

**CASE WESTERN RESERVE UNIVERSITY  
COPYRIGHT COMPLIANCE GUIDANCE**

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The Kelvin Smith Library at Case Western Reserve University maintains a copyright website containing the current university guidelines and related copyright information. Sections on fair use, public domain, duration of copyright, and FAQs on topics of interest to the Case Western Reserve University community are available on the site, as well as contacts for further information.

<https://case.edu/library/research/digital-scholarship-cwru/copyright>

# CASE WESTERN RESERVE UNIVERSITY COPYRIGHT COMPLIANCE GUIDANCE

## RATIONALE

As one of the nation's major research institutions, Case Western Reserve University is committed to leadership in the creation of new knowledge, and also is committed to respect for the rights of all copyright holders. In the discovery, use, and dissemination of knowledge, the university fosters integrity in the pursuit of scholarly investigation while contributing to society as a whole.

Respect for the rights of copyright holders and the copyright laws is especially critical in the electronic environment, where copyrighted works are vulnerable to misuse and unintended further distribution, and legislation is evolving with significant new fines and liabilities for non-compliance. The university's Copyright Compliance Guidance supports academic goals and values in a time of changing laws and information technologies, and complements the university's [Intellectual Property Policy](#) and the [Acceptable Use of Computing and Information Technology Resources Policy](#). It is predicated on the belief that accurate information about copyright encourages the proper use of copyrighted materials, eliminates common misconceptions, and reduces the peril of individual and institutional risk. In an effort to create an environment in which all members of the university community lawfully use copyrighted materials, the Guidance:

- outlines foundations of copyright that are relevant to the academic mission
- promotes respect for copyright holders' rights
- defines criteria and requirements for compliance with federal copyright laws
- informs university individuals about beneficial and legal exemptions
- offers avenues for continuing information and education about copyright laws.

This document describes the legal requirements and benefits of copyright compliance in order to be helpful to faculty, staff, and students of the university. As such, it offers information and clarification about compliance with relevant portions of the United States Copyright Act.

## 1. GUIDANCE STATEMENT

The university expects all faculty, students, and staff to abide by the Copyright Compliance Guidance and to be familiar with federal copyright laws relevant to the academic use of copyrighted materials.

The university's reputation as a leader in research and information technologies is strengthened and protected by copyright compliance.

All members of the university community need to understand that copyright infringement may have serious consequences, including significant personal liability for them. The university assumes no liability for, and is not obligated to defend, individuals who knowingly fail to comply with the Copyright Compliance Guidance, the copyright statutes, or any licenses for access to and use of others copyrighted works. The university terminates the network account of repeat infringers according to the provisions of 17 U.S.C. §1201 and may take other disciplinary action as deemed appropriate.

The Kelvin Smith Library provides general information and preliminary consultation on the use of copyrighted materials. The Office of General Counsel advises on specific legal matters or redirects university members or organizations to appropriate legal counsel. Rights of the faculty to fair use, as defined in section 9, are protected under the indemnity clause of chapter 4, section XIX of the [Faculty Handbook](#).

The Kelvin Smith Library at Case Western Reserve University maintains a copyright website containing the current university guidelines and related copyright information. Sections on fair use, public domain, duration of copyright, and FAQs on topics of interest to the Case Western Reserve community are available on the site, as well as contacts for further information.

<https://case.edu/library/research/digital-scholarship-cwru/copyright>

## **2. COPYRIGHT BACKGROUND AND IMPORTANCE AS FEDERAL LAW**

The roots of copyright law in the United States are found in the Constitution, which states: “The Congress shall have the power...to promote the Progress of Science and the useful Arts by securing for limited times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries.” [United States Constitution, Art. 1, Sec. 8, Clause 8](#). Copyright law is codified as [The Copyright Act, Title 17, United States Code](#). Copyright recognizes that a creator of intellectual property contributes to the whole of society, and should be rewarded by having exclusive rights of use for limited times. As the “limited times” expire, others are free to use the works to create new works, thus promoting the progress of knowledge, and society.

Copyright also recognizes the needs of researchers to use others’ copyrighted works before those limited times and exclusive rights expire. Copyright law provides for a balance between protecting the private rights of creators, and the public interest to use copyrighted works to create new works.

## **3. COPYRIGHT DEFINED**

Copyright is a property right in an original work of authorship. Copyright is automatic and begins the moment any “original work[s] of authorship is fixed in a[ny] tangible medium of expression.”<sup>1</sup>

- Original works of authorship may be literary, dramatic, musical, or artistic: e. g., books, articles, photographs, paintings, sculpture, architecture, pantomimes, choreography, music, or sound recordings. These categories are broad, and may include software, web pages, electronic discussion lists, email.
- “Fixed medium” is also broad: e.g., print, film, a disc, a website, or email. Unpublished as well as published works are fixed, and have automatic copyright.
- Copyright protection does not require any form of copyright notice or registration with the U.S. Copyright Office, although affixing a notice and

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<sup>1</sup> §102.

registering a work enhances protection of the owner's rights.

Copyright does not apply to facts, theories, ideas, mathematical equations, formulas, concepts, titles, systems, or processes, but works embodying such elements may be protected under copyright law if they show some minimal level of creative expression. Copyright only protects the expression of such content. Copyright does not apply to work attributed to the federal government, which can however receive and does hold copyrights transferred to it by other parties (state and local government works may be subject to copyright).

#### **4. COPYRIGHT NOTICES**

Many, but not all, works subject to copyright are published with a notice such as "Copyright 1998 by Case Western Reserve University." Affixing a copyright notice is beneficial to the copyright owner because the notice informs the public that a work is protected by copyright, identifies the copyright holder and shows the year of first publication. When a work bears a copyright notice, it is much more difficult for an alleged infringer to interpose a defense based upon innocent infringement.

The absence of a copyright notice does not necessarily mean that the work in question is not copyrighted. The use of a copyright notice is optional for works published on or after March 1, 1989. The copyright owner of works published between Jan. 1, 1978, and March 1, 1989, had five years from the date of publication to correct the omission of notice. Works published prior to Jan. 1, 1978, without a copyright notice entered the public domain immediately upon publication.

Ignorance of whether a work is protected by copyright is no defense against a claim of infringement. The burden is on the user to determine whether he or she is acting legally.

#### **5. DAMAGES FOR COPYRIGHT INFRINGEMENT**

A copyright owner in a general copyright infringement suit may seek damages that include

- court costs and attorney's fees
- actual damages
- statutory damages, where applicable
- profits of the infringer that are attributed to the infringement
- temporary and permanent injunction against infringement
- impoundment of infringing copies
- destruction of infringing copies

Damages assessed against an infringer may be very substantial. A court may impose statutory damages of up to \$30,000 for each act of infringement (\$150,000 for willful infringement).

#### **6. COPYRIGHT REGISTRATION**

Copyright registration is accomplished by filing the appropriate form with the [United States Copyright Office](#) in Washington, D. C. and paying the required fee. Registration is beneficial to the copyright owner in several ways:

- Registration establishes a public record of the copyright claim.
- Registration is a pre-condition to filing an infringement suit in federal court if the

work is of U.S. origin.

- Registration prior to or within five years of publication is prima facie evidence in court of the validity of the copyright.
- Registration prior to or within three months of publication (or prior to its infringement) entitles the copyright owner to seek statutory damages and attorney's fees in an infringement suit.
- Registration allows the copyright owner to record the registration with the U. S. Customs Service for protection against importation of infringing copies.

## **7. COPYRIGHT EXCLUSIVE RIGHTS**

Copyright owners hold a number of exclusive rights that others may not exercise unless invoking legal exemptions. Commonly referred to as a “bundle of rights,” all copyrights can be retained by the creator or “unbundled” individually. Over time, publishers, employers, or corporations may hold some, or all, of the exclusive copyrights.

University faculty, students, and staff may wish to copy articles for a class, use a graphic to enhance a published webpage, or show a movie for instruction. In some instances, copyright law permits such uses without seeking owners' permissions; in other instances, such uses are prohibited. Faculty, staff, and students must be careful not to infringe on the exclusive copyright holders' rights to:

- reproduce the work in copies
- create derivative (adaptive) works, e.g., a new musical from a play, a new movie from a book
- distribute copies of the work
- perform the work publicly
- display the work publicly
- perform sound recordings publicly by means of digital audio transmission<sup>2</sup>

Absent a pertinent exemption, unauthorized use of copyrighted materials violates the rights of the copyright holder and is directly contrary to the academic value of respect for others' works. Even unintentional infringement violates the law. Violations of copyright law that occur on the university network or systems may create additional liability for the university, as well as the individual.

In recognizing the necessary balance between creators and users, the law provides criteria for using copyrighted works without infringement. Many determinations need to be made in order to use a copyrighted work or apply an exemption, yet the root of use and determination begins by understanding the exclusive rights of the copyright holder.

## **8. TERM LIMITS OF COPYRIGHT PROTECTION**

The length of copyright protection afforded to a particular work depends upon both the date and the circumstances of its creation. A work by an individual author or authors is protected for a term based upon the life of the authors. Anonymous and pseudonymous works and works made for hire are protected for a specific term of years. Once these terms have expired, or the copyright holders have relinquished their rights, the works pass into the “public domain.” See Cornell University Library's [Copyright Term and the Public Domain in the U.S. Chart](#) for help determining the term for a particular work.

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<sup>2</sup> §106.

## Using Copyrighted Works Without Permission—The Public Domain

The intellectual commons of the “public domain” is the foundation for an informed society and the progress of knowledge. It affords researchers the unrestricted use of works that have entered the public domain.

A work moves into the public domain only after the exclusive rights assigned by federal law have expired or when a copyright holder places a work directly in the public domain. A common misconception about the definition of public domain is that any work without a copyright notice is free to be used without permission, or that works on the Internet are in the public domain.

“Public domain” is defined by specific dates of creation or publication (sometimes relative to the presence of a copyright symbol or notice), and by terms of copyright protection afforded to one or more authors for specific times, whether or not a work is published or unpublished.

An exception to copyright protection governs U.S. government publications, which carry no copyright.<sup>3</sup> This exemption applies to federal works, not those of state or local governments, which retain copyright. Additionally, publications funded by the government but authored by someone hired to do the work (grants, contracts), or to other published edited, annotated or compiled versions of government documents, may be copyrighted.

University faculty, students, and staff must determine the author and date of a work, in order to determine that the work is in the public domain and to use the work without restrictions. When in doubt about copyright ownership, databases, indexes, and/or publishers and clearinghouses are helpful in determining ownership.

When ownership is clear, the chart “[Copyright Term and the Public Domain in the U.S. Chart](#)” by Cornell University Library aids in determining a work’s true public domain status.

The university encourages the use of public domain works to facilitate the exchange of knowledge and further the academic mission. Committed to leadership in research, the university also encourages members of the university community to place their works into the public domain, and to negotiate publication without restrictions, when appropriate. Sharing knowledge expedites use by other researchers and embodies the spirit and intent of the Copyright Act to promote the progress of knowledge.

## 9. COPYRIGHT EXEMPTION

### Using Copyrighted Works Without Permission—§107, The Fair Use Doctrine

Copyright law allows limited exemptions for copying, distribution, modification, and performance and display of copyrighted works without the copyright holder’s permission, but exemptions are granted *only under certain circumstances*. This provides a balance that protects the owner’s rights while recognizing the need of others to use the work. The most important exemption for educational institutions is the one known as “fair use.”

Copyright law does not specify exact limitations of fair use, such as a specific amount of

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<sup>3</sup> §105.

material that may be safely copied or used without permission. Instead, it lists four factors as the basis for determining whether a particular use of copyrighted material is a fair use:

1. The purpose and character of the use
2. The nature of the copyrighted work
3. The amount and substantiality of the portion used in relation to the whole
4. The effect of the use upon the potential market for or value of the work

### **Applying the Four Factor Test**

If the use is for the purposes stated in the statute, and if the term of copyright protection is still in effect, each of the following four factors must be applied, in order to use the work without seeking permission. The fair use test is applicable to single and multiple copies for the classroom. While any single factor might not lend itself to a fair use, the combined analysis of the other factors can tip the balance for an overall fair use:

#### **Factor 1: Purpose—the environment and character of the use**

- Nonprofit, educational uses are favored over commercial uses.
- Transformative uses are favored over reproductions.

#### **Factor 2: Nature—type of work being used**

- Published works are favored over unpublished works.
- Nonfiction or factual works are favored over fiction or creative expressions.  
Printed works are favored over commercial audiovisual works.
- Consumable works (standard tests, workbooks) have no fair use.

#### **Factor 3: Amount & Substantiality of the portion used (quantitative and qualitative)**

- Small portions (unless they are the heart of the work) are favored over large portions.
- Thumbnail, low-resolution images are favored over full sized images.

#### **Factor 4: Effect of the use upon the potential market for or value of the work**

## **10. TECHNOLOGY AND COPYRIGHT IN THE DIGITAL ENVIRONMENT**

Advances in information technology have made it increasingly easy to create new works and integrate media that were once distinct. These same advances have also made it easier to make exact copies of existing works, create derivative works, and then display and distribute them very widely. Any of these actions can involve the misuse of copyrighted materials. Recent changes in the law have attempted to address these expanding technological possibilities and their concomitant risks.

Revisions to The Copyright Act offer expanded possibilities for education while imposing certain administrative burdens and restrictions on users. The Digital Millennium Copyright Act (DMCA), and the Technology, Education, and Copyright Harmonization Act (TEACH) require institutions to establish procedures and use appropriate technology to protect copyrighted works by restricting access and limiting the ability to download and further transmit them.

### **A. Digital Millennium Copyright Act (DMCA)**

The DMCA revision to The Copyright Act recognizes copyright protections for electronic works. DMCA definitions and restrictions affect everyone who uses copyrighted and technologically protected materials on the university's network or systems.

The DMCA adds new rights for copyright owners, to prevent circumvention of “technical protection methods” (TPM) that control access to copyrighted works. Media may now be subject to restriction or access control, and bypassing protection systems of passwords or encryption may now be a violation of copyright law. This may apply to the use of databases, online journals, or other information media.

*Example: Using (extracting or copying) only the introductory interview portion of a DVD movie for instruction, could interfere with or bypass protection measures.*

DMCA also adds rights to include copyright management information (CMI) on works.<sup>4</sup> CMI is broadly defined to include the electronic copyright notice, name of an author or copyright owner, title of a work, or anyone credited on a work. Removal or alteration of CMI from a work is prohibited. All CMI that appears on the original work must be included when uploading the copyrighted work onto a network.

**New Definitions and Liabilities:** DMCA broadly defines the scope of network providers, in addressing transitory digital network communications, system caching, information residing on systems or networks at the directions of users such as course websites, and information location tools.<sup>5</sup> As such, it redefines the university as an Online Service Provider (OSP), making the university subject to contributory infringement penalties when its users infringe upon others’ copyrights.

**Take Down Notice:** The university, as OSP, is not liable for monetary relief or for injunctive relief for a user’s infringement of copyright, provided that the university does not have actual knowledge of infringement, receives no financial benefit from it and upon receipt of proper notification of a claimed infringement, acts “expeditiously” to remove material or disable access to the infringing material.<sup>6</sup>

**Conditions for Protection from Liability:** The university, as OSP, must “adopt and reasonably implement, and inform” users of the system or network that policies are in place regarding appropriate use of networks and systems. The university must also terminate network or system privileges of repeat infringers and must accommodate and not interfere with technical measures that protect digital copyrighted works.

The requirement to have policies in place in order to take advantage of safe harbor provisions protects the university. Increased awareness of copyright laws makes it less likely that an individual can claim ignorance of copyright law and avoid penalties in an infringement claim. The university complies with the law by registering a designated Agent with the U.S. Copyright Office. CWRU’s Agent is:

Jeffrey Gumpf

Assistant Director of Engineering Services Technical Infrastructure and Architect  
Crawford Hall, 4.<sup>th</sup> Floor  
19000 Euclid Avenue  
Cleveland OH 44106  
216-368-5893

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<sup>4</sup> §1202.

<sup>5</sup> §512(a)-(d).

<sup>6</sup> §512(c)(1).

## B. COPYRIGHT AND DISTANCE EDUCATION

### Classroom Exemptions for Performance and Display

The TEACH legislation provides new performance and display (but not reproduction) exemptions for educators, and new requirements for institutions' technological strategies to protect copyrighted works and prevent circumvention. The TEACH Act updates distance education provisions for the 21<sup>st</sup> century by amending §110(2) of the Copyright Act and adding a new §112(f). This legislation was drafted with broad participation and consensus from creators, publishers, legislators, and librarians.

The revisions give new exemptions to instructors at accredited nonprofit educational institutions as they teach via interactive digital networks. The TEACH Act brings into closer alignment the lawful performance and display of copyrighted works in both face-to-face and remote teaching environments. The TEACH Act is still more restrictive than the law allowing face-to-face instructional use of copyrighted materials. If the scenarios and requirements of the TEACH Act cannot be met in order to lawfully use copyrighted works without permission, the fair use test should be applied.

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#### Instructors' Requirements:

- The work to be transmitted is one of the following:
  - entire performance of a non-dramatic literary work, or
  - entire performance of a non-dramatic musical work, or
  - only "reasonable and limited portions" of performances of any other work, including dramatic works (plays) and audio-visual works, where
  - the portion displayed is comparable to the amount typically displayed in the face-to-face classroom session.

[Non-dramatic literary works exclude audio-visual works; non-dramatic musical works exclude opera, music videos, musicals.]

- The copy of the work to be transmitted is legally acquired or made.
- The transmitted work is not a textbook, coursepack, or other assigned material that is to be purchased or acquired independently by students.
- The transmitted work is not marketed primarily for digital distance education performance or display.
- The performance or display of the transmitted work is:
  - made by, at the direction of, or under the supervision of an instructor, and
  - an integral part of a class session, as systematic mediated instruction, and
  - directly related to the teaching content of the session, not as entertainment.
- Works can be digitized from print or other analog formats<sup>7</sup> if authorized for performance and display in 110(2) when:

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<sup>7</sup> §112(f).

- the amount converted is no greater than can be used for the course, and
- no digital version is available for use, or the digital version has technological protection measures that prevent lawful [non circumvention] use for the class.

**Institutional Requirements:**

- Accredited institution is a nonprofit educational or governmental body.
- Copyright information that accurately describes and promotes compliance is available for and distributed to faculty, students, staff.
- Notices are provided to users that materials on systems and networks may be subject to copyright protections and must not be violated.
- Transmission of content is made solely for students enrolled in the course.

**Information Technology Officials' Requirements:**

- Technological measures reasonably prevent
  - retention of transmitted work in accessible form, beyond class session,
  - unauthorized copying/dissemination of the work in accessible form, and
  - interference with technological protection measures designed by copyright owners to prevent retention or dissemination of their works.
- System or network reasonably prevents unauthorized, unaffiliated users.
- The copy of the work is maintained on the system or network and is accessible only for a time reasonably necessary to facilitate the transmissions.
- Copies made for transmitting purposes are retained by and solely used by the institution.

The TEACH Act applies to digitized materials utilized in the “mediated instructional activities” of distance education. TEACH Act does not apply to digitization of materials that would not normally occur in the classroom setting, and thus does not cover materials required for students to study, read, listen to or watch on their own time.

The fair use doctrine may also be applied in analyzing activities in the digital environment. Therefore, if the distance education use is not applicable, or cannot meet all of the TEACH Act requirements, one should apply the §107 fair use four factor test.

**11. USING COPYRIGHTED WORKS—SEEKING PERMISSIONS**

University faculty, students, and staff should use the following basic strategy to determine if permission is needed to use a copyrighted work:

- Determine if it is a protected or unprotected work:
  - No permission is needed if it is in an unprotected category (e.g., it cannot by its nature be copyrighted, it is a U.S. government publication, or it is in the public domain.)

- Permission may be needed if it is a protected work.
- If it is a protected work, apply the fair use doctrine to:
  - determine if the proposed use meets the requirements for teaching, scholarship, criticism, commentary, research, or reporting, and then
  - analyze the fair use four factor test (purpose and character of the use of the work, the nature of the work, the amount and substantiality used, the effect on the market or potential market.)
  - If the proposed use appears to fail the fair use test, either identify another work that could be used instead without copyright violation or modify the proposed use and reapply the fair use test. General consultation and information from Kelvin Smith Library is available to aid in the fair use test and decision process, although all final decisions rest with the individual. If the use is still not fair, seek permission of the copyright holder.
- Performance or display used in a face-to-face mediated teaching setting where the work is integral to the class is permitted.
- Performance or display of a work via a digital transmission:
  - Use §§110, 112 TEACH Act requirements (checklist is available in Appendix B) to determine rights. If not applicable, apply the fair use test.
  - If neither §§110, 112, or fair use requirements qualify, seek permission or alter the use of the work and reapply the fair use test.
  - If the use fails all requirements, seek permission from the copyright holder.

### **When Permissions Are Needed**

University faculty, students, and staff are encouraged to take advantage of legal exemptions when using copyrighted works in instruction. If exemptions do not apply and the work must still be used, seek permission from the copyright holder.

Since exclusive rights can be transferred or “unbundled,” it may be necessary to verify the current copyright holder. In scholarly works, the copyright holder is often a publisher, although creators can negotiate separation and retention of some of their rights.

University faculty, students, and staff can search for copyright holders online at the U.S. Copyright Office, the Copyright Clearance Center, through various publishers’ sites and offices, and with the help of academic faculty directories, and databases and indexes.

Permissions can be obtained directly from the copyright owner (if applicable), through a clearinghouse like the [Copyright Clearance Center](#), or through commercial services such as bookstores, where copyrights are secured for course packs. An online permissions process may result in quicker response than a mail request. Allow ample time for a response. Permissions for print materials often are inexpensive or no-fee for higher education. Online resources regarding copyright permissions for a wide variety of materials are available in Appendix E, and the Kelvin Smith Library offers advice with the permissions process.

Sample permission letters are available at many online copyright websites. There is no required form, however copyright holders require basic factual information about the user, the item, and the environment in which the work will be used. The letter should:

- identify instructor by name, title, educational affiliation, and all contact details
- identify the specific item, the nature and purpose, dates and length of the use
- cite title, edition, volume when appropriate
- identify author/editor/translator full name(s)
- cite a precise description, i.e., exact page numbers
- list additional charts, diagrams, illustrations and accompanying copyright data

When multiple items are involved, a commercial course pack can be created.

### **Resolving Unclear Ownership**

University faculty, students, and staff may need to pursue facts of ownership before applying exemptions or seeking permissions.

Copyright protection may still be in effect for printed works, internet materials, out of print copies, unpublished works, anonymous works, and instances where the author is deceased. Analysis and documentation of the processes may support a good-faith defense but is not protection from liability. Although a good faith effort must be made to determine whether such a work is subject to copyright, there is no assurance that it will provide an effective defense against an infringement claim.

The Kelvin Smith Library at Case Western Reserve University maintains a copyright website containing copyright information. <https://case.edu/library/research/digital-scholarship-cwru/copyright>

## APPENDIX A. CHECKLIST FOR FAIR USE

### 1) PURPOSE

#### Favoring Fair Use

Teaching and scholarship  
Criticism  
Commentary  
News reporting  
Parody  
Transformative use  
(repurposing work, adding  
new context)  
Restricted access for class use

#### Opposing Fair Use

Commercial use  
Entertainment  
Financial benefit  
Removal of copyright notice  
Unrestricted use

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### 2) NATURE

#### Favoring Fair Use

Published work  
Factual work  
Nonfiction work  
Directly related to use

#### Opposing Fair Use

Unpublished work  
Creative work  
Fictional work  
Non-essential to use

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### 3) AMOUNT

#### Favoring Fair Use

Small portion  
Portion is not essence of entire work  
Portion is relevant to use

#### Opposing Fair Use

Large portion or entire work  
Portion is significant (“heart of the  
work”)

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### 4) EFFECT

#### Favoring Fair Use

Copy lawfully acquired  
Few copies made  
No significant effect on [potential]  
market  
No market for permissions

#### Opposing Fair Use

Many copies made  
Affects market or potential market  
Permissions available  
Licensing available  
Unrestricted public access  
Unlimited term of use

*This checklist is adapted from [The Fair Use Checklist](#) by Kenneth D. Crews and Dwayne K. Buttler licensed under a [CC-BY 4.0](#). An additional online factor-by-factor analysis with examples: *Copyright Crash Course Four Factor Test* by Georgia Harper: <https://guides.lib.utexas.edu/fairuse/fourfactor>*

## **APPENDIX B. TEACH ACT CHECKLIST**

Expanded rights of §110(2) and §112(f) also bring additional limits and conditions to the performance and display of copyrighted works in the classroom and via transmissions.

### *Conditions and Requirements for Faculty, Staff, and Students*

The institution is a nonprofit accredited educational institution or government agency.

The institution has a policy on the use of copyrighted works.

The institution provides information about copyright to faculty, staff, and students.

The systems will not interfere with technological controls embedded in the materials.

The materials to be used are specifically for students enrolled in the class

Only the enrolled students in the class have access to the materials.

Materials are offered at the instructor's direction and are directly related to the course.

The class is part of the regular offerings of the institution.

Copyright notices are included on materials protected by copyright.

Technology reasonably prevents the ability to retain or further distribute the materials.

Materials are available only for the time relevant to the context of the class session.

Materials are stored on secure servers and transmitted only as permitted by this law.

Only the copy needed to make the transmission is made.

Materials are of the proper type and amount authorized by this law:

- entire performances of nondramatic literary and musical works
- reasonable and limited parts of dramatic literary, musical, or audiovisual works
- displays of other works such as images in amounts analogous to typical displays in the face-to-face classroom.

Materials are not among those types the law excludes from coverage:

- Copies unlawfully obtained
- Materials specifically marketed for digital distance education classroom use
- Textbooks, coursepacks, and other materials typically purchased or used by students for independent study outside the classroom or session.

If digitizing an analog work:

- only the amount authorized for transmission is digitized
- there is no digital copy of the work available except that with technical protections to prevent using it for class in the way the statute authorizes it.

*Reprinted with permission, Georgia Harper, 2002.*

## **APPENDIX C. EXEMPTIONS TO §1201 (DMCA)**

### **Exemptions to §1201 Rules:**

There are exemptions that allow researchers to circumvent some of the restrictions, but the conditions are narrow and specific and must be read for possible violations to other sections of The Act. Exemptions protect both the research and distribution of research results when the results are not for commercial or piracy uses. In brief, §1201 (d)-(j) provides the following exemptions:

- Educational institutions may gain access to a copy in order to make a good faith determination related to acquisitions, when a copy of the work is electronically protected and not reasonably available in another form. Reverse engineering research is allowed, to enable identification and analysis for interoperability, if not readily available to the person engaging in circumvention.
- Encryption research is allowed to analyze encryption technology flaws and vulnerabilities if the copy is lawfully obtained, the research is necessary, the researcher makes a good faith effort to obtain authorization prior to circumvention. Also considered: the dissemination of such research and its intent, the role of the researcher in the field of encryption technology, and whether the researcher provides the copyright owner with notices of the findings of research.
- Security testing, with owners' authorizations, is allowed if research is used to solely promote security, and the information obtained does not facilitate infringement.

DMCA also prohibits trafficking in devices or services that circumvent rights controls that are designed to restrict copying or playing without authorization.

## **APPENDIX D. OTHER EXEMPTIONS—STATUTES**

### **STATUTORY EXEMPTIONS TO EXCLUSIVE RIGHTS**

Search U.S.C. by section number at

<https://uscode.house.gov/browse/prelim@title17&edition=prelim>

§ 107 Limitations on exclusive rights: Fair use

§ 110 Limitations on exclusive rights: Exemption of certain performances & displays (TEACH Act)

§ 112 Limitations on exclusive rights: Ephemeral recordings (TEACH 112(f))

§ 113 Scope of exclusive rights in pictorial, graphic, and sculptural works

§ 114 Scope of exclusive rights in sound recordings

§ 118 Scope of exclusive rights: Use of certain works in connection with noncommercial broadcasting

## APPENDIX E. RESOURCES

### GENERAL RESOURCES

**The Kelvin Smith Library copyright website.**

<https://case.edu/library/research/digital-scholarship-cwru/copyright>

**A Crash Course in Copyright:** copyright basics, fair use test, checklists, in easy language from the University of Texas Libraries. <https://guides.lib.utexas.edu/copyright>

**When Works Pass Into the Public Domain, Cornell Library:** what is currently in the public domain <https://guides.library.cornell.edu/copyright/publicdomain>

**Copyright Exceptions for Education:** overview of copyright laws, exemptions, with explanatory text and various checklists from North Carolina State University. <https://www.lib.ncsu.edu/okc/copyright/instruction/exceptions>

**The United States Copyright Office:** copyright circulars and publications, press releases, information on pending and current legislation and reports. Instructions on registration, and copyright holder searches. <https://www.copyright.gov/>

**Copyright and Fair Use:** comprehensive, searchable site with full- text of legal resources, links to related sites, publications, and mailing lists from Stanford University. <http://fairuse.stanford.edu>

**Copyright for Authors:** information to empower authors to understand and manage their copyrights from Authors Alliance. <https://www.authorsalliance.org/resources/copyright-fundamentals/>

### PERMISSIONS RESOURCES

**Copyright Clearance Center:** search for and request copyright permissions. <http://www.copyright.com>

**Authors Registry:** <http://authorsregistry.org>

**Finding Owners and Getting Permission:** information on identifying owners, permission services, and obtaining permission with sample letters. <https://guides.lib.utexas.edu/copyright/permission>

### LEGISLATION–TEXTS, COMMENTARY, CHECKLISTS

**Title 17, U.S.C:** easily searchable by section number, keyword. <https://uscode.house.gov/browse/prelim@title17&edition=prelim>

**Copyright Act of the United States of America,** <https://www.copyright.gov/title17/>

**Digital Millennium Copyright Act Summary,** U.S. Copyright Office, <http://www.loc.gov/copyright/legislation/dmca.pdf>

**The TEACH Toolkit, An Online Resource for Understanding Copyright and**

**Distance Education**, Hoon and Drooz

<https://library.educause.edu/resources/2003/1/the-teach-toolkit-an-online-resource-for-understanding-copyright-and-distance-education>

**INTERACTIVE TUTORIAL /COPYRIGHT QUIZ**

**Copyright Quiz:** from Michigan State University College of Law

<https://mclellan.law.msu.edu/quizzes/copyright-quiz>

**Copyright Fair Use Checklist:** interactive checklist from OSU Health Sciences Library. <https://hsl.osu.edu/form/fair-use-checklist>