Copyright and Your Blackboard Courses

UMKC Copyright Team members: Cindy Thompson, Nara Newcomer
Today’s Topics

- Fair Use – Myth and Reality (Cindy Thompson)
- Streaming Media – Especially Video (Nara Newcomer)
- Your questions!
Disclaimer: We are not lawyers

Nothing in this presentation or slides is to be construed as legal advice. This presentation and slides are intended to provide information and guidance in the application of copyright law and to expand on the University of Missouri System Collected Rules and Regulations.

The UMKC Copyright Team is happy to provide information and suggestions, but does not provide legal advice.
Fair Use: Myth and Reality

Cindy Thompson
<table>
<thead>
<tr>
<th>Myth or Reality?</th>
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<tbody>
<tr>
<td>Educational Use = Exempt</td>
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<tr>
<td>Educational Use = Fair Use</td>
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<tr>
<td>1 chapter = Fair Use</td>
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<td>1 semester = Fair Use</td>
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Copyright – Exclusive Rights

17 U.S. Code § 106
the owner of copyright under this title has the exclusive rights to do and to authorize any of the following:
(1) to reproduce the copyrighted work in copies or phonorecords;
(2) to prepare derivative works based upon the copyrighted work;
(3) to distribute copies or phonorecords of the copyrighted work to the public by sale or other transfer of ownership, or by rental, lease, or lending;
(4) in the case of literary, musical, dramatic, and choreographic works, pantomimes, and motion pictures and other audiovisual works, to perform the copyrighted work publicly;
(5) in the case of literary, musical, dramatic, and choreographic works, pantomimes, and pictorial, graphic, or sculptural works, including the individual images of a motion picture or other audiovisual work, to display the copyrighted work publicly; and
(6) in the case of sound recordings, to perform the copyrighted work publicly by means of a digital audio transmission.
Copyright – Exclusive Rights

17 U.S. Code § 106
the owner of copyright has the exclusive rights

(1) to reproduce
(2) to prepare derivative works
(3) to distribute copies

(4) to perform the copyrighted work publicly;
(5)
(6) to display the copyrighted work publicly; and
to perform the copyrighted work publicly by means of a digital audio transmission
When do I consider copyright?

Always!
Remember Actual v. Statutory Damages

• 17 USC § 504(c)(2)
• Actual Damages and Profits, or
• In the case of willful infringement up to $150,000 in statutory damages
• However . . . “the court shall remit statutory damages in any case where an infringer believed and had reasonable grounds for believing that his or her use of the copyrighted work was a fair use under section 107 [“fair use”], if the infringer was: (i) an employee or agent of a nonprofit educational institution, library, or archives acting within the scope of his or her employment who, or such institution, library, or archives itself, which infringed by reproducing the work in copies or phonorecords . . . .”
17 U.S. Code § 107

The fair use of a copyrighted work, including such use by reproduction in copies . . . 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.
When should I apply Fair Use?

First ask:

• Is it copyrighted?
  There are some great tools to help you determine this

• Is it easy just to get permission - or do I already have it?
  Do you or a colleague own the copyright (a tricky proposition)?
  Is there a readily available license? (like Creative Commons)
  Do I really need to make a copy (maybe you can link instead)?

• Was it legally obtained?
  Consider the source: purchased, your copy/scan, our copy/scan, borrowed from another library, etc.
How can I apply Fair Use?

Fair Use Checklist: [http://library.umkc.edu/ltlurl/fair-use](http://library.umkc.edu/ltlurl/fair-use)

When to use:
When you use copyrighted material for any reason
   Every semester, every time
   Including when you post material online for your classes

How to use it:
1. Go through each item - consider carefully, annotate
   Get help: copyright@umkc.edu
2. Reflect on the list as a whole
   Does it seem like a convincing argument?
3. Keep it on file
   At least three years
# Purpose

**Purpose:** The purpose and character of the use, including whether such use is of commercial nature or is for nonprofit educational purposes

<table>
<thead>
<tr>
<th>Favoring Fair Use</th>
<th>Opposing Fair Use</th>
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<tr>
<td>☐ Teaching (including multiple copies for classroom use)</td>
<td>☐ Entertainment/Public Performance</td>
</tr>
<tr>
<td>☐ Research or scholarship</td>
<td>☐ Commercial activity</td>
</tr>
<tr>
<td>☐ Nonprofit educational institution</td>
<td>☐ Profiting from the use</td>
</tr>
<tr>
<td>☐ Criticism or comment</td>
<td>☐ Denying credit to original author</td>
</tr>
<tr>
<td>☐ News reporting</td>
<td>☐ Bad-faith behavior</td>
</tr>
<tr>
<td>☐ Parody</td>
<td></td>
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<tr>
<td>☐ Transformative use</td>
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### Nature

**Nature:** The nature of the copyrighted work; (fiction/creative or nonfiction/factual)

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<tr>
<td>□ Published work</td>
<td>□ Unpublished work</td>
</tr>
<tr>
<td>□ Factual or nonfiction based</td>
<td>□ Fiction</td>
</tr>
<tr>
<td>□ Important to educational objectives</td>
<td>□ Highly creative work (art, music, novels, films, plays)</td>
</tr>
</tbody>
</table>

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**Nature:**

The nature of the copyrighted work; (fiction/creative or nonfiction/factual)
**Amount**

**Amount**: *Amount and substantiability of the portion used in relation to the copyrighted work as a whole*

**Favoring Fair Use**
- Small quantity
- Portion used is not central or significant to entire work
- Amount is appropriate for educational purpose

**Opposing Fair Use**
- Large portion or whole work used
- Portion used is central to or “heart of the work”
## Effect

**Effect:** *The effect of the use upon the potential market for or value of the copyrighted work*

### Favoring Fair Use
- [ ] Restricted access
- [ ] One or few copies made
- [ ] User owns lawfully purchased or acquired copy of original work
- [ ] Lack of licensing mechanism for digital excerpt

### Opposing Fair Use
- [ ] Making content publicly available
- [ ] Numerous copies made
- [ ] Could replace sale of copyrighted work
- [ ] Affordable permission or reasonably available licensing mechanism available
- [ ] Repeated or long-term use
Streaming Media (especially video)

Nara Newcomer
Streaming Media: Can you use it?

1. Is it already available online?
   a. From the library
   b. On the general web
   c. Readily available for licensing

2. Does the TEACH Act or fair use apply?

3. Can you obtain a license or permission?
   a. Through the library
   b. Contact rights owner yourself
   c. Students purchase individual licenses
Library assistance

Available for all aspects of streaming media!
UMKC Copyright Team: copyright@umkc.edu
1. Is it already available online?

- **Via Library – search** library catalog
  - Example: Tall as the Baobab Tree
  - Create and post links: instructions http://libguides.library.umkc.edu/linking

- **Via general web**
  - Example: Der Ewige Jude https://archive.org/details/1940-Der-Ewige-Jude
  - Example: Locked Out
    https://www.youtube.com/watch?v=okgfgxGgw6Q
Readily available for licensing?

• **Kanopy**
  • Activated by library upon instructor request

• **Digital Campus** (Swank)
  • Activated by library upon instructor request

• **General web**
  • Students purchase their own licenses
  • Amazon Instant Video, Vimeo, Hulu, etc.
  • [http://www.canistream.it/](http://www.canistream.it/) - quickly checks many sites, but if no hits, investigate sites individually – often misses content
2. Does the TEACH Act or fair use apply?

- TEACH Act
- Fair Use - follow the Fair Use Checklist
- Reserves, Blackboard, and Coursepacks
- Digital Millennium Copyright Act (DMCA)
TEACH Act

Covers:

- performance and display in online teaching (digital transmissions)
- distinctions between dramatic and nondramatic works (partial or full performances)

Copyright Guide - TEACH Act
Fair Use

- **Fair Use Checklist**
- Four factors:
  - purpose and character of use
  - nature of copyrighted work
  - amount and substantiality of the portion
  - effect upon the potential market
<table>
<thead>
<tr>
<th>TEACH Act 2002</th>
<th>Fair Use</th>
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<tbody>
<tr>
<td>Firm boundaries</td>
<td>Vague factors</td>
</tr>
<tr>
<td>Many requirements</td>
<td>No requirements - open to anyone</td>
</tr>
<tr>
<td>Safer</td>
<td>Riskier</td>
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[Copyright Guide - TEACH Act](#)
Shift toward Fair Use in Online Teaching

“Referencing the TEACH Act, after so many years, as the TEACH Act has actually become misleading at this point. It is more accurate, when considering whether or not to transmit performances and displays of copyrighted materials - such as those used in online courses - to assess the options as follows:

1. Is permission required from the copyright holder?
2. Does the proposed use constitute a fair use as outlined in Section 107 of the Copyright Act? or
2. Does the proposed use fit within the transmission performance and display exception (Section 110(2)) of the Copyright Act?”

--North Carolina State University
Digital Millennium Copyright Act (DMCA)

- DMCA info
- Illegal to circumvent TPMs
- But – special, limited exemptions for teaching
DMCA - screen capture permitted

WHAT: Motion pictures or online services
FOR: criticism or commentary
AMOUNT: small portions
PERMITTED USES:

(i) in noncommercial videos;
(ii) in documentary films;
(iii) in nonfiction multimedia ebooks offering film analysis;
(iv) for educational purposes by college and university faculty, college and university students, and kindergarten through 12th grade educators.
DMCA - breaking TPMs

Allowed for:

film studies or other courses requiring close analysis of film and media excerpts...

by college and university faculty, college and university students, and kindergarten – 12th grade educators.
Screen Capture Software Options

UMKC-approved options:

Camtasia
Panopto
Kaltura
Office Mix
Adobe Presenter
VoiceThread
Conflict Arise

When TEACH Act or Fair Use says *GO*

but the DMCA says *NO*
3. Can you obtain a license or permission?

- Library investigates and may pay
- You can contact the producer (most likely to work with small, independent filmmakers)
- Students purchase their own licenses as course materials
  - Amazon Instant Video, Vimeo, Hulu, etc.
Request permission (Blackboard streaming to course only)

Dear [filmmaker]:

I’m a faculty member in the [department] at the University of Missouri-Kansas City and would like to use your film [name of film] in my class [name of class.] [1-3 sentences about your class, why the film is a perfect fit, your planned use, and praise regarding the film.] I’d like permission to make [name of film] available to my students via online streaming. It will only be available to students in my course, for the duration of the course. Thank you for your consideration!

[Signature]

Sample possible outline-not an official/approved template
When all else fails….

• Choose another video
• Adapt your use so it falls within fair use or the TEACH act
• Face-to-face courses: show in class or put on library reserve
Tools for Faculty: media licensing

Digital Campus (Swank)
  Activated by library upon instructor request
Kanopy
  Activated by library upon instructor request
Streaming Databases
  Open to all UMKC from library catalog
Individual Titles
  Acquired upon request
Students purchase as course materials
  Netflix, Amazon Instant Video, Hulu, etc.
Tools for Faculty: library assistance

To make requests: copyright@umkc.edu

Tips for requests:
- Tell us what you need and what is your intended use
- If for class, information on class size and type (in-person vs. online), and whether it is required viewing
UMKC Copyright Support Team

**Contact us:**
copyright@umkc.edu

Paul Callister, Director
Leon E. Bloch Law Library

Brenda Dingley, Director, Scholarly Communications
University Libraries

Chris Le Beau, Assistant Teaching Professor, University of Missouri & Business Librarian, Miller Nichols Library, University Libraries

http://library.umkc.edu/copyright

Nara Newcomer, Head of Music/Media Library
Miller Nichols Library, University Libraries

Jen Salvo-Eaton, Head of Resource Sharing
Miller Nichols Library, University Libraries

Cindy Thompson, Director of Public Services
Miller Nichols Library, University Libraries

Marie Thompson, Dental Librarian
Dental Library, University Libraries
Your questions!

Ask more at: copyright@umkc.edu