 their publishers.

9 Q. Tell me -- who made that inquiry
10 to your colleagues? Tell me everything you
11 know on that issue.

12 A. I know only what I told you.

13 Q. That's all you know.

14 A. About that, yes.

15 Q. You don't know the nature of that
16 overture?

17 What colleagues told you --

18 A. It is an issue that is being
19 discussed in circumstances in Norway and in
20 relation to the development of digital
21 libraries.

22 Q. And who's discussing that?

23 A. It's being discussed by authors at
24 authors' meetings. It's being discussed by
25 publishers in Norway. And it's an issue that

1 H. RØNNING

2 copies for preservation purposes. How would a
3 copy for a preservation purpose --

4 A. And I tried to explain why the
5 term preservation was used and that the two
6 senses of the word preservation. And you
7 didn't seem to understand what I said.

8 Q. Frankly, I don't, Professor. What
9 do you mean by that?

10 A. Well, that's not my problem.

11 Q. What is your understanding of a
12 preservation copy?

13 A. I told you that's a copy that a
14 library is allowed to make of a book that is
15 in the process of deteriorating.

16 Q. Under what circumstances can a
17 library make a copy of that work?

18 MR. ROSENTHAL: Objection. Are
19 you talking about in Norway?

20 MR. PETERSEN: Yeah. In Norway.

21 A. If a book is, for instance,
22 falling to pieces because it's been lent too
23 many times, then it is possible for the
24 library to make one copy of that particular
25 book to replace the one which is then being

1 H. RØNNING

2 kept in the library.

3 Q. And in Norway you can make that
4 copy irrespective of whether or not the work
5 is available, a new copy is available at a
6 fair price?

7 A. No. That's only if the book is
8 not available at a fair price.

9 Q. Okay. And in those circumstances
10 how could a preservation copy --

11 MR. ROSENTHAL: You're talking
12 over each other.

13 Q. Professor, do you have anything
14 you want to add?

15 A. I tried to tell you that there is
16 a legal repository for all works printed in
17 Norway in the national library. Some of these
18 books are in a condition that are very, very
19 fragile. The national library is, in that
20 case, allowed to make a preservation copy.
21 But they have to be out of print.

22 Q. Right.

23 A. And they are not in circulation.

24 Q. And in that circumstance, could
25 that digital copy have any impact on revenues

1 H. RØNNING

2 question that calls for a "but" response. I'm
3 asking you a question that's either yes or no.

4 MR. ROSENTHAL: Objection. You
5 don't have to answer it yes or no unless
6 you can.

7 A. I can't answer that. I'm trying
8 to explain the circumstances and I've tried to
9 explain it by referring to different forms of
10 what is preservation and what is digital
11 archiving. And I'm talking about the
12 difference between digital archiving and
13 archiving.

14 Q. And I'm --

15 A. And this is very important to be
16 aware of.

17 Q. Professor, thank you. And I'm
18 using your definition of a preservation copy
19 made in a case where a work is deteriorating
20 and is not available on the market at a fair
21 price. I'm using that as the definition. And
22 I asked you in those circumstances could the
23 digitization of that preservation copy
24 possibly have any impact on the revenues of
25 that book?

1 H. RØNNING

2 from the sale of that work?

3 MR. ROSENTHAL: Objection --

4 A. But, I mean --

5 MR. ROSENTHAL: Objection.

6 A. I think I answered this several
7 times.

8 Q. And what is your answer because I
9 don't follow.

10 A. Well, then, I think you should
11 return a while to the records of this earlier
12 conversation.

13 Q. Professor, you were talking -- I'm
14 addressing you to a copy that was made in
15 circumstances you just said for preservation
16 purposes where there's no copy available at a
17 fair price on the market. And my question's a
18 pointed one, Professor, and I'd be surprised
19 if you couldn't answer it. My question is in
20 that case would that have any impact on the
21 revenue received from the sale of the work?

22 MR. ROSENTHAL: Objection.

23 A. But --

24 Q. That's not a question that calls
25 for -- Professor, excuse me. That's not a

1 H. RØNNING

2 MR. ROSENTHAL: Objection.

3 A. Yes, because it could prevent from
4 that book being reprinted.

5 Q. And how could it prevent that book
6 from being reprinted?

7 A. Because it is then not the
8 possibility of them bringing it in print or
9 bring it into print. The demand for its issue
10 is being limited.

11 Q. You believe that the fact that a
12 library has one copy of a work that's
13 deteriorating for purposes of preservation
14 that that fact would cause a publisher to say,
15 Nah, we're not going to bring this into print.
16 That's your testimony?

17 MR. ROSENTHAL: Objection. That's
18 not his testimony.

19 A. I mean, I don't think that's what
20 I answered.

21 Q. But you answered, you said a
22 publisher may decide not to bring a work back
23 into print because of the existence of that
24 preservation copy.

25 A. Seriously, I'm not answering that

1 H. RØNNING

2 question because I've already answered it more
3 than sufficiently.

4 Q. Okay. You're refusing to answer a
5 question. I'll move on.

6 A. No. I've already answered it.

7 Q. The second bullet point in your
8 interrogatory responses says: "Loss or
9 potential loss of revenue from sale or
10 licensing of digital copies of plaintiffs'
11 copyrighted works for use purely in connection
12 with non-consumptive research."

13 Do you see that?

14 A. Um-hum.

15 Q. And what did you mean by that?

16 A. I mean what it states here.

17 Q. Okay. And what is that?

18 A. I've stated what I've stated.

19 Q. What does non-consumptive research
20 mean to you?

21 A. Non-consumptive research --

22 Q. That's your term, Professor.

23 A. What it means in this context is,
24 of course, something that may be used for
25 further -- for further sales of the work. Or

1 H. RØNNING

2 defined in this lawsuit as uses for purposes
3 of search or text mining where the end result
4 isn't a copy of the work. Would that change
5 your --

6 A. Text mining is, in my opinion, a
7 very dangerous practice which is now being
8 used. In order to actually undermine what I
9 regard as being a very important part of
10 research, namely research which means reading
11 books instead of just using the 'net to find a
12 useful phrase. Text mining in itself is a
13 very dangerous practice in my opinion. And a
14 practice that I'm very skeptical about.

15 Q. So you've never -- when you use
16 the term text mining what specifically are you
17 referring to?

18 A. You, for instance, enter into a
19 database and you enter a particular phrase and
20 you find that this is being used somewhere in
21 one book or another. Something that my
22 students do all the time and it's -- in my
23 book it's very close to plagiarism.

24 Q. So that's not something -- that's
25 not a tool that you use in your research.

1 H. RØNNING

2 commercial use of the work.

3 Q. Could you be specific? I'm not
4 sure I follow what distinction you're trying
5 to make. What sort of uses would be
6 non-consumptive in your view?

7 A. For instance, if someone were to
8 use a digital copy to distribute among his or
9 her students, that would be non-consumptive in
10 my understanding.

11 Q. And what about that use is non --

12 A. It will not be something that
13 exists on the market but it will affect the
14 marketing of that book.

15 Q. Okay. And if I were to explain to
16 you the way non-consumptive has been used in
17 this lawsuit to mean that someone doesn't
18 actually have an opportunity to review the
19 work but simply they could do text searching
20 or text mining but they don't have access, if
21 I were to give you that definition of
22 non-consumptive would that change your answer?

23 So it's not use that can actually
24 give an individual access to a work, be they
25 students or anyone, non-consumptive has been

1 H. RØNNING

2 A. Of course not.

3 Q. Now, with that definition --

4 A. I actually tell my students not to
5 do it.

6 Q. Okay. And with that definition of
7 non-consumptive research, does that change the
8 bullet point you've given, the second bullet
9 point on page 8 which reads now: "Loss or
10 potential loss of revenue from sale or
11 licensing of digital copies of plaintiffs'
12 copyrighted works for use purely in connection
13 with non-consumptive research."

14 A. I think it extends my answer,
15 actually.

16 Q. And in what way does it extend
17 your answer?

18 A. First of all, I told you what I
19 meant originally. And then I also expanded on
20 my definition of text mining.

21 Q. But you said it expands your
22 answer and I'm asking you in what way does it
23 expand your answer.

24 A. I already answered it.

25 Q. So you're refusing to answer this

Page 134

1 H. RØNNING
 2 question as well, Professor?
 3 MR. ROSENTHAL: Objection.
 4 A. I mean, I don't know what you
 5 mean what you are -- I'm confused.
 6 Q. Professor -- Professor, this is
 7 your language and I'm asking you what you
 8 meant by it and you're not answering.
 9 A. Yes. And I -- I've actually
 10 explained to you twice what I meant by it.
 11 And you just hamper on.
 12 Q. No, no, no. Obviously, you had a
 13 different definition of non-consumptive
 14 research.
 15 A. Yes. And then you proposed
 16 another definition and I expanded on that.
 17 Q. In what way did you expand upon
 18 it? You said it expanded upon my concern, and
 19 I asked you in what way.
 20 A. I said non-consumptive, the way I
 21 use it here, is the kind of non-consumptive
 22 that when, for instance, a teacher takes a
 23 part of a book which they find in a digital
 24 library and then hands it out or refers the
 25 students to that particular phrase or that

Page 136

1 H. RØNNING
 2 It's solely limited to a case where you can do
 3 text mining or text research to see how often
 4 a word appears. So I was trying to cabin my
 5 question to that circumstance, Professor.
 6 A. Well, as I said, if you then make
 7 a search for, let's say, a phrase or a
 8 sentence or something like that, and you find
 9 that phrase in a sentence on page so and so in
 10 a book, then you can take out that from the
 11 context and then put it into a context which
 12 again opens up for the work.
 13 Q. Okay. Professor, I do apologize
 14 for spending so much time on this topic. But
 15 it's clear that we're not understanding one
 16 another. Because the type of use you referred
 17 to is a snippet use where it actually -- the
 18 search engine will show you a portion of that
 19 language. So you can see a snippet.
 20 And I know you testified you don't
 21 know what uses my clients are making but I
 22 will represent to you that that functionality
 23 of snippets is not available in the site. If
 24 someone does a search on my client's Web site
 25 and that term happens to appear, so if someone

Page 135

1 H. RØNNING
 2 particular page in their teaching and then the
 3 students use that. That's non-consumptive.
 4 And then that again is part of what you call
 5 text mining. I mean, for instance, if a
 6 teacher, a professor decides that in my book
 7 on Henrik Ibsen there is a very useful phrase
 8 which then is being expanded on two pages and
 9 then makes a copy of that -- those two pages
 10 or makes a reference to those two pages for
 11 his or her students, then that's a form of
 12 non-consumptive use. And then you said you
 13 also understand it as something that has to do
 14 with text mining and then I said that's
 15 another way of understanding it and I
 16 explained why I don't use that part of
 17 mechanics, that part of techniques, and why I
 18 don't advise my students to use it.
 19 Q. Okay.
 20 A. Can it be clearer than that?
 21 Q. Well, I think I see the
 22 disconnect. The questions I was asking you to
 23 focus on was my definition of non-consumptive.
 24 So it's a use that doesn't give a student or
 25 an individual access to the work in any form.

Page 137

1 H. RØNNING
 2 does a search for Ibsen, works will come up
 3 where the term Ibsen appears and it might tell
 4 you that Ibsen appears a hundred times in that
 5 work or a thousand times. But you don't see
 6 any text or any quote. You just know that
 7 that work deals with Ibsen.
 8 That's what I'm talking about for
 9 purpose of this deposition meaning when I talk
 10 about non-consumptive research. So not
 11 research that shows you a snippet of text or
 12 shows you in any way the particular work. And
 13 I think that's why we're at a disconnect.
 14 Because we had a different definition of
 15 non-consumptive.
 16 A. Yes.
 17 Q. Okay. So my question is with that
 18 definition of non-consumptive. Does that
 19 answer still apply that you gave in your
 20 second bullet point?
 21 MR. ROSENTHAL: Looking at the
 22 second bullet point of the interrogatory
 23 response that's in front of you,
 24 Professor.
 25 A. Yeah. Yeah. I see. And I can't

Page 138

1 H. RØNNING
 2 understand that I've answered this in any
 3 other manner that I've not already answered
 4 it.
 5 Q. Okay. So you can't answer that
 6 question.
 7 MR. ROSENTHAL: Objection.
 8 A. I already have answered it.
 9 Q. Professor, respectfully, I don't
 10 believe you have. It's clear that you had a
 11 different understanding of what is meant by
 12 non-consumptive research.
 13 A. Yes. And so what?
 14 Q. And so you're telling me that the
 15 change -- when I define non-consumptive
 16 research as the research that does not provide
 17 a snippet view, does not do anything more than
 18 identify a particular word, appears in a given
 19 work, if I use that definition of
 20 non-consumptive, you believe that still
 21 non-consumptive research can result in the
 22 loss or potential loss of revenue.
 23 A. But, I mean, that's what you can
 24 use Google for. If you go to Ibsen on Google,
 25 you will then find it. But then I don't

Page 140

1 H. RØNNING
 2 copyrighted -- HathiTrust is not a search
 3 engine. Google is a search engine. And you
 4 described it as a search engine.
 5 Q. You're not aware of the search
 6 functionality provided by the HathiTrust.
 7 You're not aware that that's one of the uses
 8 made by the HathiTrust.
 9 A. But they don't need to digitize my
 10 work in order to find out. They can go to
 11 Google and find reference to my work on
 12 Google. No problem.
 13 Q. You have no problem with what
 14 Google has done in terms of the digitization
 15 of works, but your problem is with the
 16 libraries.
 17 A. I indeed do. And I've been
 18 following the lawsuit against Google in
 19 relation to this. And this is a parallel to
 20 that. And this has been protested over by
 21 European publishers and authors. And this is
 22 just a parallel.
 23 Q. But you said I have no problem
 24 with Google but it turns out you do have a
 25 problem with Google.

Page 139

1 H. RØNNING
 2 understand why they should digitize a work
 3 when everyone can just use Google to find
 4 exactly the same information.
 5 Q. But, Professor, see, again -- and
 6 I'm going to move on, Professor, because it's
 7 clear that we're disconnecting on this. And I
 8 don't want to use -- I think we've used a lot
 9 of time and I don't want to waste more time on
 10 this. But what I was trying to make clear to
 11 you and you're just not understanding, is the
 12 use my clients are making --
 13 A. Why do they have to digitize that
 14 when they can just go to Google to find Ibsen?
 15 Q. Professor, why does a search
 16 engine need to digitize copies so you can
 17 locate them? Are you familiar with search
 18 engines?
 19 A. Well, it's hard to trust a search
 20 engine.
 21 Q. You don't trust search engines.
 22 MR. ROSENTHAL: Objection.
 23 A. It's hard to trust a search
 24 engine. I thought it was something that the
 25 libraries did with digitizing works that where

Page 141

1 H. RØNNING
 2 MR. ROSENTHAL: Objection.
 3 A. I didn't say that.
 4 Q. Okay. Let's move on, Professor.
 5 Has anyone ever approached you and
 6 offered to license your works for purposes of
 7 non-consumptive research, as I've defined that
 8 term?
 9 A. No. But, I mean, I've tried to
 10 explain to you that this was an issue that was
 11 being discussed among authors and publishers
 12 in Norway.
 13 Q. Professor, I think I'm actually
 14 about to finish up. If you could just give me
 15 five minutes just to collect my notes to see
 16 if there's any additional topics I think it
 17 will make it a lot more efficient.
 18 A. Be my guest.
 19 Q. Thank you.
 20 (Recess taken.)
 21 MR. PETERSEN: Professor, I do
 22 want to thank you for your time. I have
 23 no further questions for you at this
 24 time.
 25 MR. ROSENTHAL: I have no

Page 142

1 H. RØNNING
 2 questions. Thank you very much,
 3 Professor. You're done.
 4 THE WITNESS: All right. This has
 5 been very interesting.
 6 (Time Noted: 2:27 p.m.)
 7
 8
 9
 10
 11
 12
 13
 14
 15
 16
 17
 18
 19
 20 _____
 21 HELGE RØNNING
 22 Subscribed and sworn to before me
 23 this 29th day of May, 2012.
 24
 25 _____

Page 144

1
 2 ----- I N D E X -----
 3 WITNESS EXAMINATION BY PAGE
 4 HELGE RØNNING MR. PETERSEN 4
 5
 6
 7
 8
 9 ----- INFORMATION REQUESTS -----
 10 DIRECTIONS: 100
 11 RULINGS: NONE
 12 TO BE FURNISHED: NONE
 13 REQUESTS: NONE
 14 MOTIONS: NONE
 15
 16
 17
 18
 19
 20
 21
 22
 23
 24
 25

Page 143

1
 2 C E R T I F I C A T E
 3 STATE OF NEW YORK)
 4 : ss.
 5 COUNTY OF NEW YORK)
 6 I, FRANCIS X. FREDERICK, a
 7 Notary Public within and for the State
 8 of New York, do hereby certify:
 9 That HELGE RØNNING, the witness
 10 whose deposition is hereinbefore set
 11 forth, was duly sworn by me and that
 12 such deposition is a true record of
 13 the testimony given by the witness.
 14 I further certify that I am not
 15 related to any of the parties to this
 16 action by blood or marriage, and that
 17 I am in no way interested in the
 18 outcome of this matter.
 19 IN WITNESS WHEREOF, I have
 20 hereunto set my hand this 8th day of
 21 June, 2012.
 22
 23
 24 _____
 25 FRANCIS X. FREDERICK

Page 145

1
 2 ----- EXHIBITS -----
 3 HR FOR ID.
 4 Exhibit 1
 5 Resumé of Helge Rønning..... 7
 6 Exhibit 2
 7 article entitled
 8 Intellectual property
 9 rights and the political
 10 economy of culture..... 72
 11 Exhibit 3
 12 article entitled
 13 Systems of control and regulation:
 14 Copyright issues, digital divides
 15 and citizens' rights..... 74
 16 Exhibit 4
 17 document
 18 headed Exhibit A..... 83
 19 Exhibit 5
 20 Standard Contract for
 21 Non-Fiction Literature
 22 bearing production
 23 numbers AG 0000144
 24 through AG 0000157..... 88
 25

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

----- EXHIBITS -----
HR FOR ID.
Exhibit 6
Objections and Responses
of Plaintiff Helge Rønning
to Defendants' First Set of
Interrogatories and Requests
for the Production of Documents..... 97
Exhibit 7
Objections and Responses of
Plaintiff Helge Rønning to
Defendants' Second Set of
Interrogatories and Requests
for the Production of Documents..... 113

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

NAME OF CASE: AUTHORS GUILD v. HATHITRUST
DATE OF DEPOSITION: MAY 29, 2012
NAME OF WITNESS: HELGE RØNNING

- Reason codes:
1. To clarify the record.
2. To conform to the facts.
3. To correct transcription errors.

Page _____ Line _____ Reason _____
From _____ to _____

Page _____ Line _____ Reason _____
From _____ to _____

Page _____ Line _____ Reason _____
From _____ to _____

Page _____ Line _____ Reason _____
From _____ to _____

Page _____ Line _____ Reason _____
From _____ to _____

Page _____ Line _____ Reason _____
From _____ to _____

Page _____ Line _____ Reason _____
From _____ to _____

Page _____ Line _____ Reason _____
From _____ to _____

Page _____ Line _____ Reason _____
From _____ to _____

Page _____ Line _____ Reason _____
From _____ to _____

Page _____ Line _____ Reason _____
From _____ to _____

Page _____ Line _____ Reason _____
From _____ to _____

HELGE RØNNING

A				
able (4) 71:4 93:13 104:3 112:14	106:17 adaptations (1) 31:10	111:15 agreements (19) 22:7 33:23 37:24 39:6 39:7 41:14,17 42:4 42:17 43:12 44:14 44:22 69:9 74:9 77:21 86:23,25 106:9 109:17	127:8,19 128:5,7 130:4 131:22 133:14,17,22,23,25 137:19 138:5	122:13 124:11,14 124:18,20
ABM (1) 19:2	add (2) 19:5 126:14	ahead (1) 18:18	answered (20) 51:14 99:17 105:3 109:5,9 110:18 118:11,12 119:21 119:23 122:3 127:6 129:20,21 130:2,6 133:24 138:2,3,8	archives (2) 87:10 93:12
abstraction (1) 41:12	addition (3) 9:25 15:3 47:23	al (2) 1:5,8	answering (3) 48:11 129:25 134:8	archiving (3) 128:11,12,13
academic (15) 20:22 24:6 28:12 60:7 60:24 65:2 66:18 67:18,20,23 68:4,7 69:23,25 70:13	additional (2) 9:15 141:16	allow (3) 22:7 44:8,9	answers (1) 100:21	area (4) 11:10 13:20 43:5 103:14
accept (1) 118:16	addressing (1) 127:14	allowed (12) 18:22 44:24 45:2,4,9 52:17 53:16 60:8 121:23 122:2 125:14 126:20	anthropology (1) 15:9	areas (8) 11:5,6,7,8 15:4 28:11 30:9 65:17
accepted (1) 119:19	administer (2) 34:4 79:23	Amazon (1) 116:13	anyone's (1) 122:24	argue (1) 74:19
access (32) 20:13,15,15,16 21:2,3 21:4,11,12,14,23 22:8 24:8,23,25 38:18 39:7 42:17 44:10,17,17,19 79:16,20 80:24 104:4 112:2,4 124:19 131:20,24 135:25	administered (1) 40:18	Amazon.com (2) 115:4,14	apartment (1) 87:7	argument (2) 77:18,23
accessible (5) 69:7 102:6,9 106:16 107:4	Admission (1) 95:20	Amended (2) 83:7 96:3	apologize (3) 8:24 13:23 136:13	array (1) 24:17
account (1) 65:11	advance (4) 65:10 86:21 117:4,7	Amendment (1) 95:23	appear (1) 136:25	art (1) 105:14
accuracy (1) 100:7	advances (1) 64:6	America (1) 116:12	appears (5) 72:16 136:4 137:3,4 138:18	article (37) 23:3 24:23 25:24 26:2 27:4,5 59:25 63:9 63:12 65:6,8,16 66:11,23,25 71:9,12 72:4,9,15,18 73:19 74:19 75:23 76:4,10 76:16 77:18,24 84:25 85:21,24 106:21 108:18,19 145:7,12
accurate (11) 7:11 8:11,12 14:9 98:4,6,16 113:21 114:2,5 121:13	aforementioned (1) 117:21	Americas (2) 2:12 3:12	apples (1) 124:17	articles (24) 31:9 56:6 59:7 60:23 61:6,21,25 62:13 63:3 64:3,10 66:6,7 66:10 69:19,24 71:23 75:21 77:12 79:15 80:3 111:3,4 111:8
acknowledged (4) 47:16,17 67:10 77:20	Africa (6) 28:19,21,24 57:18 74:4,4	amount (6) 35:23 36:2,7 60:19 63:23 117:6	application (1) 57:11	Arts (4) 61:22 72:2 111:14,16
act (12) 34:6 44:3 59:16,22 78:16,18 79:20 80:14 82:16 104:10 104:19,20	African (3) 15:8,9 61:22	analogy (1) 107:25	approach (1) 26:20	aside (1) 57:5
acting (1) 40:12	afternoon (3) 4:8,15,25	analysis (7) 31:13 84:19,24 85:3,5 90:11 110:3	approached (1) 141:5	asked (10) 36:19 49:11,14 63:16 106:12 115:16 119:20 120:3 128:22 134:19
action (9) 83:8 94:3,6,9,10,14 95:7 104:15 143:16	AG (8) 87:24 88:4,10,11,15 88:15 145:23,24	American (7) 48:23 53:8 54:3 55:10 66:22 78:17 81:25	appropriate (1) 55:14	asking (13) 4:24 53:4 70:4,10,12 81:11 99:10 110:3,4 128:3 133:22 134:7 135:22
activities (2) 34:21 81:16	ago (21) 9:19 15:17 19:9 24:21 32:22 37:6,9,16 46:18 50:20,20,24 50:25 51:3 56:15 57:22 66:14 81:24 88:23 96:13 111:25	Americas (2) 2:12 3:12	appropriation (1) 73:12	asks (1) 6:3
acts (7) 43:15 52:21 53:12,23 104:12,22,22	agree (4) 73:22 74:25 116:4 119:15	annual (1) 47:21	approval (1) 100:13	asserted (1)
actual (1)	agreement (30) 20:9 21:8 23:15 24:7 24:11 38:21 42:6,6 42:11,11 44:7 60:16 62:23 63:21 65:15 82:6 86:17 87:13,14 87:16,17 88:21,22 92:17,20 93:3,10 102:13 105:19	answer (32) 5:3 6:4,9 13:11 52:14 52:15 58:21 70:8,17 70:21 101:4 109:7 110:6,17 116:8 118:22,24 119:7,22	approved (1) 8:17	

84:6	41:17 46:14 48:18	34:5 38:17 40:12,16	book (38)	brought (2)
assign (3)	48:21,22,23 49:7	43:4,12,15 45:14	30:10 31:4,5,17 40:14	115:7 120:3
18:3 58:15,22	51:10,12 53:13	94:6	45:2 55:8 65:9,12	Budapest (1)
assigned (1)	77:21 79:4 82:16	believe (24)	65:14,14,15 66:12	92:8
63:15	123:23,24 124:4,8	7:12 14:12 24:20 25:4	80:16,17 85:22,24	budget (1)
assignment (1)	140:21 141:11	53:5 75:21 83:12	85:25 86:4,5,15	34:23
63:15	147:2	86:22 87:25 88:25	91:24 121:3 124:12	bullet (10)
associated (2)	author's (1)	96:17 98:15 102:19	124:15 125:14,21	101:23 104:23 118:4
36:12,24	108:14	102:22 103:3	125:25 126:7	119:12 120:7 130:7
Association (10)	automatic (1)	104:14,18 105:15	128:25 129:4,5	133:8,8 137:20,22
36:17 37:8 46:2 59:4	60:22	114:5 118:11,13	131:14 132:21,23	bulleted (1)
63:22 86:18,20 93:2	automatically (1)	129:11 138:10,20	134:23 135:6	105:21
93:8,13	59:21	benefit (3)	136:10	bundle (1)
associations (2)	available (16)	79:14 98:17 108:4	Bookfinder (1)	69:4
38:23 40:13	18:13 26:5 102:20	benefits (1)	116:13	business (2)
assume (8)	103:10,12 106:8	107:22	bookfinder.com (2)	45:9 90:21
8:16 51:17 53:7,21	107:16 111:3,8	Bergen (1)	115:4,14	businesses (1)
93:11 94:19,24	124:10 126:5,5,8	28:17	books (22)	38:10
106:15	127:16 128:20	best (3)	20:24 24:18 51:13	butcher (1)
assuming (1)	136:23	20:5 33:22 60:17	53:24 55:6,7 59:7	45:23
22:2	availed (1)	better (1)	61:14 65:11 69:24	butchering (1)
Asylum (1)	75:17	65:25	70:2,14,18 77:12	46:4
37:5	Avenue (3)	Biafra (3)	81:21 104:13	buy (5)
attached (1)	2:12 3:6,12	89:15,20 90:10	105:14 107:2	18:25 91:19 106:22
83:6	aware (10)	bibliographic (8)	115:15 121:24	115:17,19
attempt (1)	42:15 49:12 50:16	20:6,7 25:13,16,16	126:18 132:11	
77:13	51:13 59:11,18	26:3,4 108:3	bookstores (4)	C
attempts (1)	112:16 128:16	bibliography (3)	92:6 115:19,20,21	C (3)
73:13	140:5,7	27:10,12 107:16	bottom (4)	3:2 143:2,2
attention (7)	a.m (1)	BIBSYS (1)	72:20 76:22 88:4	cabin (1)
73:4 101:6 112:9	2:6	20:2	101:14	136:4
114:9 117:17,18		big (6)	bound (1)	call (2)
119:12	B	20:22 24:4 29:12	73:15	53:13 135:4
Attorneys (2)	back (10)	35:11 69:15 85:13	box (1)	called (15)
3:5,11	29:10 49:10 56:4 87:6	bio (15)	7:13	4:2 14:22 19:2 20:2
attorney-client (2)	93:18 108:9,16	7:10,16 8:6,8 9:16,20	BPN (1)	53:14 61:22 68:9,9
118:25 119:3	112:9 115:8 129:22	10:10,15 11:2 29:18	21:5	74:2 75:7 77:24
audio (1)	background (1)	29:21 30:20 31:13	Brandeis (3)	83:4 87:20 95:23
80:16	7:9	31:25 56:4	15:10,14,20	117:2
Australian (1)	balance (2)	biography (3)	Brazil (1)	calling (1)
71:17	77:14 79:2	7:19,22 10:17	62:2	119:3
author (13)	based (6)	bit (2)	break (2)	calls (2)
52:18,19 53:17 56:12	38:3 56:17 57:19	14:15 57:12	54:14 93:17	127:24 128:2
58:10 60:14 70:13	63:20 75:9 90:14	blind (3)	briefly (4)	capture (1)
76:11 78:8 79:11	basis (4)	80:2,12,16	4:22 10:8 13:2,6	77:2
82:19 84:22 124:12	38:3 43:24 52:20	blood (1)	bring (3)	card (8)
authored (5)	104:4	143:16	129:9,15,22	18:12 19:14,15,21
56:5 60:24 75:21	Bates (2)	board (15)	bringing (1)	20:16,17 27:25 28:3
89:23,24	87:24 88:21	10:12 11:14 32:20	129:8	cards (1)
authoring (1)	bear (2)	33:3 34:16,18,18,19	Britain (1)	19:24
72:15	73:7 106:15	35:3 36:6,9,21 37:5	61:24	care (1)
Authority (1)	bearing (3)	47:2,10	broadcasters (1)	105:9
12:12	85:9 88:14 145:22	boards (4)	12:11	career (1)
authors (27)	begins (1)	10:3 35:9,11,13	broadcasting (6)	60:24
1:4 11:10 30:7 32:10	117:20	body (2)	10:13 11:8,14 12:4,9	carrying (1)
32:13 38:23 40:12	behalf (9)	104:11 107:23	12:10	67:12

case (18) 4:17 5:18,25 14:22,23 53:11 81:23 96:15 102:24 106:25 112:23,24 114:19 126:20 127:20 128:19 136:2 147:2	36:9,15,21,22 37:10 37:14 chairs (1) 47:5 chance (1) 98:11 change (6) 14:5 98:19 131:22 132:4 133:7 138:15	classroom (1) 45:6 clause (1) 42:25 clear (7) 5:19 41:21 118:14 136:15 138:10 139:7,10 clearer (1) 135:20 client (2) 105:7,16 clients (7) 51:21 52:9 82:11 102:21 103:16 136:21 139:12 client's (3) 54:5 101:10 136:24 close (2) 85:18 132:23 codes (2) 103:11 147:5 colleague (2) 60:2 63:23 colleagues (7) 30:11 31:18 71:14 123:4,6,10,17 collect (2) 34:5 141:15 collecting (2) 32:16,17 collection (3) 26:7,9 34:22 collections (2) 19:9 35:23 collective (1) 42:10 collects (1) 41:13 college (1) 13:9 colleges (2) 40:21 42:9 column (1) 85:11 come (7) 10:14 32:11 36:12,13 69:2 100:11 137:2 comes (1) 59:9 commercial (3) 35:15 38:7 131:2 committed (1) 104:9 Committee (1) 36:19	committees (1) 10:2 common (1) 103:13 commons (7) 73:17 74:22 75:8,10 75:16,18 76:21 communicate (1) 50:9 communication (5) 6:21 51:7,9 74:20 94:25 communications (6) 50:11 51:2,19 74:21 99:11 118:20 companies (3) 35:9 45:14 56:22 company (2) 34:12 45:12 comparative (2) 9:2 14:13 comparison (1) 31:23 Compendium (1) 45:15 compensated (4) 62:8,11 63:2 64:5 compensation (13) 35:2,6,7,10,12,20,22 62:12,16,19,25 63:6 86:13 complained (1) 82:2 complaining (2) 81:17,18 Complaint (9) 83:7 94:5,10,13,17 95:3,6,24 96:3 completely (1) 122:7 complicated (1) 119:14 component (4) 22:3,10 30:20 44:20 comports (1) 72:22 computer (1) 103:14 concept (5) 109:21,25 110:13,14 110:18 concepts (1) 62:18 concern (3) 38:17 124:2 134:18 concerned (1)	52:3 concerning (8) 5:12,13 25:13 48:10 48:14 49:8 95:12 116:22 concerns (1) 51:25 conclusion (2) 70:5 81:11 condition (1) 126:18 conduct (5) 101:11 112:16,20 116:20,24 conducted (1) 115:3 conference (3) 29:12 71:19 75:13 confess (1) 41:25 confirm (1) 7:10 confirmed (3) 14:9 100:6 115:10 conflict (3) 30:17 89:15,21 conflicts (2) 85:8 90:2 conform (1) 147:6 confused (1) 134:5 Congress (2) 27:13,17 connection (19) 13:25 21:5 35:3 41:14 51:18 63:2 64:2,10 71:18 79:7 81:13 82:12 84:25 86:15 86:25 91:8 92:20 130:11 133:12 consecutively (1) 87:25 consent (1) 82:19 consequently (7) 15:7 43:8 67:2 71:25 74:8 82:8 87:7 considered (1) 114:15 consists (1) 39:2 constant (1) 115:23 constantly (1) 106:6
--	---	--	--	--

consultation (3) 100:15,16,23	115:22 120:9 121:5 122:2,19 125:2	52:24 56:7,13 75:25 76:12,13 85:12 88:2	73:14,16	121:21
consultations (1) 99:6	130:10 133:11 139:16	88:12 89:9 91:6 101:11,19,22	creator (1) 79:11	deals (2) 37:24 137:7
consulted (3) 99:2,8,25	copy (54) 7:10 26:24 40:23	104:16 105:17 110:15 147:6	criteria (2) 115:9 116:2	dealt (1) 71:21
contact (2) 50:4,14	44:24 45:2,6,9 71:12 80:5 83:5,8	correctly (3) 7:12 85:16,17	critical (5) 61:22 66:9 71:25 111:14,15	Death (3) 89:14,17 92:10
contacted (2) 49:8 51:10	83:18 86:22 87:10 88:20 92:19 93:9	cost (2) 20:12 66:16	CSR (1) 1:24	debate (1) 60:3
contend (1) 82:11	94:9 95:3,6 103:4 106:22,23 107:2	costs (1) 64:24	cultural (1) 90:5	debated (1) 78:20
content (1) 39:8	108:17,22,22 115:17 117:5,5	council (11) 11:21,23 38:25 40:20 41:3 42:8,8 57:9,23 57:24 58:5	culture (7) 12:2,8 34:4 43:8 71:10 72:11 145:10	decide (1) 129:22
contentious (1) 100:9	121:23 122:5,15,23 124:20 125:3,12,13	counsels (1) 11:9	current (1) 73:13	decided (5) 12:3 60:15 78:21,25 81:24
context (12) 73:24,25 75:6 78:4 85:4 111:19,23 112:5 121:20 130:23 136:11,11	125:17,24 126:4,5 126:10,20,25 127:14,16 128:18 128:23 129:12,24 131:8 132:4 135:9	counsel (8) 4:16 5:2 7:17 39:20 99:7 100:12 118:20 119:19	currently (10) 6:16 15:24 16:4 28:12 28:13 30:9 37:3 38:6 74:10 84:21	decides (1) 135:6
continental (5) 52:20 53:9,10,23 82:15	copying (2) 104:8 124:18	counterparties (1) 39:6	custody (1) 112:18	decision (2) 81:3 112:6
continue (2) 12:7 115:2	copyright (70) 23:24 27:2 29:25 30:4	counterparts (2) 34:25 44:23	D	decisions (1) 78:17
contract (14) 59:3,6 60:11 62:23 64:14 86:16 87:21 88:9,13,23 92:25 93:6 115:7 145:20	30:6,7,13 32:14 34:6 37:20 43:2,4 43:23 44:3,23 45:19 49:2 51:25 52:10,11 52:17,20,23 53:6,9 53:10,11,12,23 54:2 55:9,10,20 58:16,23 59:13,16,22 60:8,14 60:19,21 71:19,22 74:13 75:9,16 76:6 76:24 77:10,15,25 78:17,19,23 79:4,6 79:20 80:14,14,18 82:16 104:12,15,19 104:20,22 110:13 110:19 145:14	counterparty (2) 44:8,9	D (3) 41:7 42:2 144:2	defendants (10) 1:9 3:11 96:23 97:16 112:15,20 113:12 117:21 146:7,13
contracts (2) 30:12 64:17	60:19,21 71:19,22 74:13 75:9,16 76:6 76:24 77:10,15,25 78:17,19,23 79:4,6 79:20 80:14,14,18 82:16 104:12,15,19 104:20,22 110:13 110:19 145:14	countries (6) 28:24 29:10 40:3 42:13,14 62:7	daily (1) 34:21	Defendant's (4) 95:15,19 97:4 113:7
contractual (1) 60:15	60:19,21 71:19,22 74:13 75:9,16 76:6 76:24 77:10,15,25 78:17,19,23 79:4,6 79:20 80:14,14,18 82:16 104:12,15,19 104:20,22 110:13 110:19 145:14	COUNTRY (1) 143:5	damages (4) 101:10,18,22 112:19	define (1) 138:15
control (8) 75:24 76:5 77:25 101:24 102:8,16 112:18 145:13	60:19,21 71:19,22 74:13 75:9,16 76:6 76:24 77:10,15,25 78:17,19,23 79:4,6 79:20 80:14,14,18 82:16 104:12,15,19 104:20,22 110:13 110:19 145:14	couple (2) 9:19 61:24	danger (2) 121:24 122:6	defined (2) 132:2 141:7
conversation (2) 55:12 127:12	60:19,21 71:19,22 74:13 75:9,16 76:6 76:24 77:10,15,25 78:17,19,23 79:4,6 79:20 80:14,14,18 82:16 104:12,15,19 104:20,22 110:13 110:19 145:14	course (11) 16:5 17:3,7,15,18 46:11 55:16 69:20 79:9 130:24 133:2	dangerous (2) 132:7,13	definition (15) 62:25 114:23 115:23 128:18,21 131:21 133:3,6,20 134:13 134:16 135:23 137:14,18 138:19
conversations (2) 49:22,23	60:19,21 71:19,22 74:13 75:9,16 76:6 76:24 77:10,15,25 78:17,19,23 79:4,6 79:20 80:14,14,18 82:16 104:12,15,19 104:20,22 110:13 110:19 145:14	courses (5) 15:25 16:3,8,22,24	Danish (1) 82:4	definitions (1) 91:17
conversion (1) 82:23	60:19,21 71:19,22 74:13 75:9,16 76:6 76:24 77:10,15,25 78:17,19,23 79:4,6 79:20 80:14,14,18 82:16 104:12,15,19 104:20,22 110:13 110:19 145:14	court (6) 1:2 5:5,6 6:12 39:20 81:23	dark (1) 124:20	degree (11) 8:20 9:6,13 13:9,21 13:22 14:2,12,16,23 43:21
conveyed (1) 8:10	60:19,21 71:19,22 74:13 75:9,16 76:6 76:24 77:10,15,25 78:17,19,23 79:4,6 79:20 80:14,14,18 82:16 104:12,15,19 104:20,22 110:13 110:19 145:14	courts (1) 38:9	database (2) 44:18 132:19	degrees (2) 9:15 15:13
cooperated (2) 48:25 49:2	60:19,21 71:19,22 74:13 75:9,16 76:6 76:24 77:10,15,25 78:17,19,23 79:4,6 79:20 80:14,14,18 82:16 104:12,15,19 104:20,22 110:13 110:19 145:14	cover (1) 115:15	date (10) 8:3 24:24 72:12 76:8 83:16 88:17 97:19 112:14 113:15 147:3	delivered (1) 71:24
Copenhagen (1) 81:24	60:19,21 71:19,22 74:13 75:9,16 76:6 76:24 77:10,15,25 78:17,19,23 79:4,6 79:20 80:14,14,18 82:16 104:12,15,19 104:20,22 110:13 110:19 145:14	covered (2) 42:23,24	days (1) 68:8	demand (1) 129:9
copied (3) 38:5 40:23 49:12	60:19,21 71:19,22 74:13 75:9,16 76:6 76:24 77:10,15,25 78:17,19,23 79:4,6 79:20 80:14,14,18 82:16 104:12,15,19 104:20,22 110:13 110:19 145:14	cracking (2) 103:11,25	deadline (1) 57:11	democratic (1) 28:22
copies (16) 86:24 105:23,24 107:10,10 115:5,5	60:19,21 71:19,22 74:13 75:9,16 76:6 76:24 77:10,15,25 78:17,19,23 79:4,6 79:20 80:14,14,18 82:16 104:12,15,19 104:20,22 110:13 110:19 145:14	creative (6) 75:8,10,16,18 76:21 79:10	deal (4) 66:21 69:14 74:5	democratization (1) 74:20
	60:19,21 71:19,22 74:13 75:9,16 76:6 76:24 77:10,15,25 78:17,19,23 79:4,6 79:20 80:14,14,18 82:16 104:12,15,19 104:20,22 110:13 110:19 145:14	creativity (2)		department (6) 6:20 8:15 16:13,14,17

26:21	107:10 108:22	76:21 77:14 99:5	7:14,17 59:2 61:20	editors (1)
depends (10)	120:9,10,24 121:5,6	118:20	71:8 83:2 87:17	43:17
64:13 66:20 67:19,21	121:8 122:13,19	discussed (8)	90:14 92:23 94:18	education (5)
67:25 70:17 93:22	123:20 124:11,14	75:12 77:11 78:4	94:23 95:4,9,11,17	39:2 40:21 41:3 42:9
111:19,22 121:20	124:18 126:25	114:20 123:19,23	96:20 97:6,18	58:3
deposition (10)	128:10,12 130:10	123:24 141:11	112:17 113:4,9,14	educational (4)
1:13 2:9 4:18,23	131:8 133:11	discusses (1)	116:21 146:9,15	38:8,11 39:4 40:25
55:13,16 137:9	134:23 145:14	100:16	doing (6)	effect (2)
143:10,12 147:3	digitalized (4)	discussing (1)	4:21 12:24 25:21 29:7	73:16 117:20
describe (2)	18:20,21,23 120:22	123:22	29:9 106:13	efficient (1)
35:18 64:3	digitally (1)	discussion (1)	dollars (2)	141:17
described (2)	26:5	77:8	117:11,13	either (6)
76:24 140:4	digitization (10)	discussions (2)	Doll's (1)	26:2,4 65:9 91:12
describing (1)	50:23 52:5,17 53:18	48:13 55:18	84:23	106:22 128:3
49:22	82:13 84:5 102:14	Disney (2)	Donald (1)	Election (1)
detail (3)	105:14 128:23	79:8,10	79:11	36:19
7:22 10:22 11:4	140:14	display (1)	Dr (1)	elections (1)
details (1)	digitize (9)	108:19	4:10	36:20
108:3	23:23 104:21 107:14	displayed (1)	draftsman (1)	electronic (21)
deteriorating (6)	107:19 109:10	112:7	79:12	17:24 18:23 20:23,23
121:25 122:7,16	139:2,13,16 140:9	dissemination (1)	dramas (1)	21:12,21 22:6,11,13
125:15 128:19	digitized (39)	73:12	85:3	24:9,17,18 27:24
129:13	19:10,12,14,19,22,23	dissertation (4)	draw (1)	68:17,20 69:2,5,7
determine (2)	20:6,8,8,17 21:21	14:4 15:5 89:25 90:2	119:11	115:5 120:25
103:23 104:2	23:5,10,12,18,21	dissolved (4)	drawing (1)	124:13
detrimental (1)	24:2 25:5,10,14	11:22,24,24,25	47:10	embarrassing (1)
73:15	26:10 27:2,4 28:4	distinction (1)	drawn (1)	78:13
development (3)	49:13,16 50:6,17	131:4	107:24	Embassy (1)
11:11 29:15 123:20	51:14,20 102:5,12	distribute (2)	Duck (1)	29:13
developments (1)	102:15 103:8,8	17:19 131:8	79:11	employed (9)
90:5	105:17 106:14	distributes (1)	duly (2)	6:16,18,19,23 7:6,7
devised (1)	108:17 124:13	41:4	4:3 143:11	103:23 105:6
19:2	digitizing (4)	distribution (3)	duties (2)	112:18
DI (1)	53:21 81:19 104:9	101:25 102:8,17	16:13 34:15	employers (1)
100:24	139:25	DISTRICT (2)		35:14
differ (2)	direct (1)	1:2,3	E	ended (1)
62:18 64:18	101:3	diversity (1)	E (7)	8:23
difference (7)	DIRECTIONS (1)	73:16	3:2,2 4:2,2 143:2,2	Endowment (1)
39:25 40:7 41:8,9,13	144:10	Divide (1)	144:2	58:7
41:24 128:12	directly (1)	117:12	earlier (3)	engine (7)
differences (1)	24:11	divides (4)	100:18 114:15 127:11	136:18 139:16,20,24
53:8	Director (1)	76:6 78:2,3 145:14	east (1)	140:3,3,4
different (6)	37:4	divulge (2)	90:8	engines (2)
5:15 23:9 128:9	directors (2)	99:9,10	echo (1)	139:18,21
134:13 137:14	39:3,3	divulging (1)	18:9	English (3)
138:11	disability (2)	118:25	economic (1)	15:2 86:10 92:14
differs (1)	79:14 80:23	doctorate (1)	29:16	enjoy (1)
41:22	disagree (3)	9:9	economy (4)	55:19
difficult (4)	78:21,22,24	document (27)	71:10,22 72:11	entail (1)
12:20 66:4 70:16	disconnect (2)	8:7 14:8 83:3,9,14,21	145:10	31:16
92:22	135:22 137:13	87:22 88:3,6 92:20	edition (3)	enter (5)
digital (35)	disconnecting (1)	94:21 96:3,11,18,24	91:25 92:2,5	24:6 43:12 69:14
22:5 23:14 27:23	139:7	97:2,2,7,12,22	editions (1)	132:18,19
52:12 76:6 78:2,3	discover (1)	98:13 113:5,18,23	59:9	entered (1)
82:23 103:18 104:5	27:4	114:3,14 145:17	editor (1)	64:20
105:7,23 106:8	discuss (4)	documents (25)	67:6	enters (5)

40:8,19 41:13 42:4 42:5	145:16,18,19 146:4 146:10	extension (1) 78:19	7:4	28:23
entitled (11) 71:9 72:9 76:4 88:9 96:3,18,21 97:25 113:5 145:7,12	EXHIBITS (2) 145:2 146:2	extent (2) 49:21 65:23	fictional (1) 56:12	follow (3) 59:18 127:9 131:4
entity (2) 33:23 34:2	exist (3) 9:13 22:11 93:5	extremely (1) 70:16	field (2) 29:9 30:16	followed (1) 69:21
equivalent (2) 9:9,11	existence (1) 129:23	e-mail (2) 51:5,12	fields (4) 29:20,25 30:22 31:13	following (2) 117:24 140:18
errors (1) 147:6	exists (2) 103:11 131:13	e-mailed (1) 7:17	figure (1) 21:19	follows (1) 4:5
ESQ (2) 3:8,14	expand (2) 133:23 134:17	F	figures (1) 71:2	forfatter (1) 45:24
essential (1) 30:13	expanded (4) 133:19 134:16,18 135:8	F (1) 143:2	filed (5) 94:6,9,10,14 95:6	forgive (1) 32:2
et (5) 1:5,8 25:19 35:15 84:23	expands (1) 133:21	fact (8) 4:21 8:21 9:5 10:16 99:7 116:24 129:11 129:14	film (6) 17:5,5,16 31:10 82:4 82:6	form (15) 13:10 14:19 22:11,13 22:16 36:23 45:6 53:19 65:4,5,10 74:16 107:18 135:11,25
Ethiopia (1) 28:25	expect (1) 93:20	facts (1) 147:6	filmmaker (1) 81:25	formal (1) 14:20
Europe (4) 31:6 53:25 55:9 85:7	expectations (1) 68:7	faculty (2) 21:24 22:8	final (1) 14:23	format (18) 21:13 22:5 23:14 24:10 25:10 26:11 27:23,24 31:21 68:17,21,23,25 69:3 69:5 82:17,23 124:13
European (8) 30:11 53:9,10,12 54:2 55:9 82:9 140:21	expected (1) 68:5	flaglitterær (1) 45:24	find (21) 18:2 25:25 26:8 27:5 40:22 69:16 73:6 92:23 93:13 94:20 107:17 115:22 132:11,20 134:23 136:8 138:25 139:3 139:14 140:10,11	formats (1) 106:8
exactly (2) 19:18 139:4	experience (1) 58:15	fair (13) 46:6 109:22,25 110:8 110:12,15,18,21 115:6 126:6,8 127:17 128:20	finish (2) 12:19 141:14	formatting (1) 82:3
exam (1) 14:24	experienced (1) 123:4	fall (1) 56:9	firm (1) 99:12	formed (3) 46:17 75:11 93:6
EXAMINATION (2) 4:6 144:3	explain (11) 14:15 22:24 24:3 40:4 116:10 121:15 125:4 128:8,9 131:15 141:10	falling (1) 125:22	first (30) 7:6,7 27:6 29:8 42:20 42:20 60:10 64:21 81:18 83:7 84:9 89:2,4,6 91:24 95:19,23 96:3,8,23 97:4,16 101:23 105:4 107:13 114:10 119:12 120:7 133:18 146:7	forms (1) 128:9
examined (1) 4:4	explained (2) 134:10 135:16	familiar (4) 48:17 53:8 82:14 139:17	fled (1) 90:16	forth (1) 143:11
example (3) 44:25 59:25 76:25	explicit (6) 52:18 53:17 60:9 82:19 111:9 120:23	famous (4) 79:11 84:20,22 106:5	focus (6) 13:17,19,24 28:12 117:18 135:23	found (2) 17:22 50:22
examples (1) 64:19	explicitly (1) 53:20	far (3) 86:12 96:9 101:13	Focusing (1)	Foundation (3) 57:21 80:12,20
exams (1) 14:20	explore (1) 7:21	Federation (2) 49:4 90:10		four (3) 50:20,25 95:4
exclusive (1) 58:18	exploring (1) 10:22	Federico (1) 17:16		fragile (1) 126:19
excuse (1) 127:25	Exposure (1) 104:24	fee (4) 21:23 24:14 41:2 45:20		France (1) 62:5
executive (2) 37:3 47:8	expound (1) 39:20	feel (2) 5:13 82:22		Francis (4) 1:24 2:14 143:6,25
executives (1) 34:21	expression (3) 16:6 60:4 77:16	fees (1) 41:15		FRANKFURT (1) 3:4
exemplify (1) 40:20	extend (1) 133:16	fell (1) 12:2		Frankly (1) 125:8
exhibit (25) 7:24,25 71:7 72:8,9 76:3,4 83:4,14,15 83:19 88:13,19 96:17 97:14 113:2 113:10 145:4,6,11	extended (5) 42:25 43:23 104:19 122:8,10	Fellini (2) 17:5,16		Frederick (4) 1:24 2:14 143:6,25
	extends (1) 133:14	fellow (1)		

5:14 14:19 freedom (4) 16:6 60:3 77:16 84:13 friend (1) 60:2 front (15) 6:11 7:16 24:22 71:13 83:3,9,19 87:23 88:20 94:20,24 96:2 97:12 113:4 137:23 full (12) 6:20,25 7:22 10:17 45:3,3 57:4 65:13 65:14 109:11,12 124:18 functionality (3) 107:22 136:22 140:6 fund (4) 56:22 57:16,20 58:3 fundamental (1) 41:24 fundamentally (1) 41:22 funded (1) 57:25 funding (2) 57:2 112:3 funds (2) 56:20,23 FURNISHED (1) 144:12 further (7) 7:22 10:22 11:4 130:25,25 141:23 143:14	115:2 generated (2) 41:16 116:22 Germany (1) 62:6 getting (2) 25:22 42:2 Ghosts (1) 84:23 gist (1) 77:23 give (21) 4:22 6:4,10 16:23 21:2 37:18 40:6 59:24 64:16,18 65:21 69:17 75:22 104:21 111:12,18 111:20 131:21,24 135:24 141:14 given (9) 4:20,20 42:16 73:10 94:9 111:9 133:8 138:18 143:13 gives (2) 43:2 44:6 giving (1) 58:17 glad (1) 67:25 global (2) 73:17 85:10 go (17) 10:18 18:11,18 27:16 27:24,25 54:24 72:20 91:20 93:11 103:3 108:9,16 115:20 138:24 139:14 140:10 goal (1) 5:16 goes (1) 52:19 going (18) 4:24 7:5 12:3 13:22 14:14 15:18 45:22 46:5 49:19 54:12 71:6 93:15 96:16 101:3 112:7,25 129:15 139:6 GOLDMAN (1) 3:8 good (6) 4:8,15 25:22 54:13 55:23 93:16 Google (11) 138:24,24 139:3,14	140:3,11,12,14,18 140:24,25 government (3) 29:14 33:16 58:6 governs (1) 88:25 grab (1) 71:11 grant (1) 57:18 grants (4) 44:7 57:7,10,16 great (8) 4:13 6:15 7:5 39:25 46:9,9,15 75:12 ground (1) 4:22 guess (4) 21:18 25:21 43:25 117:15 guest (1) 141:18 Guild (8) 1:4 48:19,21,22 49:7 51:10,12 147:2 Gyldendal (2) 85:15 86:17 Gyldendal's (1) 89:2	100:1 101:1 102:1 103:1 104:1 105:1 106:1 107:1 108:1 109:1 110:1 111:1 112:1 113:1 114:1 115:1 116:1 117:1 118:1 119:1 120:1 121:1 122:1 123:1 124:1 125:1 126:1 127:1 128:1 129:1 130:1 131:1 132:1 133:1 134:1 135:1 136:1 137:1 138:1 139:1 140:1 141:1 142:1 habit (1) 12:23 half (2) 51:3 60:10 hamper (1) 134:11 hampering (1) 109:4 hand (3) 72:14 77:22 143:20 handed (1) 57:13 handled (2) 69:3 80:11 hands (1) 134:24 hang (1) 113:22 happened (3) 28:18,20,22 happening (3) 67:18,20 85:9 happens (2) 24:5 136:25 hard (7) 93:21 105:23 107:2 107:10 108:21 139:19,23 hardback (1) 117:5 harp (1) 119:24 Harvard (1) 27:25 HathiTrust (14) 1:8 4:17 49:8 52:12 54:8 81:4,14 103:18 104:5 105:7 140:2,6 140:8 147:2 HathiTrust's (1) 54:5	HB (1) 1:7 head (2) 5:8 25:7 headed (3) 72:2 83:14 145:18 hear (1) 39:20 heard (4) 18:9 45:21 48:3 109:21 held (6) 2:10 9:25 10:8,9,25 46:22 Helge (18) 1:13 2:10 7:25 95:15 95:18,21 97:4,15 113:6,11 142:20 143:9 144:4 145:5 146:6,12 147:4,24 help (2) 21:19 71:4 Henrik (4) 84:13,15,20 135:7 hereinbefore (1) 143:10 hereunto (1) 143:20 Hey (1) 122:20 high (1) 43:21 higher (5) 39:2,4 40:21 41:3 42:9 hinges (1) 74:21 historical (2) 85:2,4 history (1) 15:12 hold (3) 46:19 47:18,23 holders (1) 43:4 holding (1) 20:2 holdings (4) 17:23 19:25 26:14,21 holds (1) 60:14 honestly (1) 5:17 honorarium (5) 62:16 63:7 65:7,20 67:8
G		H		
G (2) 4:2,2 gain (1) 59:19 gained (2) 28:21,23 gather (1) 17:19 gears (1) 54:11 general (15) 10:21,23 11:2 41:12 42:6 47:21,24 48:5 51:7 56:10 60:13 64:4,17 70:13,22 generally (6) 9:21 56:17,23,25 61:15 68:25 generate (1)		H (140) 4:1,2 5:1 6:1 7:1 8:1 9:1 10:1 11:1 12:1 13:1 14:1 15:1 16:1 17:1 18:1 19:1 20:1 21:1 22:1 23:1 24:1 25:1 26:1 27:1 28:1 29:1 30:1 31:1 32:1 33:1 34:1 35:1 36:1 37:1 38:1 39:1 40:1 41:1 42:1 43:1 44:1 45:1 46:1 47:1 48:1 49:1 50:1 51:1 52:1 53:1 54:1 55:1 56:1 57:1 58:1 59:1 60:1 61:1 62:1 63:1 64:1 65:1 66:1 67:1 68:1 69:1 70:1 71:1 72:1 73:1 74:1 75:1 76:1 77:1 78:1 79:1 80:1 81:1 82:1 83:1 84:1 85:1 86:1 87:1 88:1 89:1 90:1 91:1 92:1 93:1 94:1 95:1 96:1 97:1 98:1 99:1		

67:8 honorariums (2) 64:5 86:14 Honorary (1) 62:20 hope (1) 67:14 hoping (1) 10:24 hotly (1) 78:20 hour (3) 54:12 93:15,23 house (6) 67:7 84:23 87:4,8 90:24,25 houses (1) 91:3 HR (10) 7:25 8:6 72:9 76:4 83:14 88:13 97:14 113:10 145:3 146:3 human (1) 73:16 Humanities (1) 58:7 hundred (1) 137:4 Hungarian (1) 92:7 hurry (1) 57:12	illegal (5) 104:9,11 105:13,15 109:10 imagine (2) 10:20 16:21 impact (5) 107:9 108:20 126:25 127:20 128:24 impaired (1) 80:11 Imperialism (2) 89:15,20 implications (1) 90:12 important (3) 74:6 128:15 132:9 impossible (3) 70:24,24 84:13 improper (1) 53:6 inaccurate (1) 98:8 include (1) 44:19 included (3) 52:11 81:3 103:18 includes (1) 53:18 including (5) 28:14 38:8,9,10,10 inclusion (3) 120:10 121:6 122:13 incomplete (4) 9:20,23,24 10:7 increases (1) 36:11 incurred (1) 112:19 index (2) 1:7 94:21 indicated (1) 9:19 indicates (1) 8:19 indiscernible (2) 28:17 74:8 individual (6) 42:5,11 45:14 48:4 131:24 135:25 individuals (1) 33:14 industrial (2) 79:3,5 Industries (1) 45:15 industry (3)	35:15 77:2 78:12 infor (1) 20:6 inform (1) 42:22 information (15) 8:10,14 20:7 25:13,16 25:17,20,22 26:3,5 119:2,4,6 139:4 144:9 informed (1) 50:5 infringing (2) 112:16,20 innovation (1) 73:15 inputs (2) 100:21,25 inquiry (1) 123:9 instance (16) 10:11 38:24 40:10,24 42:7 43:9,16 45:5 66:22 106:5 121:22 125:21 131:7 132:18 134:22 135:5 Institute (2) 28:17 57:19 instituted (1) 94:4 institution (2) 28:15 57:25 institutions (5) 20:3 38:5,11,14 39:4 instruct (1) 118:24 instructions (1) 5:19 instructs (1) 5:3 instrumentality (1) 33:15 Intellectual (3) 71:9 72:10 145:8 interest (2) 34:7 111:23 interested (2) 108:6 143:17 interesting (5) 23:6 55:12 81:23 107:25 142:5 internal (1) 45:11 international (7) 17:4,10,11,14,24 49:4	59:9 Internet (2) 111:3,8 interrogatories (8) 95:16 96:14 97:5,16 113:8,13 146:8,14 interrogatory (8) 101:7 112:10 114:10 115:11 116:3,18 130:8 137:22 interrupt (2) 49:19,20 interviews (1) 90:15 introduction (1) 72:5 involved (2) 28:13 49:23 irreparable (1) 101:18 irrespective (2) 105:16 126:4 issue (17) 25:18 42:18 72:5 74:4 74:7 76:15 84:4,5 105:11,12,13 119:14 123:11,18 123:25 129:9 141:10 issued (1) 92:25 issues (13) 5:18 12:11 27:9 29:16 31:20 34:23,24 49:2 55:15 76:6 78:2 82:15 145:14 Italian (2) 17:5,16 Italy (1) 62:5	66:21,24 67:5,9,9 67:10 72:2,5,6 74:3 journalism (5) 11:7 17:4,10,12,14 Journalist (1) 37:7 journalists (6) 30:16,18 43:9,11,13 43:16 journals (29) 17:25 18:23 20:23 24:6,9,18 27:9 47:17 61:7,8 64:22 64:22,23 65:3,23,24 66:11,15,15 67:11 67:14,15 68:12,22 69:2,6,10,24 72:25 June (1) 143:21 jurisdictions (1) 61:18
I				K
Ibsen (15) 84:13,16,20 106:4,18 106:20 107:15,17 135:7 137:2,3,4,7 138:24 139:14 ibsen.net (1) 107:16 ID (2) 145:3 146:3 ideas (1) 73:13 identification (7) 8:2 72:12 76:8 83:15 88:16 97:18 113:15 identified (6) 31:13 89:3,12 114:13 114:13 116:3 identifies (3) 83:25 85:12 117:23 identify (4) 9:21 26:19 107:5 138:18				kept (1) 126:2 Keyan (1) 71:16 Kilpatrick (2) 2:11 3:10 kind (5) 11:6 31:20 62:24 64:13 134:21 kinds (3) 10:3 32:11 38:11 KLEIN (1) 3:4 know (30) 12:19 20:21 22:4 39:14 44:12 48:7 62:17 63:5 74:14 75:6,15 79:15 80:8 80:8,9 82:16 87:12 91:15 94:19 118:23 120:16 123:3,11,12 123:13,15 134:4 136:20,21 137:6 knowledge (13) 20:5 49:16 71:6 73:13 74:2,5,9,12,14 80:4 103:13 106:13 120:23 Kopinor (39) 32:3,6,8,9 33:15 34:8 34:16,20,21 35:24 36:3,14,19,22 37:18 37:23 38:6,16,22,24
				J
				JEREMY (1) 3:8 Jersey (1) 2:17 job (2) 1:25 25:22 Joe (2) 4:16 88:6 join (1) 46:16 JOSEPH (1) 3:14 journal (14) 23:3 25:18 60:6 61:22

39:5 40:12,18,19 41:3,10,13 42:5,7 42:16 43:15 44:5,7 44:15,21,23 45:16 49:5 79:22	99:25 118:8,17 lawyer's (1) 119:8 lecturer (1) 7:2 legal (8) 26:25 49:24 55:15 70:4 78:11 81:11 110:3 126:16 legislation (1) 54:3 legislative (1) 77:2 length (1) 75:13 lens (1) 52:23 lent (1) 125:22 Lessig (2) 75:11 77:12 let's (10) 23:4 37:15 55:24 63:10,16 65:16 66:5 67:4 136:7 141:4 level (1) 41:11 liberation (1) 28:20 libraries (22) 4:17 19:9,25 20:10,24 20:25 21:23 23:22 27:22 51:21 52:4 69:10 84:4 103:8 105:24 106:10,13 107:11 108:22 123:21 139:25 140:16 library (46) 17:23 18:7,9,10,12,15 18:17,19 19:19 20:19 21:6,22 22:3 22:6,10 23:11,12,16 23:18 24:8 25:20 26:12,14,20 27:7,13 27:16,18,19,20,25 28:9 52:12 103:19 104:5 105:8 106:24 121:22 125:14,17 125:24 126:2,17,19 129:12 134:24 license (10) 34:22 37:20 38:21 42:25 58:18 75:8,18 122:18,22 141:6 licensed (1)	39:8 licenses (6) 12:11 37:19 38:6,16 40:8,10 licensing (6) 32:15 43:24 120:9 121:5 130:10 133:11 life (5) 67:18,20,23 68:4,7 likelihood (1) 104:3 likewise (1) 74:19 limited (10) 7:18 8:12 10:5 39:11 39:12 58:13,17,24 129:10 136:2 Line (11) 147:7,8,10,11,13,14 147:16,17,19,20,22 list (1) 118:4 listed (2) 10:4 116:23 literary (1) 31:10 literature (10) 9:2 14:13 15:2,12 30:21 31:8 87:21 88:10,14 145:21 literatures (1) 14:25 litigation (3) 114:16 116:6,11 little (3) 12:20 74:17 117:15 lived (1) 87:5 LLP (1) 2:11 locate (1) 139:17 London (2) 15:9 90:6 long (11) 6:22 15:17 37:6,16 56:15,15 68:13 69:25 70:14 93:19 105:19 longer (5) 9:13 11:15 16:15 19:16 102:7 look (7) 8:6 14:8 37:16 54:5 94:5 98:11 113:18	looked (3) 54:6 60:25 92:19 looking (6) 10:21 27:8 41:11 55:8 96:19 137:21 lose (1) 59:20 loss (18) 101:24,24 102:16 105:22,22 106:10 120:8,8 121:2,4 124:3,7 130:8,9 133:9,10 138:22,22 losses (1) 101:16 lost (1) 112:15 lot (3) 16:22 139:8 141:17	128:20 131:13 marketing (1) 131:14 marriage (1) 143:16 Massachusetts (1) 15:11 material (9) 17:22 29:9 32:14 38:2 40:11 67:12 74:16 80:10 110:21 materials (8) 17:18,19 18:3,15,19 37:21 41:15 110:9 matter (3) 84:17 85:18 143:18 matters (1) 49:24 mean (84) 6:8 10:18 11:5,11 13:14,19 14:8 20:16 21:17 22:24,24 23:2 23:7,8 24:3 25:15 25:15 29:5 33:19 44:13 50:3,12 53:7 58:25 60:25 62:11 63:5,6,7 65:17 66:5 67:19 68:21 70:21 73:23 75:5 77:6,7 78:14,15,22 80:8 81:15 82:14 87:19 91:15 94:7 99:21,21 102:4,7,10 103:8,21 105:2,9 106:3,4 108:3 109:2 110:6 112:5 114:20,21 121:2,8,22 122:9,11 122:12 124:2,9 125:9 127:4 129:19 130:15,16,20 131:17 134:4,5 135:5 138:23 141:9 meaning (2) 99:22 137:9 means (18) 19:24 27:19 30:6 70:6 70:7,11 100:16 106:9 120:18,19,20 120:21,24 122:4,7,9 130:23 132:10 meant (8) 14:20 30:4 120:13 121:14 133:19 134:8,10 138:11 measures (2) 103:23 105:10
L			M	
L (1) 4:2 lack (1) 65:25 language (19) 15:2 46:4 99:19,20,21 103:25 118:7,8,16 118:17 119:8,9,14 119:17,18,19 121:12 134:7 136:19 languages (1) 14:25 large (1) 90:25 largest (1) 67:7 law (19) 23:24 38:9 43:23 51:25 52:17,23 53:6 53:9,10,11 55:9,10 59:13 77:10 104:11 104:16 110:13,19 110:25 Lawrence (2) 75:11 77:12 laws (2) 43:2 108:8 lawsuit (13) 48:10 49:9 51:16 81:4 81:9,14,17 84:7 87:2 95:13 131:17 132:2 140:18 lawyer (9) 5:24,24 55:21 60:3 74:14 92:21 94:15 94:18,19 lawyers (7) 49:23 94:16 96:4 99:3			Madison (1) 3:6 magazine (3) 40:15 65:19 66:7 magazines (3) 61:11 66:8,9 Magistergrad (3) 9:2,8 13:24 main (2) 11:12 65:17 major (1) 47:25 maker (2) 17:5,16 Makerere (1) 28:16 making (5) 85:4 91:21 122:15 136:21 139:12 Malawi (1) 28:25 manner (1) 138:3 manufacture (1) 73:12 mark (8) 7:10,24 71:7 72:8 87:15 88:2 96:16 112:25 marked (11) 8:2,6 72:11 76:3,7 83:10,15 88:16,19 97:18 113:14 market (5) 91:19 117:22 127:17	

mechanically (1) 79:25	6:5 113:22	multiple (1) 122:2	2:17 3:7,7,13,13 5:6	60:4 61:17 80:9
mechanics (1) 135:17	minutes (3) 54:19 55:25 141:15	multi-party (1) 28:19	48:25 57:11 73:11	81:21 87:6 91:3
media (11) 6:21 12:12 29:25 30:5 30:6,21 31:5,7 43:16 65:25 73:11	mispronounce (1) 13:23	music (1) 40:15	91:19 115:18 126:5 143:3,5,8	104:13 115:19,21 115:21 121:23
mediation (1) 73:11	missing (1) 39:13		news (1) 31:13	123:19,25 125:19 125:20 126:3,17 141:12
Medium (1) 31:4	misunderstanding (1) 22:12	<hr/> N <hr/>	newscasts (1) 31:23	Norwegian (76) 8:25 10:12,12 11:13 12:12 14:25 19:16 19:23,25 20:13 23:3 23:24 24:19 26:25 31:22,24 32:10 33:16 34:4,6,25 36:16 37:4,7,25 42:14,25 43:9,23 44:3 45:15,25 46:14 51:24 52:16,23 53:6 54:2 57:9,16,23,24 58:2,2,5,6 59:3,4,12 59:16,22 60:6 63:20 63:22 65:6 67:5,7 79:19 80:12,13,20 84:10,20 86:18,19 93:2,3,7,12 104:12 104:15 110:13,19 110:25 115:15 117:9
medium-sized (1) 91:2	mixing (1) 124:16	N (5) 3:2 4:2,2,2 144:2	newspaper (4) 30:18 40:14 45:10 65:6	12:12 14:25 19:16 19:23,25 20:13 23:3 23:24 24:19 26:25 31:22,24 32:10 33:16 34:4,6,25 36:16 37:4,7,25 42:14,25 43:9,23 44:3 45:15,25 46:14 51:24 52:16,23 53:6 54:2 57:9,16,23,24 58:2,2,5,6 59:3,4,12 59:16,22 60:6 63:20 63:22 65:6 67:5,7 79:19 80:12,13,20 84:10,20 86:18,19 93:2,3,7,12 104:12 104:15 110:13,19 110:25 115:15 117:9
meeting (1) 47:22	modern (2) 20:19 27:22	Nah (1) 129:15	newspapers (2) 61:10 66:6	117:9
meetings (3) 47:18,24 123:24	modernities (1) 85:10	name (5) 4:16 72:16 89:12 147:2,4	NFF (8) 46:5,10,16,20,23 47:12,18 59:5	Notary (3) 2:16 4:4 143:7
member (6) 11:16 41:4 46:10 47:2 47:12 49:6	modernity (2) 84:14 85:6	named (7) 29:20 32:2 45:22 48:4 48:18 51:16 81:3	Nigeria (4) 90:5,9,15,16	note (1) 51:4
members (10) 33:24 34:19,20 35:9 35:11 36:6 38:2,17 47:24 49:6	moment (13) 6:10 19:8 29:20 37:9 46:21 49:19,20 57:22 66:13 88:23 94:21 96:13 113:17	national (6) 19:23 27:9,12 121:22 126:17,19	Nigerian (3) 14:4 90:3,8	Noted (1) 142:6
memberships (1) 47:11	moments (2) 9:19 24:21	nature (11) 23:9 29:2,5 35:5 44:5 81:4,9 100:22,24 123:15 124:24	nods (1) 5:7	notes (1) 141:15
mentioned (1) 37:9	money (2) 41:4 44:15	Near (1) 76:22	non (1) 131:11	Notice (1) 2:14
mere (1) 82:22	monies (1) 64:10	necessary (1) 104:8	non-consumptive (2...) 130:12,19,21 131:6,9 131:16,22,25 133:7 133:13 134:13,20 134:21 135:3,12,23 137:10,15,18 138:12,15,20,21 141:7	novels (2) 14:4 90:3
Merit (1) 2:16	monopolize (1) 73:14	Ned (1) 5:23	non-fiction (11) 36:16 37:10 46:2 56:10 57:17 59:4 86:19 87:21 88:10 88:14 145:21	number (9) 9:20 15:4 24:5 47:16 56:5,6 61:23 94:21 116:4
met (1) 5:24	month (1) 98:18	need (11) 5:8 10:18 13:13 41:25 59:18 71:2 87:11 98:10,11 139:16 140:9	Non-Fixture (1) 93:4	numbers (4) 61:5 88:15,21 145:23
Mickey (2) 78:16,18	months (1) 98:18	negotiate (2) 38:25 43:4	non-title (1) 38:3	
middle (1) 90:13	moral (13) 51:25 52:21 53:14 81:20,22 82:2,5,7,8 82:12,15,20,24	negotiated (1) 45:13	Nordic (5) 29:13 43:2 57:18,21 62:6	<hr/> O <hr/>
mid-day (1) 57:13	MOTIONS (1) 144:14	negotiates (4) 37:23,23 38:16,24	normally (2) 100:9 120:4	O (1) 4:2
million (2) 20:13 24:19	Mouse (2) 78:16,18	negotiations (3) 34:24 38:12 40:20	Norsk (1) 45:23	object (4) 6:7 13:10 22:15 63:4
mind (3) 10:15 62:18 107:8	move (4) 120:2 130:5 139:6 141:4	neither (1) 15:13	Norway (45) 9:12 12:4,9 14:16 18:25 19:3 20:3,10 27:10 30:11 32:13 34:5 35:10,12 38:5 38:8 39:2,4 40:2,11 40:14,22 43:11 48:2 53:12 58:4 59:7	Objection (65) 18:16 21:16 25:2 33:13,17,25 37:22 39:10 42:19 44:11
mine (1) 60:2	moved (3) 87:4,6,9	net (3) 111:10 115:20 132:11		
mining (9) 131:20 132:3,6,12,16 133:20 135:5,14 136:3	movement (1) 28:22	neutral (1) 36:25		
Minister (5) 12:2,8 34:4 43:7 58:2	movements (1) 28:21	never (6) 25:9 52:3 105:5 106:12 116:15 132:15		
Ministry (1) 29:14	Mozambican (2) 29:14,15	new (21) 1:3,14,14 2:13,13,17		
minute (2)	Mozambique (5) 16:19 28:15,24 29:11 87:5			

50:8 51:22 52:6,13 52:25 58:20 59:14 62:10,15 64:12 66:3 70:3 75:3 80:7 81:10 91:14,23 98:24 100:8,14,20 101:2,12 103:5,20 104:6,17 105:18 107:7,12 108:5,23 109:3,15 110:2,11 110:16,22 116:7 118:18 119:20 120:6 123:2 124:22 125:18 127:3,5,22 128:4 129:2,17 134:3 138:7 139:22 141:2	23:17,25 25:11,12 25:21 26:13,23 27:3 27:11 28:3,10 29:18 32:5,8 33:21 34:10 34:14 39:12,16,23 41:6 43:18,25 44:4 44:14 45:17 46:3 47:3 51:15 54:15,18 55:4,23,24 56:16 59:17 62:22,24 63:25 64:16 65:18 67:24 68:18 70:23 72:7 75:14 79:24 85:20 86:2 87:15 88:8 91:17 93:19 94:17 95:2,25 96:7 96:10 97:9 100:18 100:22 101:17 106:11 111:11,20 111:25 116:14 117:13 118:21 121:19 126:9 130:4 130:17 131:15 133:6 135:19 136:13 137:17 138:5 141:4	21:2,4 66:25 74:10 107:20 121:25 132:8 140:10 ordinary (2) 25:20 109:19 organization (25) 32:2,9,21,24 33:4,12 33:20 34:3,19 35:8 36:16 37:4,11,14 39:22 43:21 45:22 46:5 47:7,9 48:6,18 48:23 59:5 93:4 organizations (12) 32:10 33:20 35:12 36:25 37:20 38:13 38:22 40:13 41:5 43:3,6 47:6 organize (1) 32:12 organized (5) 14:16,18 29:13 43:10 45:12 Oriental (1) 15:8 original (2) 82:17,18 originally (2) 53:19 133:19 Oslo (14) 6:20,24 8:20 18:20 20:12 24:8,13,13,16 56:21 64:9 85:14 86:6 92:6 outcome (1) 143:18 outside (2) 36:18 55:13 oversaw (1) 34:20 overseeing (1) 47:8 overture (1) 123:16 owed (1) 80:14 owner (1) 80:18 owners (2) 79:4,5 ownership (1) 34:7 owns (2) 34:9 58:9 Oxford (1) 71:3	P	132:19 134:25 135:2 137:12 138:18 particularly (1) 30:8 parties (4) 37:19,24 40:9 143:15 parts (1) 90:9 pass (1) 14:21 passed (1) 98:18 pause (2) 6:3 73:8 Pax (5) 90:19,20,20,23 92:17 pay (9) 18:25 20:25 21:23 44:15 45:20 64:23 66:16,24 122:23 payment (2) 64:19 91:8 payments (1) 64:6 pays (2) 24:13,16 pdf'd (1) 60:9 Pearson (3) 24:4,12,13 peers (2) 67:15,16 people (6) 80:10 89:14,17,18 90:15 92:10 percent (3) 38:6 43:10 57:5 percentage (1) 65:13 perfect (1) 76:25 perfectly (1) 26:25 performed (3) 35:8,21 84:21 period (15) 11:17 15:19 16:19 33:2 35:24 36:8 37:13 50:7,9,10,12 58:12,13,24 59:24 perish (2) 68:9,10 permission (12) 42:16 44:5,7 52:18 53:17 60:9 109:20
---	--	--	----------	--

111:10,18,21 112:2 120:23	112:17 120:9 130:10 133:11	107:2,9 108:20 128:24	price (6) 36:11 115:6 126:6,8 127:17 128:21	56:4 57:4 58:21 60:23 64:8 66:13 69:23 70:8 71:6,11 71:17 72:3,14 73:3 75:20 76:10 79:13 81:2 83:18 94:3 97:21 98:22 99:5 102:19 103:15 105:12,22 108:10 108:12,16 109:22 110:9,15 111:2 113:3,20 114:8 116:9,17 117:16 118:2 119:11 120:2 120:5,18 121:12,18 122:18 124:16,25 125:8 126:13 127:13,18,25 128:17 130:22 134:2,6,6 135:6 136:5,13 137:24 138:9 139:5,6,15 141:4,13,21 142:3
permissions (1) 109:18	Planning (1) 29:14	potential (13) 101:24 105:22 106:10 117:22 120:8 124:3 124:3,7,7,15 130:9 133:10 138:22	principle (1) 47:10	professors (1) 18:6
permitted (1) 53:20	played (1) 73:11	potentially (5) 23:8 102:6,9,15 103:12	Principles (1) 16:7	project (3) 28:14 29:3 52:5
perseveration (1) 122:14	playwright (3) 84:20,21 106:6	power (2) 28:21,23	print (30) 68:14,15,16,19,20,23 70:2,6,6,11,14 79:14 80:23 91:13 91:16 106:23 114:15,22,22 115:4 115:8,12,24 116:5 116:16 126:21 129:8,9,15,23	prolonged (1) 16:19
person (2) 36:22 37:2	please (8) 5:13 7:23 12:7 20:18 22:24 72:8 99:4 114:24	practice (3) 132:7,13,14	printed (6) 7:11 68:23,24 69:4 116:15 126:16	prominent (1) 24:5
Petersen (33) 3:14 4:7,16 6:2,14 7:23 8:4 22:18 54:20 55:11,22 56:3 72:7,13 76:2,9 83:12,17 84:15 88:7 88:18 93:14,21 94:2 96:16 97:9,20 110:4 112:25 113:16 125:20 141:21 144:4	plus (4) 24:18 29:13 43:6 47:7	Practices (1) 16:6	prior (1) 24:20	pronounce (3) 32:3,5 85:16
philosophy (1) 15:11	poetry (1) 85:3	Pradip (1) 71:16	private (8) 12:10 33:11 34:11,12 35:9 38:10 45:9 56:22	pronounced (1) 85:15
photocopies (1) 38:7	point (13) 13:8 55:18 93:16 94:8 101:23 104:23 105:21 120:7 130:7 133:8,9 137:20,22	prefer (1) 53:13	privately-owned (1) 33:12	pronunciation (1) 45:23
phrase (7) 70:6 132:12,19 134:25 135:7 136:7 136:9	pointed (1) 127:18	preparation (4) 62:9,13,20 63:3	privatize (1) 73:14	properly (1) 77:20
physical (2) 27:19,20	points (1) 118:5	preparations (2) 63:8,11	privileged (5) 50:2 99:10 119:2,3,5	property (4) 28:8 71:9 72:10 145:8
picked (1) 108:2	policies (3) 11:11 47:7,10	prepare (7) 8:13,14 63:17,18 84:25 98:22,23	probably (2) 51:3 85:16	proposed (1) 134:15
piece (1) 21:20	policy (2) 34:23 47:6	prepared (2) 8:15 99:2	problem (6) 125:10 140:12,13,15 140:23,25	propriators (2) 43:17 74:11
pieces (1) 125:22	political (6) 29:16 71:10,22 72:11 90:5 145:9	preparing (4) 17:17 64:25 66:17 124:12	procedures (1) 21:13	protect (4) 59:13 74:11 103:17 105:7
piracy (3) 104:25 108:11,13	Pollack (1) 81:25	presented (1) 82:18	process (3) 77:3 122:16 125:15	protected (4) 59:15,21 74:6 104:22
pivotal (1) 73:10	popular (3) 65:19 66:8,8	preservation (25) 120:11,19 121:7,9,11 121:16,19,21 122:4 122:12,19 124:21 125:2,3,5,6,12 126:10,20 127:15 128:10,18,23 129:13,24	produce (1) 116:21	protection (2) 59:19,20
place (7) 27:6 50:23 51:2,8 54:13 71:20 105:10	portion (4) 73:9,18 117:19 136:18	presented (1) 82:18	produced (1) 31:22	protested (1) 140:20
plagiarism (1) 132:23	Portugal (1) 62:3	preserve (1) 121:25	production (9) 88:15 95:17 97:6,17 113:9,14 145:22 146:9,15	provide (4) 21:23 42:17 84:10
plain (1) 56:5	Portuguese (1) 62:4	Press (1) 71:4	professor (101) 4:8,9,12,15 5:22 6:15 6:20,23,25 8:5 12:17 13:11 15:24 19:6 22:14,19 25:4 39:17 41:6 45:21 49:21 52:7,24 53:5 54:4,16,24 55:11,22	
plaintiff (15) 51:16 81:3 94:23 95:15,18,21 97:3,15 112:13,16 113:6,11 117:23 146:6,12	position (1) 57:4	presumed (1) 52:10		
plaintiffs (10) 1:6 3:5 5:25 83:7 101:25 104:24	positions (9) 9:25 10:7,9,14,23,25 11:6 46:19,23	presupposes (1) 75:16		
	possession (1) 112:17	presupposition (1) 43:20		
	possibility (1) 129:8	prevent (2) 129:3,5		
	possible (4) 108:25 115:17,19 125:23	previously (1) 37:6		
	possibly (4)			

138:16 provided (3) 7:20 100:6 140:6 providing (1) 38:17 public (9) 2:16 4:4 10:12 11:14 12:10 47:25 77:17 77:19 143:7 publication (7) 10:5 60:11 64:2,15 67:3 89:2 91:8 publish (12) 30:25 56:16 58:18 64:24 65:3 66:5,16 66:22 67:4,13 68:9 68:10 published (59) 25:19 31:2,9,17 47:15 53:20,24 55:7,8 56:6 59:7,25 61:7,8 61:9,10,10,13,14,16 61:16,17,21,23,25 62:2,2,3,4,5,6,21 64:11 65:22,24 66:6 66:7,9,11,14 67:6 68:12 70:13 71:25 72:19,23 73:2 74:3 76:14 81:21 86:5,7 90:18 91:4,25 92:7 92:11 104:13 124:12 publisher (27) 20:9 24:4,12 25:18 36:23 58:12,18,23 60:6,7,10 63:18,21 63:22 65:15 82:20 85:12,20 86:25 87:11,13 91:21 102:14 115:3 117:2 129:14,22 publishers (31) 20:22 21:9 23:15,20 23:25 30:8 32:11,13 38:23 40:13 41:18 47:17 58:16 59:3 69:9,13,15 70:25 77:22 85:14 86:18 93:2,8,12 106:9 111:15 123:8,25 124:5 140:21 141:11 publishing (11) 30:11,14 40:14,15,15 40:16 63:20 67:7 90:24,25 91:3	pull (5) 7:16 83:8 87:23 96:25 113:3 purchased (1) 115:6 purely (2) 130:11 133:12 purpose (2) 125:3 137:9 purposes (28) 38:7,8 40:25 44:25 45:5,11 106:15 114:16 116:5 120:11,19 121:7,9 121:11,16,19,21 122:4,12,14,20 124:18,20 125:2 127:16 129:13 132:2 141:6 pursuant (4) 2:13 22:7 42:16 92:16 pursue (1) 15:3 put (9) 5:14 20:22 51:21 100:4 105:17 111:10 112:4 124:13 136:11 p.m (1) 142:6 <hr/> Q <hr/> quality (2) 73:17 74:21 quantify (2) 112:14,19 question (50) 5:11,12,15 6:3,6 12:19 13:15 22:16 22:20,22 32:19 33:19 34:13 39:24 54:22 55:3 66:19 70:9 94:7 98:14 100:4,10 101:4 105:4 108:9,17 109:6,8 110:7,17 115:16 118:15,22 118:24 119:2 120:2 120:4,5 121:17 124:23 127:19,24 128:2,3 130:2,5 134:2 136:5 137:17 138:6 questions (11) 4:25 5:13 6:8 48:11 53:4 97:13 99:17	124:25 135:22 141:23 142:2 question's (1) 127:17 quite (3) 25:3 37:6 109:19 quote (1) 137:6 <hr/> R <hr/> R (3) 3:2 4:2 143:2 raise (1) 119:25 raw (1) 108:2 read (8) 44:2 80:3 94:13,15,21 95:12 98:10 106:21 reading (3) 29:8 96:12 132:10 reads (5) 73:10 76:23 104:24 105:22 133:9 put (9) 5:14 20:22 51:21 100:4 105:17 111:10 112:4 124:13 136:11 really (8) 10:18 26:6 33:18 39:18 51:11 53:2 55:14 106:12 reason (14) 6:4 51:24 147:5,7,8 147:10,11,13,14,16 147:17,19,20,22 reasonable (1) 116:21 reasons (1) 39:23 recall (6) 50:19 91:7 94:4 95:2 95:5 96:9 receive (10) 15:12 35:2,16 62:12 63:23 64:10 65:9,10 86:13 96:4 received (19) 8:19 9:5 13:8,21,22 31:21 57:10,15,17 60:5 61:20 67:15 86:20 91:7 96:5 108:21 117:4 122:17 127:21 receiving (2) 14:2 41:7	Recess (3) 56:2 93:25 141:20 recognize (4) 8:7 110:14,20,24 recognized (3) 34:3 43:7 67:11 recollection (5) 14:11 50:21,25 51:7 72:23 record (6) 12:17 54:24 73:8 118:13 143:12 147:5 recorded (1) 80:18 records (1) 127:11 reduce (1) 107:2 refer (7) 4:9,11 17:21 29:19 46:5,8 115:13 reference (8) 49:15 75:10,12 77:8 78:16 116:12 135:10 140:11 references (2) 19:24 107:17 referred (13) 10:6 18:11 25:23 27:18 57:22 85:24 87:16 95:9 96:13 103:24 111:13 123:7 136:16 referring (10) 19:20,21 28:5 29:22 44:14 79:6 88:22 97:2 128:9 132:17 refers (7) 14:12 30:21 31:25 71:23 74:12 116:20 134:24 reflected (3) 9:16 10:10 11:2 refuse (1) 119:22 refusing (3) 119:7 130:4 133:25 regard (2) 29:15 132:9 regarding (6) 34:22,22,23,23,24 81:25 register (2) 60:19 61:3 Registered (1)	2:15 registry (2) 61:2 67:11 regularly (1) 115:15 regulate (1) 12:3 regulation (4) 11:8 76:5 77:25 145:13 regulations (6) 18:22 36:21 68:6 77:14 108:8 112:2 related (3) 90:11 105:3 143:15 relation (31) 9:24 10:7 29:12 30:7 31:3,4,6 32:14 43:13 49:2,3 50:4 55:6 59:6 60:3 64:14 65:11,24 77:15 78:9 79:3 82:3 90:3 111:14 115:16 116:11 121:2 122:3,6 123:20 140:19 relationship (2) 31:7 79:9 relevant (2) 5:18 39:19 remain (5) 68:14,15,18 70:2,14 remains (2) 112:23,24 remember (2) 51:11 91:10 remotely (1) 18:14 remunerated (1) 80:19 remuneration (7) 32:12 38:2 40:22 67:2 79:21 80:15 86:14 rent (1) 78:12 rented (2) 87:6,8 rephrase (2) 5:14 13:13 replace (1) 125:25 replacing (1) 122:5 report (2) 63:19,24 Reported (1)
---	--	---	--	---

1:24 reporter (6) 2:15,16 5:5,6 6:12 84:16 reports (2) 31:4 61:9 repository (1) 126:16 represent (2) 83:5 136:22 representative (5) 38:13 43:3,8 47:22 52:19 representatives (1) 38:12 representing (1) 38:22 reprinted (2) 129:4,6 reproduction (5) 49:4 95:22 101:25 102:8,17 Republic (1) 90:10 request (3) 92:21 97:5 113:8 Requests (8) 95:16,19 97:17 113:13 144:9,13 146:8,14 required (1) 59:12 requirement (1) 60:18 requirements (2) 47:12,14 research (41) 7:4 16:19 27:22 28:14 28:15 29:3,4,6,17 56:18,20,24 57:2,6 57:7,9,15,18,20,23 57:24 58:4 90:4 112:3 130:12,19,21 132:10,10,25 133:7 133:13 134:14 136:3 137:10,11 138:12,16,16,21 141:7 resettled (1) 87:7 respect (6) 28:5 41:20 52:5,9 84:6 117:20 respectfully (1) 138:9 respects (2)	9:21,22 respond (2) 5:4,4 responding (1) 22:19 response (13) 5:9 17:7 19:6 96:22 98:25 101:6,9 112:9 112:12 114:9 116:3 128:2 137:23 responses (28) 5:17 94:22 95:14,18 95:20 96:14,22 97:3 97:15 98:4,6,15,20 98:23 99:2,15,24 100:5,19 113:6,11 113:21,25 115:11 117:17 130:8 146:5 146:11 responsibilities (1) 47:4 responsible (2) 12:9 47:6 rest (3) 16:12 47:9 89:19 result (5) 101:10 112:15,20 132:3 138:21 Resumé (2) 7:25 145:5 retrieved (1) 7:12 return (2) 44:16 127:11 revenue (10) 105:23 120:8 121:2,4 124:3,7 127:21 130:9 133:10 138:22 revenues (4) 108:21 112:15 126:25 128:24 review (8) 26:22 66:23 96:10 98:13 100:12 113:23 124:19 131:18 reviewed (2) 8:16 66:25 revised (1) 31:19 right (26) 7:21 24:22 25:12 28:3 28:10 43:3,12 52:21 53:14 57:4 69:4 76:22 77:16,17	85:11,12 88:3 89:10 93:24 96:19 100:2 100:17 104:21 124:4 126:22 142:4 rights (36) 11:9,10 30:8,8,19 32:13 36:24 40:18 49:5 52:2 53:13 71:10 72:10 76:7 77:15 78:2,5,5,6,7,7 81:20,22 82:3,5,7,8 82:12,15,16,21,24 108:15 124:8 145:9 145:15 rise (1) 90:3 rises (1) 36:11 risk (2) 41:6,25 RMR (1) 1:24 road (1) 28:18 role (7) 11:13 12:6,13 30:7 31:5 32:24 73:10 room (1) 5:6 Rosenthal (90) 5:22,23 13:10 17:9 18:16,18 21:16 22:15 25:2,8,11 33:13,17,25 37:22 39:10 42:19 44:11 49:18 50:8 51:22 52:6,13,25 54:15,18 54:23 55:4,24 58:20 59:14 62:10,15 63:4 64:12 66:3 70:3 75:3 80:7 81:10 88:5 89:4 91:14,23 97:11 98:9,24 99:4 99:12 100:8,14,20 101:2,12 103:5,20 104:6,17 105:18 107:7,12 108:5,23 109:3,15 110:2,11 110:16,22 116:7 118:9,18 119:20 120:6 123:2 124:22 125:18 126:11 127:3,5,22 128:4 129:2,17 134:3 137:21 138:7 139:22 141:2,25	rough (1) 84:11 royalties (4) 41:16 64:7 115:2 116:22 royalty (5) 63:7 65:9,13,14 86:21 RPR (1) 1:24 rule (1) 60:13 rules (4) 4:22 18:21 68:7 69:19 RULINGS (1) 144:11 run (2) 58:5 87:24 running (1) 45:11 Rønning (23) 4:8,9,10,10,15 5:23 6:16 8:2 25:4 49:21 89:5,6 95:15,18,21 97:4,15 99:5 113:6 113:11 145:5 146:6 146:12 RØNNING (146) 1:13 2:10 4:1 5:1 6:1 7:1 8:1 9:1 10:1 11:1 12:1 13:1 14:1 15:1 16:1 17:1 18:1 19:1 20:1 21:1 22:1 23:1 24:1 25:1 26:1 27:1 28:1 29:1 30:1 31:1 32:1 33:1 34:1 35:1 36:1 37:1 38:1 39:1 40:1 41:1 42:1 43:1 44:1 45:1 46:1 47:1 48:1 49:1 50:1 51:1 52:1 53:1 54:1 55:1 56:1 57:1 58:1 59:1 60:1 61:1 62:1 63:1 64:1 65:1 66:1 67:1 68:1 69:1 70:1 71:1 72:1 73:1 74:1 75:1 76:1 77:1 78:1 79:1 80:1 81:1 82:1 83:1 84:1 85:1 86:1 87:1 88:1 89:1 90:1 91:1 92:1 93:1 94:1 95:1 96:1 97:1 98:1 99:1 100:1 101:1 102:1 103:1 104:1 105:1 106:1 107:1 108:1 109:1 110:1 111:1 112:1 113:1	114:1 115:1 116:1 117:1 118:1 119:1 120:1 121:1 122:1 123:1 124:1 125:1 126:1 127:1 128:1 129:1 130:1 131:1 132:1 133:1 134:1 135:1 136:1 137:1 138:1 139:1 140:1 141:1 142:1,20 143:9 144:4 147:4 147:24 <hr/> S <hr/> S (1) 3:2 sake (1) 12:17 salary (4) 35:16,17,21 64:8 sale (15) 92:3,5 105:23 106:10 107:2,9 108:21 120:8 121:3,5 124:15 127:2,21 130:9 133:10 sales (2) 70:17 130:25 Samtiden (1) 67:5 sat (1) 4:18 save (1) 46:3 saying (4) 41:9 51:13 60:7 109:9 says (15) 8:23 9:2 11:18 14:3 29:24 30:21 36:22 72:21 88:4 101:20 101:23 114:25 120:7 121:4 130:8 Scandinavia (2) 40:3 116:14 Scandinavian (1) 42:13 scene (1) 30:12 schedule (7) 83:6 89:3,7 114:12,13 116:4,23 schemes (1) 64:19 scholar (7) 106:19,20 107:4,5,21 108:4,6
---	---	---	--	--

scholarly (8) 64:23 65:3 66:10 67:8 67:12 69:2,13,15	102:23 105:25 106:17,19 107:21 108:4 112:21 114:17 118:4 130:13 135:21 136:3,19 137:5,25 139:5 141:15	10:2,3 36:9 92:21 96:15	116:14	62:25 68:11,25 69:23
scholars (1) 111:24		service (8) 10:13 11:14 12:10 35:3 38:4 54:9 102:21 103:3	situations (1) 107:3	special (4) 29:20,24 30:22 31:12
School (1) 15:8			six (3) 28:23 66:10 117:12	specific (5) 29:19 38:3 112:14,19 131:3
schools (1) 40:24	seeing (2) 95:3,6	servicing (2) 10:11 35:13	skeptical (1) 132:14	specifically (2) 19:20 132:16
science (1) 103:14	Seekers (1) 37:5	set (14) 57:5 58:3 95:16,19 96:23 97:4,13,16 113:7,12 143:10,20 146:7,13	snippet (4) 136:17,19 137:11 138:17	spending (1) 136:14
scientific (8) 64:22 65:23,24 66:14 66:15 67:14 68:12 69:13	seeking (1) 78:12	shakes (1) 25:6	snippets (1) 136:23	spoken (1) 48:9
SDM (1) 24:4	seen (8) 73:25 83:21 86:22 95:11,25 96:2,7 97:21	Shakespeare (1) 84:22	SOAS (1) 15:13	ss (1) 143:4
search (20) 18:14 44:18 106:18 107:22 116:21,25 132:3 136:7,18,24 137:2 139:15,17,19 139:21,23 140:2,3,4 140:5	sell (3) 20:24 65:12 122:18	shares (1) 41:15	social (4) 14:5 85:2,4 90:2	staff (2) 21:2 103:9
searches (2) 107:23 115:3	selling (1) 91:21	shelves (1) 26:12	society (4) 32:17 34:25 37:25 85:6	stamped (1) 87:24
searching (2) 106:18 131:19	SELZ (1) 3:4	Shorthand (1) 2:15	Sociological (1) 66:23	stand (1) 36:20
seceded (1) 90:9	semester (1) 16:9	show (1) 136:18	sole (1) 76:11	standard (14) 30:12 59:2 86:17 87:13,16,17,20 88:9 88:13,23 92:24 93:6 93:10 145:20
second (16) 67:6 73:9 75:23 83:24 89:11 92:9,16 104:23 113:7,12 116:18 130:7 133:8 137:20,22 146:13	seminars (1) 47:23	shows (2) 137:11,12	solely (1) 136:2	State (2) 143:3,7
secondary (4) 40:10,17 43:13 90:14	send (2) 26:20 100:12	sides (1) 78:4	sorry (18) 12:7,16 13:3,7 18:9 19:5 25:8 26:17 33:10 73:7 74:18 81:6 85:23 89:19 90:18 96:24 115:25 118:3	stated (5) 69:12 101:13,15 130:18,18
Secondly (2) 29:9 107:15	senior (1) 7:2	sight (1) 80:11	sort (3) 81:16 86:14 131:5	statement (6) 60:5 73:21,23 75:2 76:23 112:13
secret (1) 27:14	sense (24) 5:20 10:24 11:3,3 14:7,10 16:24 22:21 25:23,25 26:7 39:19 39:22 44:5,20 64:17 65:22 69:22,25 70:13,19 71:5 99:23 121:14	signed (12) 59:23 60:12 64:14 86:16,23,24 87:12 94:23 96:14 97:23 98:4 114:2	sources (1) 57:2	states (23) 1:2 2:17 15:11 25:17 28:18,20 32:18 40:2 53:25 58:8 61:25 74:19 76:24 77:9,10 81:22 82:7,10 104:19,20 116:15 116:16 130:16
Secretary (1) 48:5	senses (1) 125:6	similar (1) 96:21	South (1) 61:22	statute (1) 43:22
security (4) 103:17,23 105:6,10	sent (6) 59:2 71:8 75:20 87:19 94:16,18	simplest (1) 7:8	southeast (1) 90:8	steady (1) 30:17
see (47) 9:14,14 11:23 15:16 16:11,16 17:13,17 18:8 20:11 29:22 30:2,22 31:14 32:23 33:5 37:15 41:12 42:3 65:21 73:18 74:23 76:20 77:4 86:24 87:11 94:22 95:5 97:7 101:13	sentence (6) 89:14,17 92:10 120:20 136:8,9	simply (2) 107:4 131:19	SOUTHERN (1) 1:3	stepped (1) 36:17
	sentences (1) 75:5	sit (11) 36:22 52:7 70:20 94:12 98:7,8,16 103:2 108:24 114:6 118:23	so-and-so (1) 45:10	steps (5) 59:11,17 103:16,22 104:2
	separate (3) 33:21,22 34:2	site (8) 7:13,20 8:8 54:6,6 69:15 136:23,24	so-called (3) 42:24 78:16 107:15	stipulated (1) 86:20
	Seriously (1) 129:25	situation (4) 45:7 63:19 80:9	Spain (1) 62:3	stipulates (1) 44:24
	serve (2) 36:13,20		Spanish (1) 62:4	STM (1)
	served (5)		speak (2) 5:14 8:25	
			speaking (8) 16:22 56:17,23 61:16	

69:15	5:8	tables (1)	telling (1)	thoughts (1)
Stockton (2)	sufficiently (1)	39:18	138:14	5:17
2:11 3:10	130:3	take (13)	Tempest (1)	thousand (1)
stop (2)	suggest (1)	8:5 10:19 54:13,18	82:4	137:5
109:11,12	71:3	55:24 59:12 63:10	ten (1)	threat (1)
store (2)	suits (1)	75:5 93:16 98:9	66:6	124:15
122:21,23	4:14	103:17 113:17	term (11)	three (5)
straightforward (1)	sum (1)	136:10	16:6,10,12 17:2,3	15:3 56:25 85:13 87:4
120:5	95:10	taken (9)	125:5 130:22	87:9
Strike (1)	summarize (3)	38:4,7 54:4 56:2	132:16 136:25	tied (2)
81:6	10:8 13:2,6	73:24 93:25 103:22	137:3 141:8	35:22 62:13
student (12)	summarized (1)	104:2 141:20	terms (2)	till (6)
13:18 79:13,16,25	21:14	takes (1)	64:4 140:14	15:21 29:11 32:22
80:2,4,16,22,23	summary (1)	134:22	tertiary (1)	33:6,6 37:15
89:23 108:20	40:6	talk (6)	43:14	time (53)
135:24	Sunday (1)	7:9 11:3 12:18,23	testified (5)	6:7,7 9:10 10:19
students (17)	29:11	55:14 137:9	4:5 25:3 66:13 106:11	14:17 15:17,19
14:19 17:20,21 18:3	supervision (1)	talked (5)	136:20	24:10 33:2 36:8,8
21:2,7,24 22:7	16:13	13:21 25:4 91:18 92:9	testify (1)	37:6,13,16 46:4,12
103:9 131:9,25	supporting (2)	114:14	49:25	50:7,9,10,13 51:19
132:22 133:4	14:22 15:5	talking (14)	testimony (9)	56:15,22,23 57:5
134:25 135:3,11,18	suppose (2)	6:11 13:7 19:13 22:9	21:20 24:21 39:19	58:12,13,17,24
studied (5)	87:20 117:14	55:19 78:19 79:24	41:21 48:14 99:13	59:24 60:20,25
15:7,10,19 90:4 106:7	supposed (3)	124:17,25 125:19	129:16,18 143:13	61:18,19 71:24 87:8
studies (12)	45:4 69:18 100:2	126:11 127:13	text (15)	90:7 92:24,25 93:5
8:23 13:7,17,25 14:11	sure (14)	128:11 137:8	108:18,19 131:19,20	96:8 98:9 107:25
14:19 15:4,8,9,15	4:23 6:5 14:6 22:16	tamper (1)	132:3,6,12,16	109:5 114:2 124:11
31:3 110:10	41:7,21,23 55:18	53:16	133:20 135:5,14	132:22 136:14
study (1)	59:19 88:2 89:16	tampering (1)	136:3,3 137:6,11	139:9,9 141:22,24
13:9	96:19 103:24 131:4	82:17	textual (1)	142:6
subject (4)	surname (1)	taught (6)	85:2	times (10)
14:24 30:24 84:17	8:25	16:5,21,25 17:2,3,7	thank (6)	9:12,19 57:8 78:6
107:6	surprised (1)	teach (4)	17:14 54:20 128:17	87:4,9 125:23 127:7
subjects (2)	127:18	15:25 16:3,8 17:18	141:19,22 142:2	137:4,5
14:21,23	Sweden (1)	teacher (2)	thing (1)	tiny (1)
submission (1)	57:19	134:22 135:6	109:4	40:17
69:19	sworn (3)	teaching (1)	things (3)	title (6)
submit (1)	4:3 142:22 143:11	135:2	69:12 109:19 121:20	25:18 75:22 84:9,11
66:23	system (24)	team (1)	think (32)	84:12 89:13
Subscribed (1)	9:11 12:4 18:7,10,12	72:3	7:8 9:22 10:22 19:8	titles (1)
142:22	18:13 19:2,15,23	technically (1)	21:20 61:24 62:3	95:12
subscription (3)	24:25 26:2,4 27:2	76:25	70:4 71:4,7 75:22	today (14)
24:10,14 69:3	27:13 36:18 39:25	techniques (2)	79:2 91:18 93:14	30:14 48:11,15 52:7
subscriptions (2)	40:2 42:12 43:19,20	103:10 135:17	95:10 98:8,17,21	83:22 85:10 94:12
17:24 24:17	44:21 67:22 68:3	technology (1)	104:7,7 108:25	98:7,8,16 103:2
subsequent (1)	78:11	103:11	113:2 119:5 127:6	108:24 114:6,15
103:9	systems (8)	TELECONFEREN...	127:10 129:19	told (8)
subsequently (1)	19:14 20:23 75:24	1:12	133:14 135:21	46:24 53:5 117:3
12:5	76:5 77:14,20,25	TELECONFEREN...	137:13 139:8	119:22 123:12,17
subtenant (1)	145:13	2:9	141:13,16	125:13 133:18
87:9		television (5)	third (3)	Tomaselli (2)
such-and-such (1)		31:11,19,23,24 82:4	37:19 95:15 105:21	71:16 72:3
63:23	T	tell (9)	Thomas (2)	tomorrow (3)
suffered (1)	T (2)	51:23 66:20 108:3	71:16,17	57:12,13,14
101:10	143:2,2	123:5,9,10 126:15	thought (3)	tool (1)
suffice (1)	table (1)	133:4 137:3	115:25 118:12 139:24	132:25
	55:17			

tools (1) 18:5	14:7,10 21:18 22:14 22:21 25:23,24 26:7	104:4	unquantifiable (1) 101:18	31:19 91:19 92:7 115:18 120:25
topic (4) 14:4 107:25 124:19 136:14	39:18,21 44:4,20 51:6 71:5 73:6 99:23 116:10	underlying (1) 44:19	unused (1) 115:4	versions (6) 21:22 31:18 51:20 91:21 105:17 106:14
topics (1) 141:16	121:13 128:7 131:4 136:4 139:10	undermine (1) 132:8	Uppsala (1) 57:19	video (4) 1:12 2:9 4:21 12:20
total (1) 95:11	turn (10) 39:17 73:3 76:18,19 83:24 101:5 112:8 114:8 116:17 117:16	undermining (2) 124:4,8	use (60) 18:5,6,12,15 20:2 21:6,7,7 23:2 26:4 37:20,25 40:11 41:14 43:13,14 44:8 45:19 52:4 56:24 69:10,18 77:17,19 78:11 79:21 103:9 109:19,20,22,25 110:8,12,15,18 122:8,10,21,22 130:11 131:2,8,11 131:23 132:15,25 133:12 134:21 135:3,12,16,18,24 136:16,17 138:19 138:24 139:3,8,12	view (5) 85:7 108:12 110:9 131:6 138:17
towns (1) 47:25	turned (1) 40:17	understand (26) 4:24 6:6 13:12 17:6 21:17 22:14,20,23 33:18 39:24 40:5 41:8,24 44:13 50:18 53:2 77:13 80:6 81:13 105:6 107:19 109:18 125:7 135:13 138:2 139:2	viewing (1) 52:22	viewing (1) 52:22
Townsend (2) 2:11 3:10	turning (3) 53:18 81:2 89:11	understanding (25) 33:22 38:15 52:8 58:22 60:18 68:13 80:21 81:5,6,8 84:3 103:16 109:13,24 110:5 115:10 120:12,15,17 125:11 131:10 135:15 136:15 138:11 139:11	views (1) 77:10	views (1) 77:10
trade (1) 35:13	turns (1) 140:24	understands (1) 22:22	violated (3) 81:20 82:10,12	violated (3) 81:20 82:10,12
traditional (5) 74:2,5,9,11 85:6	twice (1) 134:10	union (4) 43:9,16,17,17	violates (1) 82:24	violates (1) 82:24
transcript (1) 67:25	two (22) 14:20,21 30:21 31:17 31:18,18 32:22 50:19 62:18 66:7 68:24 83:25 84:4,5 94:23 96:20 98:18 121:20 125:5 135:8 135:9,10	unions (3) 35:14,14,15	violation (4) 82:2,5,20 108:14	violation (4) 82:2,5,20 108:14
transcription (1) 147:6	type (6) 29:3,6 52:4 66:21 84:24 136:16	United (17) 1:2 15:11 32:18 40:2 53:25 58:8 61:25 76:24 77:9,10 81:22 82:7,10 104:19,20 116:15,16	virtually (1) 104:25	virtually (1) 104:25
transcripts (2) 15:14,15	types (8) 16:24 38:5,19 52:8 55:17 58:4 64:17 65:25	universities (5) 18:25 19:16 40:21,24 42:9	visited (1) 48:24	visited (1) 48:24
transformation (1) 85:5	typically (13) 61:6 63:16 64:4 65:7 65:20 68:11,14,23 70:2,15 79:22 80:11 80:15	university (40) 6:19,23 7:7 8:20 9:11 10:2 15:10,25 16:4 16:21,25 17:22 18:6 18:20 20:10,12,19 21:4,6 24:7,8,12,13 24:16 28:8,16 38:25 40:9 42:8 56:21 57:3,7 61:2 63:14 64:9 71:3,15,18,20 72:3	voice (1) 14:7	voice (1) 14:7
transit (1) 17:8	typing (1) 100:10	University's (2) 7:13 8:8	vs (1) 1:7	vs (1) 1:7
transitions (1) 85:8	<hr/> U <hr/>	unlimited (1) 104:25	<hr/> W <hr/>	<hr/> W <hr/>
translate (1) 89:12	U (1) 42:8		walk (1) 18:14	walk (1) 18:14
translated (1) 92:13	Uganda (2) 28:16,24		Walt (2) 79:8,10	Walt (2) 79:8,10
translation (2) 84:11,12	ultimately (1) 24:7		want (18) 21:11 27:17 39:20 41:20,23 42:21 54:23 55:2 88:2 120:16 121:10 122:20,21,22 126:14 139:8,9 141:22	want (18) 21:11 27:17 39:20 41:20,23 42:21 54:23 55:2 88:2 120:16 121:10 122:20,21,22 126:14 139:8,9 141:22
translations (1) 86:10	Um-hum (10) 9:4 23:22 73:20 84:2 89:8 112:11 113:19 114:11 116:19 130:14		wanted (9) 13:3 24:23 26:19 79:14 80:2,3 91:18 91:20 106:20	wanted (9) 13:3 24:23 26:19 79:14 80:2,3 91:18 91:20 106:20
trends (4) 17:3,9,11,13	unauthorized (1)		wants (2) 45:19 80:16	wants (2) 45:19 80:16
trick (1) 5:16			war (4) 90:8,12,12,13	war (4) 90:8,12,12,13
tricky (1) 66:19			waste (1) 139:9	waste (1) 139:9
tried (5) 40:4 125:4 126:15 128:8 141:9			way (31) 5:15 7:9 14:15 18:4 18:24 19:17 23:9	way (31) 5:15 7:9 14:15 18:4 18:24 19:17 23:9
Trond (1) 48:4				
true (1) 143:12				
trust (4) 72:24 139:19,21,23				
try (6) 12:17,24 24:3 59:8 66:22 77:13				
trying (22)				

26:3 35:11,23 36:13 46:7 50:15 53:16 55:8 69:12 82:18 96:21 106:22 108:25 122:3 124:23 131:16 133:16,22 134:17 134:19,20 135:15 137:12 143:17 ways (2) 63:10 69:18 web (11) 7:13,20 8:8 54:5,6 69:14 102:6,10,16 102:20 136:24 welcome (1) 56:4 went (1) 16:18 We'll (1) 54:18 we're (12) 4:21 6:10 19:13 71:7 83:12 113:2 124:17 124:25 129:15 136:15 137:13 139:7 we've (4) 54:12 86:22 93:14 139:8 WHEREOF (1) 143:19 wide (1) 13:14 Widener (1) 27:24 withstanding (1) 8:24 witness (23) 4:3 6:13 25:6,6 54:17 54:21,25 55:5,20,23 93:19,24 97:8,10 101:3 118:19,21 142:4 143:9,13,19 144:3 147:4 word (5) 66:2 70:5 125:6 136:4 138:18 words (1) 100:11 work (88) 10:2 18:11 21:15 26:6 26:10,11,19 27:20 28:12 29:9 30:17 35:7,20 39:16 42:5 42:21,23 43:14	44:10,19 45:3,19 47:8 49:3,12 52:21 53:15,16,18 62:20 63:14 81:19,20 82:23 84:9,18 86:11 89:2,4,5,6,11,22,24 90:17 91:4,9,22 92:9,10,16 102:2 106:4,19 107:3,5,23 111:24 112:7 117:23 120:25 122:8,10,15,19,21 122:22 125:17 126:4 127:2,21 128:19 129:12,22 130:25 131:2,19,24 132:4 135:25 136:12 137:5,7,12 138:19 139:2 140:10,11 worked (2) 29:12 93:7 working (5) 30:9 43:11 57:5 89:25 103:13 works (101) 17:15 20:4,8 21:11,12 21:22 22:4,10,13 23:10,11,13,13,19 23:23 24:2 25:14 26:8 28:5 30:19 31:10 32:7 38:4,18 39:8,14,21 41:10,10 42:18 44:9,17 50:5 50:17 51:21 52:2,10 53:24 54:14 56:6,9 56:13,16 58:10,15 58:19,23 59:10,15 62:9,14 65:22 67:13 68:11 78:9 79:16 80:24 82:9,13 83:6 83:25 84:4,5,19,22 91:12 102:12,18,20 103:4,17,25 104:4 104:21,25 105:14 105:24 106:6,14,16 106:17 107:10,17 108:22 114:12,13 114:25 115:5,7,11 116:4,23 120:10 121:6 126:16 130:11 133:12 137:2 139:25 140:15 141:6 world (1) 68:8	worth (1) 10:22 wouldn't (1) 108:2 write (15) 15:6 30:25 63:15 64:11 65:5,8,16,19 74:18 76:16 78:11 100:5 118:8,16 119:18 writers (10) 11:9,9 34:5 36:16 37:11 46:2 57:17 59:5 86:19 93:4 writing (1) 30:10 written (6) 71:14,18 74:3 84:10 90:13 111:24 wrong (2) 88:7 96:24 wrote (8) 76:11 99:15,18,24 100:19 106:19 118:7,17 <hr/> X <hr/> x (7) 1:4,9,24 2:14 143:6 143:25 144:2 <hr/> Y <hr/> yeah (7) 23:22 99:9,18 118:3 125:20 137:25,25 year (10) 20:13 24:19 25:19 36:2 47:22 50:19,24 60:10 61:3 66:5 years (12) 16:23 32:22 46:17 50:20,20,25 51:3 57:10 61:5 68:24 81:24 111:25 York (15) 1:3,14,14 2:13,13,17 3:7,7,13,13 5:6 48:25 143:3,5,8 youth (1) 56:14 <hr/> Z <hr/> Zambia (1) 28:25 Zimbabwe (1) 28:25	<hr/> 0 <hr/> 0000144 (3) 88:4,15 145:23 0000157 (2) 88:16 145:24 <hr/> 1 <hr/> 1 (7) 7:24,25 8:6 94:22 116:4 145:4 147:5 100 (1) 144:10 10022 (1) 3:7 10036 (1) 3:13 11 (2) 1:7 73:4 11:30 (1) 2:6 1114 (2) 2:12 3:12 113 (1) 146:15 12:00 (2) 57:12,13 144 (1) 88:10 15 (1) 61:4 157 (1) 88:11 17 (1) 20:13 1890 (2) 23:4 24:23 19 (1) 33:6 19th (2) 31:6 85:6 1964 (1) 15:21 1969 (2) 91:5 92:23 1971 (2) 7:7 8:20 1980 (1) 7:3 1987 (2) 6:25 16:21 1994 (1) 46:25 1996 (1) 11:18 1998 (1) 33:6	<hr/> 2 <hr/> 2 (6) 29:21 71:7 72:8,9 145:6 147:6 2:27 (1) 142:6 20 (1) 81:24 2004 (3) 11:18 16:18 71:21 2006 (9) 61:23 72:21 76:15 78:9 87:5,5,10 91:25 92:23 2008 (2) 87:7 92:2 2009 (2) 33:10,10 2010 (2) 33:7,8 2012 (5) 1:15 2:5 142:23 143:21 147:3 21 (2) 32:9 33:20 23 (2) 76:19,22 24 (1) 76:20 25 (1) 45:2 27 (1) 46:17 29 (3) 1:15 2:5 147:3 29th (1) 142:23 <hr/> 3 <hr/> 3 (4) 76:3,4 145:11 147:6 <hr/> 4 <hr/> 4 (4) 83:13,14 144:4 145:16 40 (1) 57:5 400 (1) 61:5 4048 (1) 87:24 4074 (1) 87:25 46 (1) 117:14
---	--	--	--	--

<p>46,000 (1) 117:8 488 (1) 3:6</p>	<p>96 (2) 37:17 46:25 97 (1) 146:9</p>			
<hr/> 5 <hr/>				
<p>5 (3) 88:13,19 145:19 5,000 (1) 46:13 50107 (1) 1:25 550-page (1) 86:3</p>				
<hr/> 6 <hr/>				
<p>6 (3) 96:17 97:14 146:4 6351 (1) 1:7 65 (1) 15:21</p>				
<hr/> 7 <hr/>				
<p>7 (4) 113:2,10 145:5 146:10 7,500 (1) 117:13 70 (1) 24:19 72 (1) 145:10 74 (1) 145:15</p>				
<hr/> 8 <hr/>				
<p>8 (5) 104:23 117:17 118:2 118:3 133:9 8th (1) 143:20 8,500 (1) 117:15 83 (1) 145:18 88 (1) 145:24</p>				
<hr/> 9 <hr/>				
<p>90 (1) 38:6 94 (1) 37:17 95 (1) 43:10</p>				