

October 2024

# Copyright & Creative Commons Licences

Dr. Lothar Nunnenmacher, Lib4RI





# Copyright

# Swiss Federal Act on Copyright and Related Rights

[https://fedlex.data.admin.ch/eli/cc/1993/1798\\_1798\\_1798/en](https://fedlex.data.admin.ch/eli/cc/1993/1798_1798_1798/en)

The screenshot shows the Fedlex website interface for the Swiss Federal Act on Copyright and Related Rights (CopA). The page title is "231.1 Federal Act of 9 October 1992 on Copyright and Related Rights (Copyright Act, CopA)". The main content area includes a table with the following information:

Additional information	
This text is in force	
Decision	October 9, 1992
In force	July 1, 1993
Source	<a href="#">AS 1993 1798</a>
Publication language	<a href="#">DE</a> <a href="#">FR</a> <a href="#">IT</a> <a href="#">RM</a> <a href="#">EN</a>

Below the table, there is a section titled "Tools" with a link for "Language comparison".

The "All versions of this law" section lists the following versions:

- 01.01.2022: [HTML](#) [XML](#) [PDF](#) [DOC](#)
- 01.04.2020: [HTML](#) [PDF](#) [DOC](#)
- 01.01.2017: [PDF](#)
- 01.01.2011: [PDF](#)
- 01.07.2008
- 01.01.2007
- 01.04.2004

The main text of the act is partially visible, starting with "English is not an official language of the Swiss Confederation. This translation is provided for information purposes only and has no legal force."

The Berne Convention, an international agreement governing copyright, was signed in 1886

- slow uptake
- several revisions
- now: 180+ contractors

The screenshot shows the WIPO website page for the Berne Convention for the Protection of Literary and Artistic Works. The page title is "Berne Convention for the Protection of Literary and Artistic Works". The main content area includes a section titled "Title 1 Subject-Matter" with a sub-section "Art. 1".

The text under "Art. 1" states: "This Act regulates:

- the protection of authors of literary and artistic works;
- the protection of performers, producers of phonograms and audio-visual fixations and broadcasting organisations;

The page also features a search bar and navigation links for "Media", "Meetings", "Contact Us", and "IP Portal".

# Chapter 1: Works

## Art. 2 Definition of works

- 1 Works are literary and artistic **intellectual creations with an individual character**, irrespective of their value or purpose.
- 2 They include, in particular:
  - a. literary, **scientific** and other linguistic works;
  - b. musical works and other acoustic works;
  - c. works of art, in particular paintings, sculptures and graphic works;
  - d. works with scientific or technical content such as **drawings, plans, maps** or three-dimensional representations;
  - e. works of architecture;
  - f. works of applied art;
  - g. photographic, cinematographic and other visual or audiovisual works;
  - h. choreographic works and works of mime.
- 3 **Computer programs** are also works.
- 4 **Drafts, titles and parts of works**, insofar as they are intellectual creations with an individual character, are also protected.

## <=> Patents

- ↪ A patent gives its owner the right to exclude others from making, using, selling, and importing an invention for a limited period of time, usually twenty years.

(Wikipedia)

## Chapter 2: Author

### Art. 6 Definition

The author is **the natural person who has created the work.**

### Art. 7 Joint authorship

<sup>1</sup> Where **two or more persons** have contributed as authors to the creation of a work, copyright belongs to all such persons jointly. (...)

### US Copyright Law

## (Exceptions)

### 105. Subject matter of copyright: United States Government works

Copyright protection under this title is **not available for any work of the United States Government, (...)**

### 201. Ownership of copyright

(b) **In the case of a work made for hire, the employer or other person for whom the work was prepared is considered the author for purposes of this title, and, unless the parties have expressly agreed otherwise in a written instrument signed by them, owns all of the rights comprised in the copyright.**

## Chapter 3: Scope of Copyright

### Art. 9 Recognition of authorship

- 1 **The author has the exclusive right to his own work** and the right to recognition of his authorship.
- 2 The author has the exclusive right to decide whether, when, how and under what author's designation his own work is **published** for the first time. (...)

### Art. 10 Use of the work

- 1 The author has the exclusive right to decide whether, when and how his work is **used**. (...)

### Art. 11 Integrity of the work

- 1 The author has the exclusive right to decide:
  - a. whether, when and how the work may be **altered**;
  - b. whether, when and how the work may be used to create a **derivative work** or may be included in a collected work.
- 2 **Even where a third party is authorised by contract or law** to alter the work or to use it to create a derivative work, **the author may oppose any distortion** of the work that is a violation of his personal rights.
- 3 It is permissible to use existing works for the creation of parodies or other comparable variations on the work.

## Chapter 6: Term of Protection

### Art. 29 In general

- 1 A work is protected by copyright as soon as it is created, irrespective of whether it has been fixed on a physical medium.
- 2 Protection expires:
  - a. in the case of computer programs, 50 years after the death of the author;
  - b. in the case of all other works, **70 years after the death of the author**.
- 3 Where it is has to be assumed that the author has been dead for more than 50 or 70 years respectively, protection no longer applies.

### Afterwards



### If unclear



Orphan works



# Exceptions to Copyright



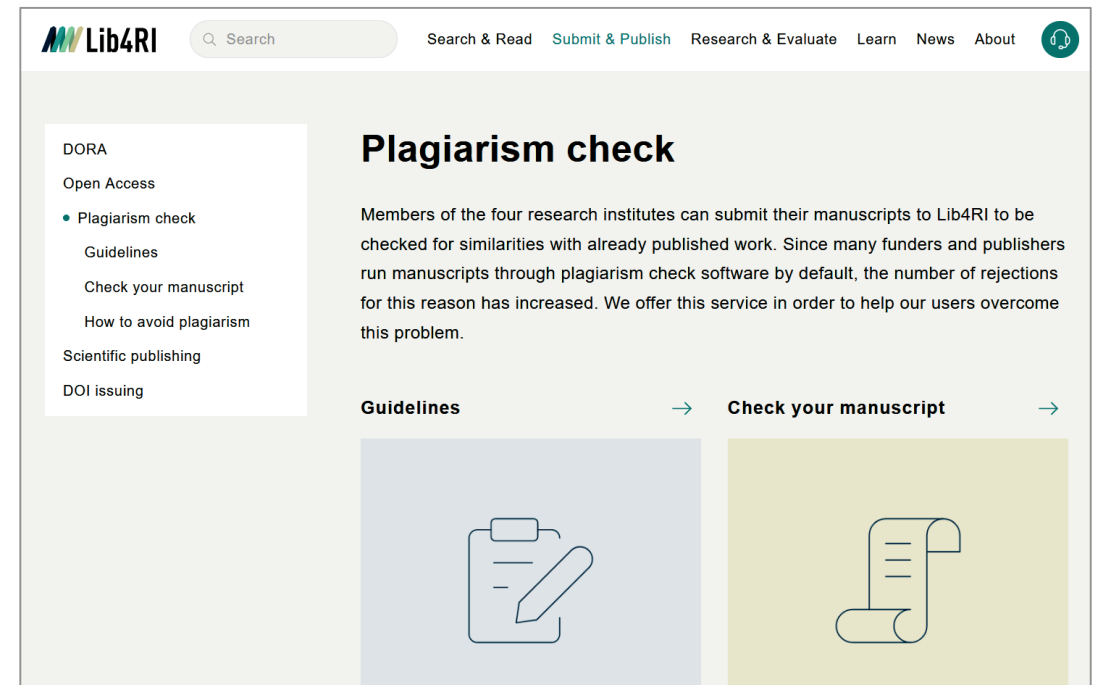
# Chapter 5: Exceptions to Copyright

## Art. 25 Quotations

- 1 Published works **may be quoted** if the quotation serves as an explanation, a reference or an illustration, and the extent of the quotation is justified for such purpose.
- 2 The quotation **must be designated as such and the source given**. Where the source indicates the name of the author, the name must also be cited.

### Hot Topic: AI based tools

see also: our web page on LLMs & AI tools



The screenshot shows the Lib4RI website interface. At the top, there is a navigation bar with the Lib4RI logo, a search bar, and links for 'Search & Read', 'Submit & Publish', 'Research & Evaluate', 'Learn', 'News', and 'About'. A sidebar menu on the left lists various services, with 'Plagiarism check' currently selected. The main content area features the heading 'Plagiarism check' followed by a paragraph explaining the service. Below the text are two buttons: 'Guidelines' and 'Check your manuscript', both with right-pointing arrows. The 'Check your manuscript' button is highlighted with a green background and a document icon.

# Chapter 5: Exceptions to Copyright

## Art. 19 Private use

- 1 **Published works may be used for private use.** Private use means:
  - a. any personal use of a work or use **within a circle of persons closely connected to each other**, such as relatives or friends;
  - b. any use of a work by a teacher and his class **for educational purposes**;
  - c. the copying of a work in enterprises, public administrations, **institutions**, commissions and similar bodies **for internal information** or documentation.
- 2 Persons entitled to make **copies of a work for private use may also have them made by third parties** subject to paragraph 3; libraries, other public institutions (...)
- 3 The following are **not permitted** outside the private sphere defined in paragraph 1 letter a
  - a. **the complete or substantial copying of a work** obtainable commercially; (...)

## US Copyright Law

# Chapter 1: Subject Matter and Scope of Copyright

## 107. Limitations on exclusive rights: Fair use

(...) the fair use of a copyrighted work, (...) for purposes such as **criticism, comment, news reporting, teaching** (including multiple copies for classroom use), **scholarship, or research**, is not an infringement of copyright.

In determining whether the use made of a work in any particular case is a fair use the **factors** to be considered shall include

- (1) the **purpose and character of the use**, including whether such use is of a commercial nature or is for nonprofit educational purposes;
- (2) the **nature of the copyrighted work**;
- (3) the amount and substantiality of **the portion used** in relation to the copyrighted work as a whole; and
- (4) the **effect** of the use **upon the potential market** for or value of the copyrighted work.

## Chapter 5: Exceptions to Copyright

### Art. 20 Remuneration for private use

- 2 (...) Any person who reproduces works in any manner for private use under Article 19 paragraph 1 letter b or letter c, (...) **owes remuneration to the author.**
- 4 Claims for remuneration may only be asserted by the authorised **collective rights management organisations.**

### Copyright collecting societies in Switzerland

- ↗ SUISA - music
- ↗ Suissimage - audio-visual works
- ↗ SSA (Société Suisse des Auteurs) - dramatic works and audio-visual works
- ↗ **ProLitteris - literature, photographs and arts**
- ↗ SWISSPERFORM - related rights



The screenshot shows the ProLitteris website header and main content. The header includes the ProLitteris logo, navigation links for 'Dokumente', 'FAQ', 'Suche', and 'Sprache'. The main content area is titled 'Urheber, Verlage' and contains a registration form. The form includes fields for 'Registrierung bei ProLitteris', 'Verteilung der Vergütungen', and 'Generalversammlung'. The text of the form asks users to publish texts or images as journalists, photographers, scientists, writers, artists, or illustrators, and to represent a publisher. It also states that ProLitteris is the authorized body for the exploitation of certain rights in Switzerland and Liechtenstein.

Swiss Federal Act on Copyright and Related Rights

## Chapter 5: Exceptions to Copyright

### Art. 24d Use of works for the purposes of scientific research

- <sup>1</sup> For the purposes of scientific research, it is permissible to reproduce a work **if the copying is due to the use of a technical process** and **if the works to be copied can be lawfully accessed**.
- <sup>2</sup> On conclusion of the scientific research, the copies made in accordance with this article may be retained for archiving and backup purposes.
- <sup>3</sup> This article does not apply to the copying of computer programs.

#### See also:

Text & Data Mining

<https://www.lib4ri.ch/textdatamining>



# Copyright Transfer Agreements

# Journal Publishing Agreement – Elsevier



available at <https://www.elsevier.com/about/policies/copyright>

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# Journal Publishing Agreement - Elsevier



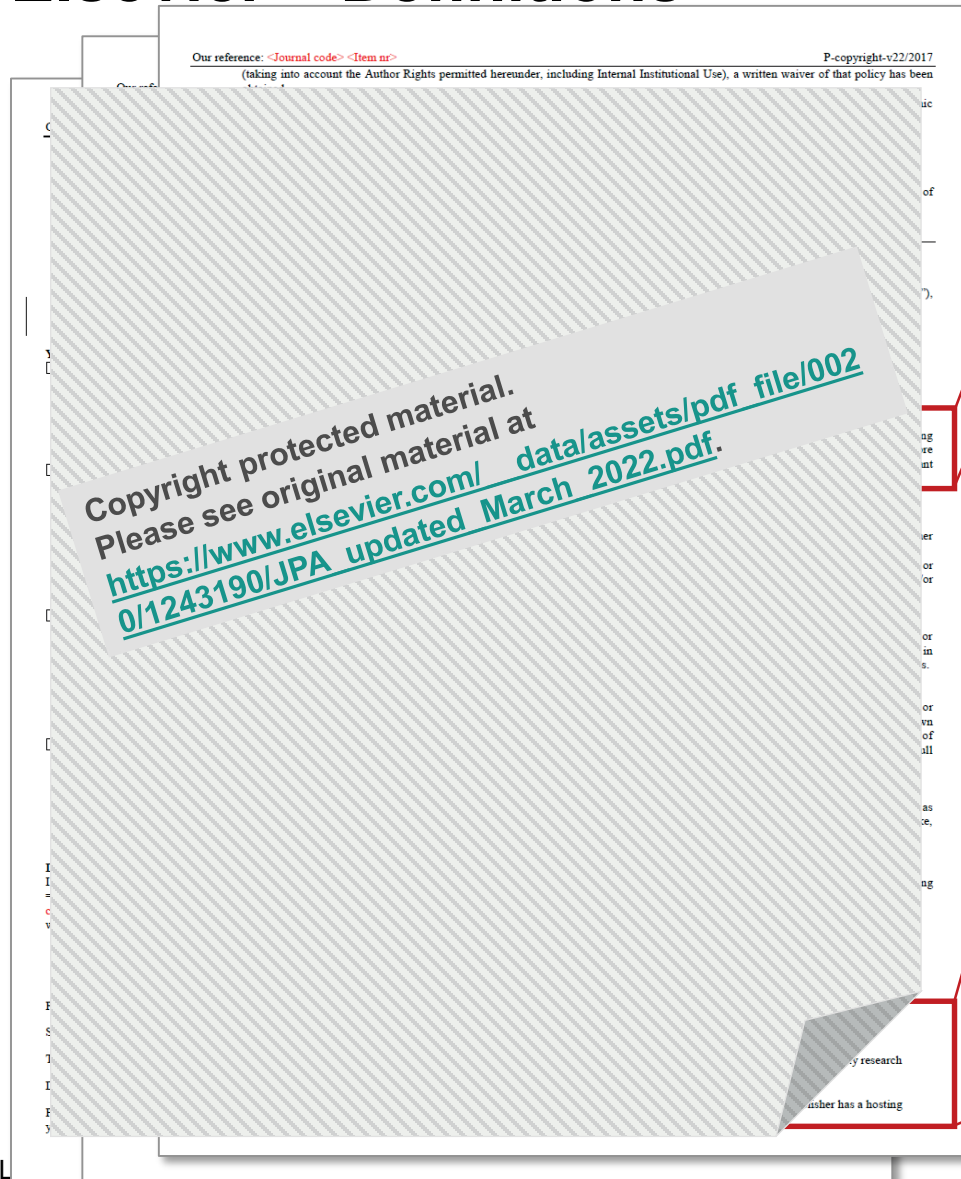
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[see <https://www.lib4ri.ch/research-funders-oa-policies#Remove-the-embargo-for-Elsevier-accepted-manuscripts-in-DORA>]

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To check the embargo period for the journal, go to <http://www.elsevier.com/embargoperiodlist>

The publisher has agreements with certain funding agencies (...)



# Elsevier

Our reference: <Journal code> <Item nr> P-copyright-v22/2017

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## Read it, change it and then sign it

- Modify critical topics in the copyright transfer agreement such as „exclusive" transfer of "all" rights. It doesn't have to be all or nothing.
- Alternatively, add an addendum (e.g. SPARC <https://sparcopen.org/our-work/author-rights/>) that retains these rights

or

- Use the Rights Retention Strategy (from Coalition S)
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  - corresponding author sends AAM with the information on the RRS to a repository (e.g. DORA: <https://www.dora.lib4ri.ch/>)
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# Re-use in a Scientific Context

# How to reuse a copyright protected work?

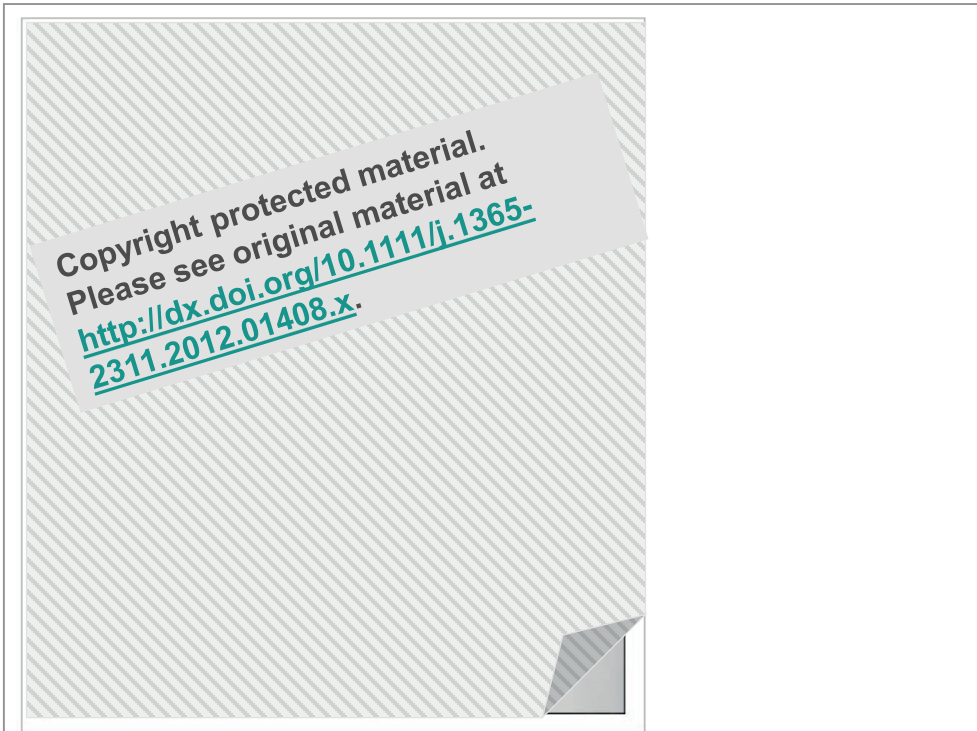


Figure 1

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Adult Chinese mantid (*Tenodera sinensis*) gutting a final-instar monarch (*Danaus plexippus*) caterpillar. For scale, mantid forelegs are ~3 cm in length. Photo credit: Alex Allaux.

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Ecological Entomology

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## Chinese mantids gut toxic monarch caterpillars: avoidance of prey defence?

JAMIE L. RAFTER, ANURAG A. AGRAWAL, EVAN L. PREISSER

First published: 22 January 2013 | <https://doi.org/10.1111/j.1365-2311.2012.01408.x> | Cited by: 14

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### Abstract

1. Monarch caterpillars, *Danaus plexippus* (Linnaeus) feed on members of the genus *Asclepias* and sequester cardenolides as a defence against predators. However, some predators are able to consume this otherwise unpalatable herbivore without ill effects.
2. Chinese mantids, *Tenodera sinensis* (Saussure) are generalist predators of monarch caterpillars by 'gutting' them (i.e. removing the gut and associated organs). They then feed on the body of this herbivore without any apparent ill effects.
3. How adult *T. sinensis* handle and consume toxic (*D. plexippus*) and non-toxic [*Ostrinia nubilalis* (Hübner) and *Galleria mellonella* (Linnaeus)] caterpillars was explored. The

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 Publication: Ecological Entomology  
 Publisher: John Wiley and Sons  
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### Winter cascading of cold water in Lake Geneva

Ilker Fer<sup>1</sup> and Ulrich Lemmin

Laboratoire de Recherches Hydrauliques, Ecole Polytechnique Fédérale de Lausanne, Lausanne, Switzerland

S. A. Thome

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<http://dx.doi.org/10.1029/2001JC000828>.



profilings con-  
23 December 1998,  
during experiment I and (b) 1200 and 1500 LT, 20 January 2000, during experiment II. The contours are in degrees Celsius. The profiling stations are indicated by arrows. Open circles in Figure 2a show the temperature miniloggers laid at the bottom, as well as the one 2 m off the bottom at 4



### Annual Review of Fluid Mechanics Convection in Lakes

Damien Bouffard<sup>1</sup> and Alfred Wüest<sup>1,2</sup>

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<https://doi.org/10.1146/annurev-fluid-010518-040506>.

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downward cross-shore transport of 11 times that of the main tributary (Rhône River) during winter. Figure 2a is adapted with permission from Fer et al. (2002).

Additionally, the peculiar properties of the density function at low salinities/temperatures leave distinctive traces. In this review, we present these various processes and connect observations with theories and model results.

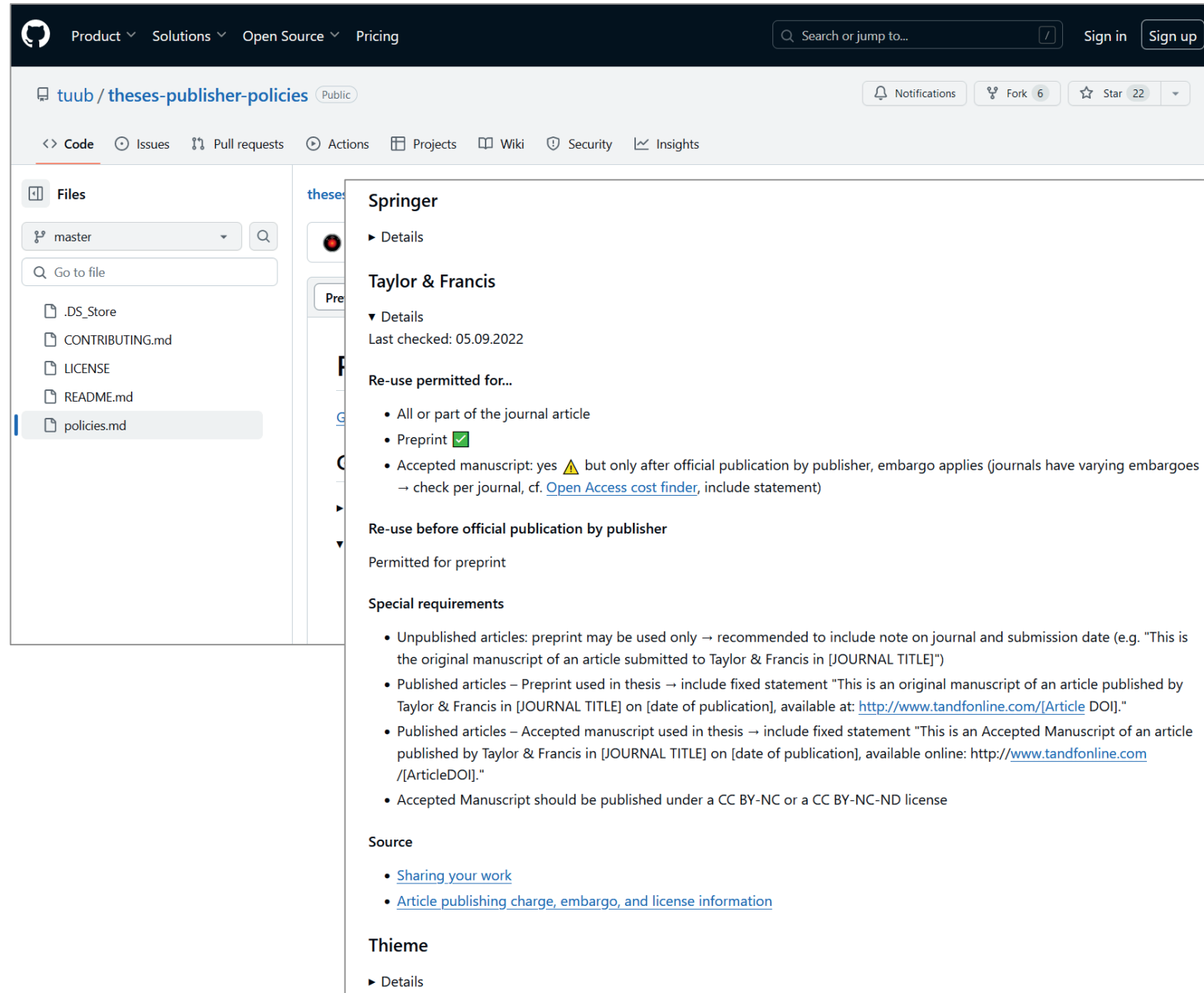
# Re-use in theses

- Conditions are mostly defined in the Copyright Transfer Agreement

- There are compilations of standard policies for most publishers

<https://github.com/tuub/theses-publisher-policies/blob/master/policies.md>

<https://unlimited.ethz.ch/display/RC/Cumulative+doctoral+theses>



The screenshot shows a GitHub repository page for 'theses-publisher-policies' by 'tuub'. The file 'policies.md' is selected in the file browser. The right-hand pane displays the content of 'policies.md', which lists policies for various publishers. The 'Springer' policy is expanded, showing details such as 'Re-use permitted for...' (All or part of the journal article, Preprint checked, Accepted manuscript: yes but only after official publication by publisher, embargo applies) and 'Re-use before official publication by publisher' (Permitted for preprint). It also lists 'Special requirements' for unpublished and published articles, and provides a 'Source' link for 'Sharing your work'.





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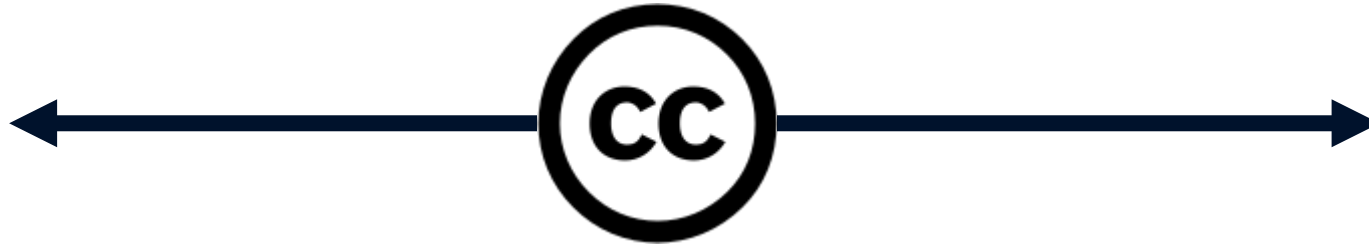
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## Spectrum of rights



### Copyright

- All Rights Reserved
- Re-use requires the permission of the copyright holder



### Creative Commons Licences

- Some Rights Reserved
- Re-use is permitted without permission under the specifications shared in the licence



### Public Domain

- No Rights Reserved
- May be used without permission

Copyright restrictions can be **OPENED** with an overlaying Creative Commons Licence



- nonprofit organization
- standardized way to give the permission to share and use copyrighted works
- free and easy to use

**As the creator**





- you choose and indicate the conditions

**As the user**

- the intended use is clear – no need to get permission, just provide the attribution

# Modular design of CC licences

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	SA	ShareAlike	derivative works need to be made available under same licence	optional
	NC	NonCommercial	re-use is only permitted for non-commercial purposes	optional
	ND	NoDerivatives	the work must not be modified	optional

# The 6 licences

Most Open



Least Open

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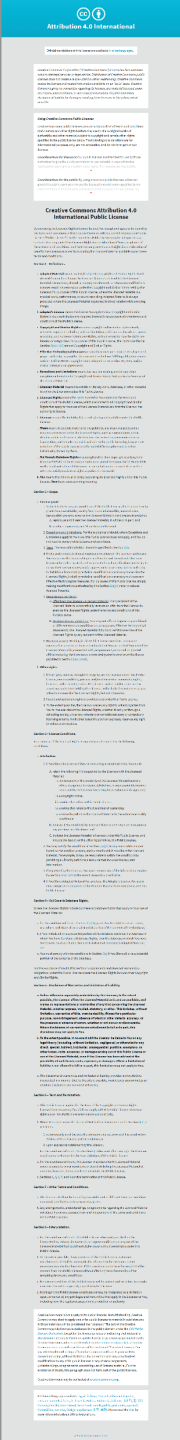
Example:



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The screenshot shows the Attribution 4.0 International (CC BY 4.0) license page. It features the CC and person icons at the top, followed by the title 'Attribution 4.0 International (CC BY 4.0)'. Below the title, it states 'This is a human-readable summary of (and not a substitute for) the license. Disclaimer.' The page is divided into two main sections: 'You are free to:' and 'Under the following terms:'. The 'You are free to:' section lists 'Share' and 'Adapt' with their respective descriptions. The 'Under the following terms:' section lists 'Attribution' and 'No additional restrictions' with their respective descriptions. A green arrow points from the 'You are free to:' section to the right.

```
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```





# How to work with CC licences



# How to get a licence?

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[creativecommons.org/choose](https://creativecommons.org/choose)

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Yes. I know the license I need.

No. I need help selecting a license.

**2 Do you want attribution for your work?**

Yes. Anyone using my work must include proper attribution.

No. Anyone can use my work, even without giving me attribution.

The screenshot shows the Creative Commons License Chooser interface. At the top, there is the Creative Commons logo and navigation links: WHO WE ARE, WHAT WE DO, LICENSES AND TOOLS, BLOG, SUPPORT US. Below the logo is the breadcrumb 'Home > Chooser'. The main heading is 'LICENSE CHOOSER' followed by the instruction: 'Follow the steps to select the appropriate license for your work. This site does not store any information.'

The interface consists of a vertical list of seven steps:

- 1 Do you know which license you need?** (This step is highlighted in the callout box). It contains two radio button options: 'Yes. I know the license I need.' (unselected) and 'No. I need help selecting a license.' (selected). A green 'NEXT' button is located below the options.
- 2 Attribution** (This step is highlighted in the callout box).
- 3 Commercial Use**
- 4 Derivative Works**
- 5 Sharing Requirements**
- 6 Confirm that CC licensing is appropriate**
- 7 Attribution Details**

On the right side of the interface, there is a section titled 'RECOMMENDED LICENSE'. It features the Creative Commons Attribution 4.0 International license logo (CC BY 4.0) and the text 'Attribution 4.0 International'. Below this, a paragraph explains: 'This license requires that reusers give credit to the creator. It allows reusers to distribute, remix, adapt, and build upon the material in any medium or format, even for commercial purposes.' A small icon of a person with a plus sign is next to the text 'BY: Credit must be given to you, the creator.' At the bottom of this section is a link: 'See the License Deed' with an external link icon.

# How to get a licence?

It is easy:

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## 6 Confirm that CC licensing is appropriate

- I own or have authority to license the work.
- I have read and understand the terms of the license.
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BACK

NEXT

Home > Chooser

## LICENSE CHOOSER

Follow the steps to select the appropriate license for your work. This site does not store any information.

1 License Expertise  
I need help selecting a license.

2 Attribution  
Anyone can use my work, even without giving me attribution.

3 Commercial Use  
Others can use my work, even for commercial purposes.

4 Derivative Works  
Others can remix, adapt, or build upon my work.

5 Sharing Requirements  
Others can share adaptations of my work under any terms.

6 Confirm that CC licensing is appropriate

- I own or have authority to license the work.
- I have read and understand the terms of the license.
- I understand that CC licensing is not revocable.

BACK

NEXT

7 Attribution Details

## RECOMMENDED LICENSE

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# How to get a licence?

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All you need:

- o icon
- o link to the licence deed

The screenshot shows the Creative Commons License Chooser interface. At the top, there is a Creative Commons logo and navigation links: WHO WE ARE, WHAT WE DO, LICENSES AND TOOLS, BLOG, SUPPORT US. Below the logo is a breadcrumb trail: Home > Chooser. The main heading is "LICENSE CHOOSER". A sub-heading reads: "Follow the steps to select the appropriate license for your work. This site does not store any information." The interface is divided into two main sections: a list of six steps on the left and a "RECOMMENDED LICENSE" section on the right. The steps are: 1. License Expertise (I need help selecting a license.), 2. Attribution (Anyone can use my work, even without giving me attribution.), 3. Commercial Use (Others can use my work, even for commercial purposes.), 4. Derivative Works (Others can remix, adapt, or build upon my work.), 5. Sharing Requirements (Others can share adaptations of my work under any terms.), and 6. Confirm that CC licensing is appropriate (with three checked checkboxes: "I own or have authority to license the work.", "I have read and understand the terms of the license.", and "I understand that CC licensing is not revocable."). Below step 6 are "BACK" and "NEXT" buttons. Step 7, "Attribution Details", is partially visible at the bottom. The "RECOMMENDED LICENSE" section displays the CC BY 4.0 license, including the CC and BY icons, the text "CC BY 4.0 Attribution 4.0 International", a description: "This license requires that reusers give credit to the creator. It allows reusers to distribute, remix, adapt, and build upon the material in any medium or format, even for commercial purposes.", and the BY requirement: "BY: Credit must be given to you, the creator." A link "See the License Deed" with an external link icon is also present. Annotations include a teal arrow pointing from the "icon" bullet point to the CC and BY icons, and another teal arrow pointing from the "link to the licence deed" bullet point to the "See the License Deed" link. The CC and BY icons and the "See the License Deed" link are circled in teal.

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Follow the steps to select the appropriate license for your work. This site does not store any information.

**1 License Expertise**  
I need help selecting a license.

**2 Attribution**  
Anyone can use my work, even without giving me attribution.

**3 Commercial Use**  
Others can use my work, even for commercial purposes.

**4 Derivative Works**  
Others can remix, adapt, or build upon my work.

**5 Sharing Requirements**  
Others can share adaptations of my work under any terms.

**6 Confirm that CC licensing is appropriate**

- I own or have authority to license the work.
- I have read and understand the terms of the license.
- I understand that CC licensing is not revocable.

BACK NEXT

**7 Attribution Details**

### RECOMMENDED LICENSE

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#### Attribution 4.0 International


This license requires that reusers give credit to the creator. It allows reusers to distribute, remix, adapt, and build upon the material in any medium or format, even for commercial purposes.

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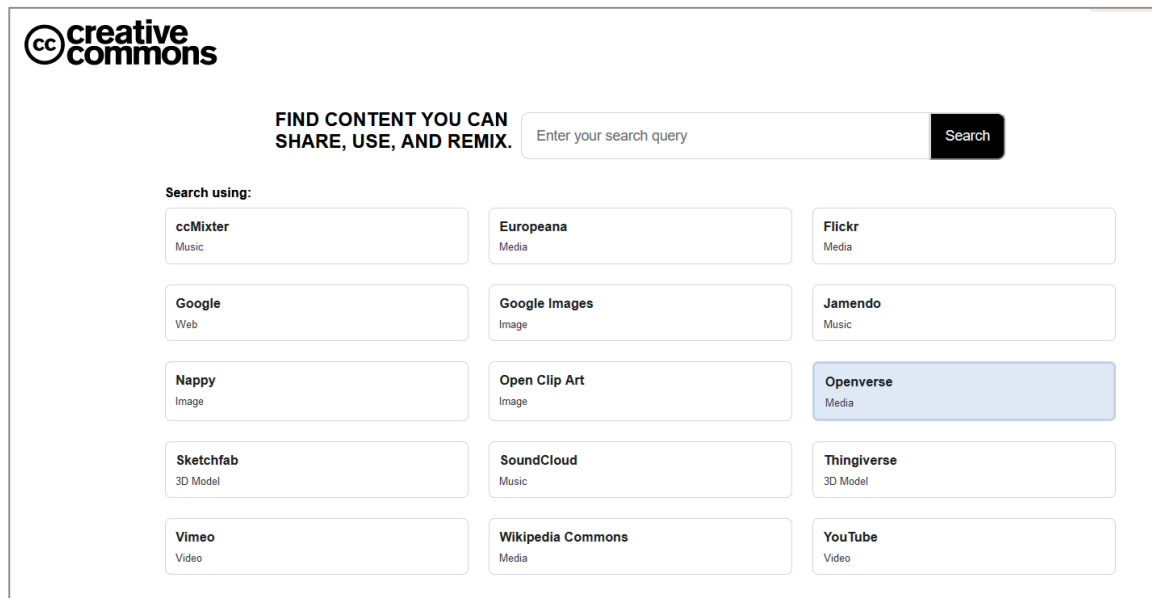


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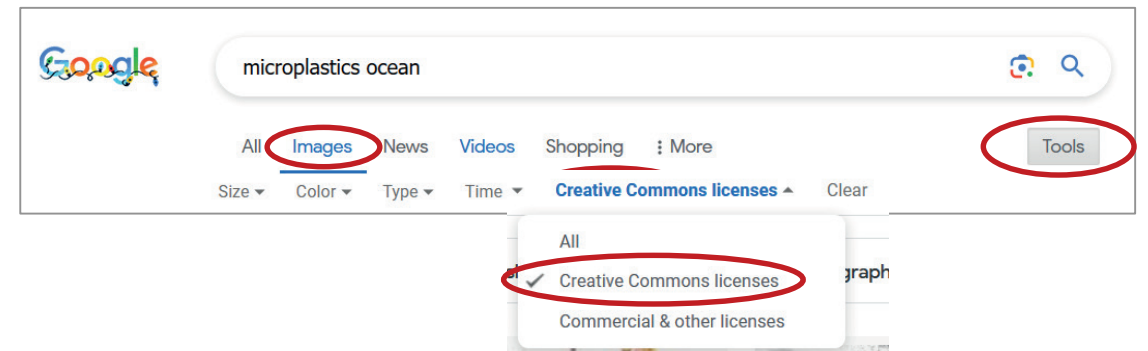
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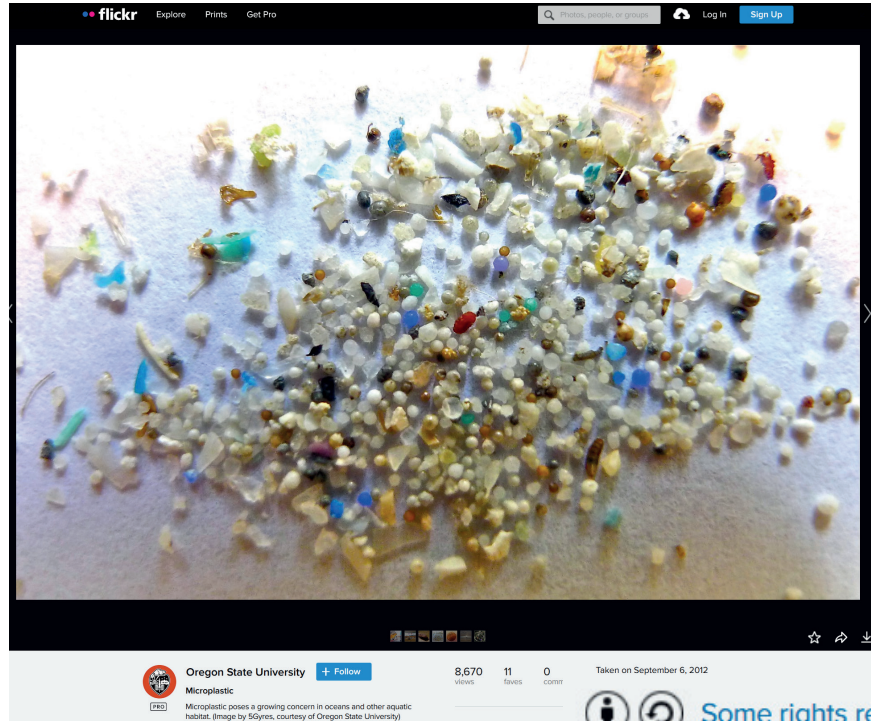


## Exercise

Assume, you are creating a presentation with the topic «**Microplastics in the Ocean**». The presentation slides will be on the web.

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2. What exactly is the licence for the photograph, you have chosen.
3. How would you cite this photograph in your presentation?

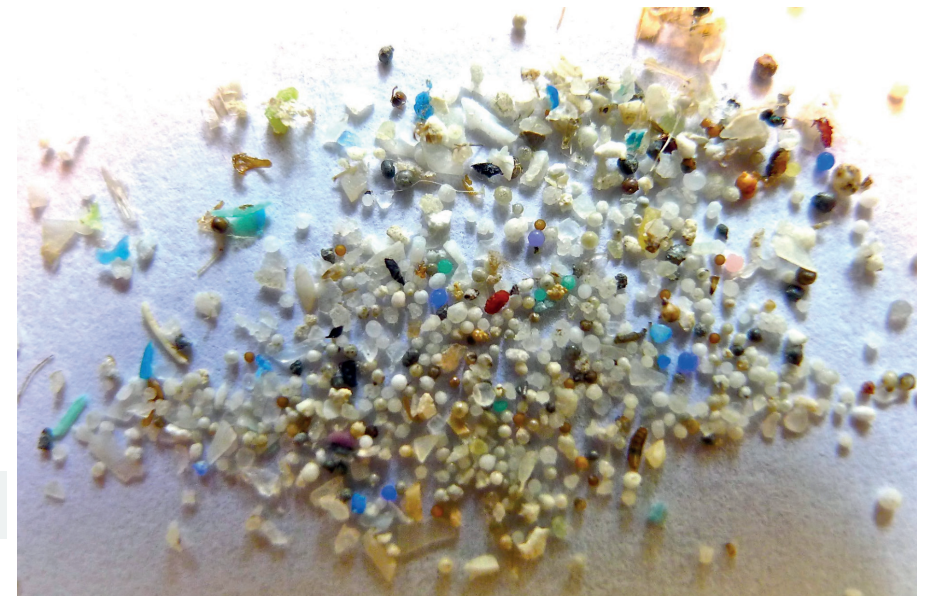
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## Just give attribution:

- Creator
- (Title)
- Link to the source
- licence (with link!)

Further information: [Best practices for attribution](#)



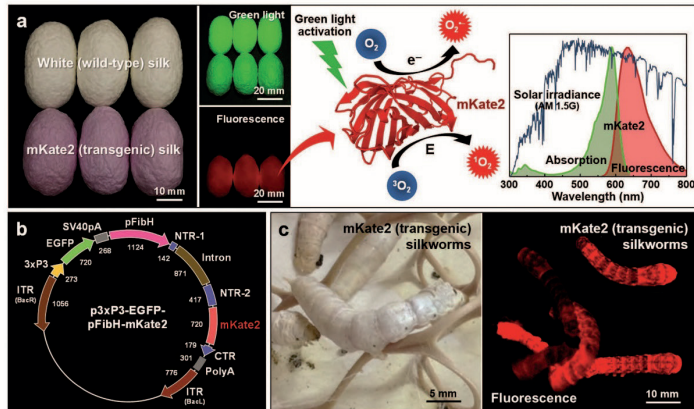
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# Green-Light-Activated Photoreaction via Genetic Hybridization of Far-Red Fluorescent Protein and Silk

Jung Woo Leem, Jongwoo Park, Seong-Wan Kim, Seong-Ryul Kim, Seung Ho Choi, Kwang-Ho Choi,\* and Young L. Kim\*

Fluorescent proteins often result in phototoxicity and cytotoxicity, in particular because some red fluorescent proteins produce and release reactive oxygen species (ROS) as a detriment for ablating tumor cells. However, the production of ROS into materials is reported to be beneficial for the silk protein. The silk protein provides control of ROS and regenerates singlet oxygen (1O2) immediately. This is further enhanced by the presence of semiconductor nanomaterials.

Visible light-driven plasmonic photocatalysis, which relies on the excitation of semiconductor photocatalysts with



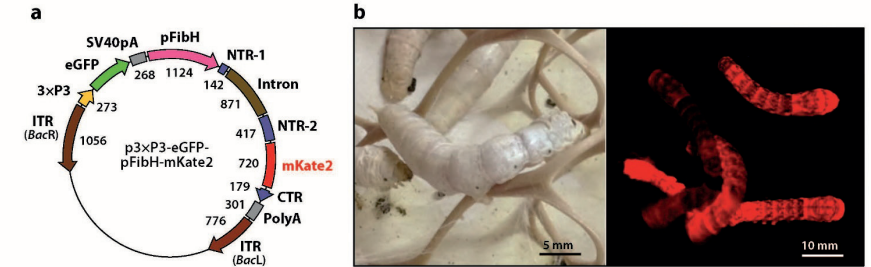
**Figure 1.** Genetically encoded hybridization of far-red fluorescent protein (mKate2 and PDB ID: 3BXB) and silk for plasmonic photocatalysis-like photosensitization. a) Schematic illustration of reactive oxygen species (ROS)-generating mKate2 (transgenic) silk under green light activation. Superoxide (O<sub>2</sub><sup>•-</sup>) and singlet oxygen (<sup>1</sup>O<sub>2</sub>) are generated by mechanisms of electron (e<sup>-</sup>) transfer and energy (E) transfer, respectively. Photographs of white (wild-type) and mKate2 (transgenic) silk cocoons and fluorescent image of mKate2 silk cocoons. Green light belongs to the peak wavelength range of the solar spectrum. b) Construction of transfer vector p3xP3-EGFP-pFibH-mKate2 for mKate2 silkworm transgenesis. c) Photograph and fluorescent image of mKate2 (transgenic) silkworms.

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The ORCID identification number(s) for the author(s) of this article can be found under <https://doi.org/10.1002/advs.201700863>.

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DOI: 10.1002/advs.201700863



**Figure 1.** Representative genetic fusion of fluorescent proteins (e.g., mKate2) and silk (161). (a) Construction of transfer vector p3xP3-EGFP-pFibH-mKate2 for mKate2 silkworm transgenesis using a gene-splicing *piggyBac* transposase method. For hybridization of mKate2 and silk, the mKate2 gene is fused with N-terminal and C-terminal domains of pFibH. The nucleotide sequences of the pFibH NTR and CTR are derived from GenBank accession number AF226688. (b) (left) Photograph and (right) fluorescent image of mKate2 (transgenic) silkworms. Abbreviations: CTR, C-terminal region (179 bp); eGFP, enhanced green fluorescent protein; intron, first intron (871 bp); ITR, inverted repeat sequences of *piggyBac* arms; mKate2, monomeric far-red fluorescent protein (720 bp) derived from *Entomolae quadricolor*; NTR-1, N-terminal region 1 (142 bp); NTR-2, N-terminal region 2 (417 bp); pFibH, fibroin heavy-chain promoter domain (1,124 bp); PolyA, poly(A) signal region (301 bp); 3xP3, 3xP3 promoter (273 bp); SV40, SV40 polyadenylation signal sequence (268 bp). Figure adapted from Reference 161 under a Creative Commons license (CC-BY-4.0).

Annu. Rev.

First published

March 11, 2020

The *Annua*

online at <https://doi.org/10.1146/annurev-bioeng-062220-032747>

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physical and biological properties that typical synthetic materials do not exhibit. These attributes have prompted a wide variety of silk research, including genetic engineering, biotechnological synthesis, and bioinspired fiber spinning, to produce silk proteins on a large scale and to further enhance their properties. In this review, we describe the basic properties of spider silk and silkworm silk and the important production methods for silk proteins. We discuss recent advances in reinforced silk using silkworm transgenesis and functional additive diets with a focus on biomedical applications. We also explain that reinforced silk has an analogy with metamaterials such that user-designed atypical responses can be engineered beyond what naturally occurring materials offer. These insights into reinforced silk can guide better engineering of superior synthetic biomaterials and lead to discoveries of unexplored biological and medical applications of silk.



# Reusability

## Scientific Information: Exponential Increase



(From: Mabe M & Amin M, 2001: Growth dynamics of scholarly and scientific journals. *Scientometrics* 51, 147–162, DOI: [10.1023/A:1010520913124](https://doi.org/10.1023/A:1010520913124)).

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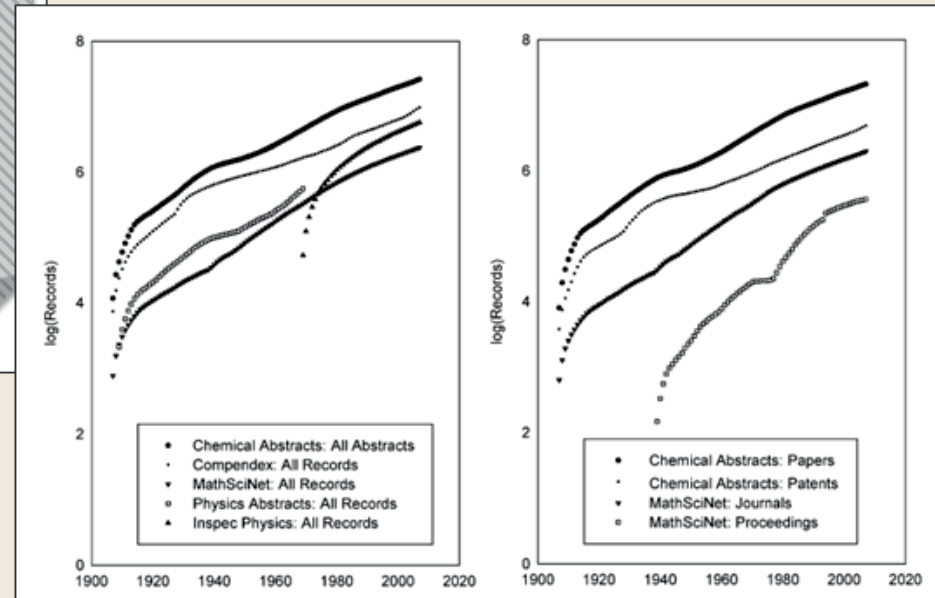


Fig. 2 Cumulative number of records for nine databases 1907–2007 (semi logarithmic scale)



Let's sum up

## Let's sum up

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