

**Cinema Studies, Tisch School of the Arts**  
**New York University**  
***CINE-GT.1804: Copyright, Legal Issues, and Policy***  
**Instructor: Greg Cram**  
**Fall 2020**

**Syllabus**

**Time and Place**

721 Broadway, Room 648  
New York, NY 10003  
Thursdays from 6:30-9:30 PM

**Instructor Contact Information**

The New York Public Library  
Stephen A. Schwarzman Building  
476 Fifth Avenue  
New York, NY 10018  
Telephone: 212.621.0262  
Email: [Greg.Cram@nyu.edu](mailto:Greg.Cram@nyu.edu) (always preferable to telephone)  
Gchat: [GregCram@nypl.org](https://www.nypl.org/chat/gregcram)

**Office Hours**

By appointment

**Course Description**

With the advent of new technologies, film producers, distributors and managers of film and video collections are faced with myriad legal and ethical issues concerning the use of their works or the works found in various collections. The answers to legal questions are not always apparent and can be complex, particularly where different types of media are encompassed in one production. When the law remains unclear, a risk assessment, often fraught with ethical considerations, is required to determine whether a production can be reproduced, distributed or exhibited without infringing the rights of others. What are the various legal rights that may encumber moving image material? What are the complex layers of rights and who holds them? Does one have to clear before attempting to preserve or restore a work? How do these rights affect downstream exhibition and distribution of a preserved work? And finally, what steps can be taken in managing moving image collections so that decisions affecting copyrights can be taken consistently? This course will help students make intelligent decisions and develop appropriate policies for their institution.

**Course Learning Objectives**

Upon completion of the course, the students will:

- Be able to identify the types of content protected by copyright, trademark and patent law
- Gain a firm grounding in the theory and language that underlies copyright law that affects preservation, restoration, exhibition and repurposing of works
- Understand potential copyright reforms from different points of view
- Be able to research and make high-confidence determinations of the copyright status of items in collections

- Be able to make well-reasoned arguments as to whether a particular use is a fair use
- Be able to make well-reasoned arguments as to whether a particular use falls within some other exception granted to users of copyrighted works
- Comprehend copyright management as a function of collections management

**Evaluation and Assessment**

Students will be assigned three exercises and an intellectual property audit project to test their grasp of topics taught in class and covered in the readings. Technical aspects, logic, and demonstrations of critical thinking of these written assignments will be evaluated. For full credit, all assignments must be submitted in a timely manner and in a professionally appropriate form. All assignments should be submitted electronically through NYU Classes. All assignments are due at the start of the class indicated on the syllabus.

Regular attendance is required and class participation is expected. This is an interactive class and students will be asked to regularly share their thoughts and contribute to classroom discussion. Because critical thinking and analytical reasoning are essential skills to future employment, students will also be asked to take and defend positions on copyright issues in class discussions.

There may be times during class where you will be asked to respond to a question by sending a text message or accessing a website. Although a cell phone is not required for this class, you are encouraged to bring one if you have one already. Other than the times where your responses are requested, there should be no active communication using computers or mobile devices during class. Interruptions will affect participation grades.

Exercises, the audit project and class participation will be weighed as follows:

Three copyright assignments/exercises	45%
Audit Project oral presentation	10%
Audit Project written report	25%
<u>Class participation</u>	<u>20%</u>
Total	100%

**Course Credits**

This is a four-credit course.

**Attendance**

Regular attendance is expected. Excused absences are those that are due to a) religious holidays; b) health reasons, justified by appropriate medical note; and c) mandatory court attendance and mandatory jury duty, justified by appropriate court clerk note. In the case of an excused absence, a student is expected to do the required coursework for the class(es) missed. In case a student has had, or expects to have, an excused absence, the student should notify the instructor as soon as possible. The instructor will assign the work the student must do in order to fulfill class participation credits for the missed class. Too many overall absences (more than 1/3 of total classes missed in a course for whatever reason) may lead to a failing grade.

### Late Assignment Policy

All work is expected to be completed on time. Assignments turned in late (unless excused) are subject to a five percent (5%) penalty per three days late. The last day assignments will be accepted is 5:00 PM on December 11, 2020. Failure to submit an assignment by 5:00 PM on December 11, 2020, will result in a forfeiture of credit for that assignment.

### Assignment Submission

Assignments should be submitted through NYU Classes. Written comments will be delivered to students no later than three weeks after the assignment has been turned in.

### Incompletes

Incomplete will only be given in the case of a dire emergency and only then if the majority of the class is completed and completed successfully. The awarding of a grade of incomplete is at the discretion of the instructor and not guaranteed. Before the last class meeting, the student must meet with the professor and MIAP staff to discuss the proposed incomplete grade.

### Grading Rubric

Written assignments in this class will be graded according to the following guidelines:

Letter Grade	GPA	Definition
A	4.0	<i>Outstanding achievement.</i> Student performance demonstrates full command of the course materials and shows a high level of originality and/or creativity that far surpasses course expectations; grammatical errors, misspellings, and typos are minimal or non-existent.
A-	3.7	<i>Very good work.</i> Student performance demonstrates thorough knowledge of the course materials and exceeds course expectations by completing all requirements in a superior manner; grammatical errors, misspellings, and typos are minimal (average one-two per page) or non-existent.
B+	3.3	<i>Good work.</i> Student performance demonstrates above-average comprehension of the course materials and exceeds course expectations on all tasks as defined in the course syllabus; grammatical errors, misspellings, and typos are present (average two-three per page).
B	3.0	<i>Adequate work.</i> Student performance meets designated course expectations, demonstrates understanding of the course materials, and is at an acceptable level; grammatical errors, misspellings, and typos are present (average four-five per page).
B-	2.7	<i>Marginal work.</i> Student performance demonstrates incomplete understanding of course materials; grammatical errors, misspellings, and typos are frequent (average six-ten per page).
C+	2.3	<i>Unsatisfactory work.</i> Student performance demonstrates incomplete and inadequate understanding of course materials; grammatical errors, misspellings, and typos are very frequent (average 11-14 per page) and adversely affect the structure and flow of the narrative.
C	2.0	<i>Unacceptable work.</i> Student performance demonstrates incomplete and inadequate understanding of course materials; grammatical errors, misspellings, and typos are ubiquitous (average 15 or more per page) and adversely affect the structure and flow of the narrative.
F	0.0	<i>Failing.</i> Student failed to turn in assignments or plagiarized.

### Required Texts

PETER B. HIRTLE ET AL., COPYRIGHT AND CULTURAL INSTITUTIONS: GUIDELINES FOR U.S. LIBRARIES, ARCHIVES, AND MUSEUMS (2009), <http://ecommons.cornell.edu/handle/1813/14142> (hereinafter HIRTLE).

In addition, a supplemental list of readings is included for each class. Please come to class having read all readings assigned for that class. Judicial opinions are particularly important because they will be the foundation of classroom discussion.

### **Citation Style**

There is no one preferred citation format for this class. You should feel free to select one of the major formats you are most comfortable with (e.g., APA, MLA, Chicago, or Bluebook). However, once you have selected a format, you must continue to use that style throughout the class.

If you have questions about grammar or want to ensure that your style is clear, effective, and readable, see William Strunk, Jr.'s *The Elements of Style*, online through <http://www.bartleby.com/141/>. This succinct work is available cheaply in used copies at many used bookstores or online.

### **Digital Archive of Student Work**

All student projects are to be collected and made accessible on the Student Work page of the MIAP website (<https://tisch.nyu.edu/cinema-studies/miap/student-work>). Certain types of assignments will be password-protected and made accessible only to MIAP students and faculty. Students are required to submit all of their work for each class to their professor in a digital format (.pdf is encouraged for cross-platform compatibility) via email or other available digital medium.

As a primary goal of NYU's MIAP Program to be useful to the archival field, the default status of student works will be public (with the exception of internship reports and thesis proposals). Students, in consultation with their instructor, can make a case for why a particular assignment should be restricted to internal use. Proprietary information, confidential information, or copyright issues may lead to this decision, but not a general unwillingness to make work public.

When students submit digital files of their work, the file names should conform to MIAP's standard format, with *f* used to indicate fall semester and *s* used to indicate spring semester:

YYsemester\_course number\_author's last name\_a[assignment#].file extension. Here is an example of a student with the surname Smith, submitting the first assignment in the fall 2018 course CINE-GT 1800: *18f\_1800\_Smith\_a1.pdf*.

For multiple authors, the two initials of each author will be used, separated from each other by underscores. An underscore and the assignment number will follow this. Assignment numbers are determined by the order in which the assignments are given. They begin with an "a," followed by a number between one and ten. For assignments with multiple files, a letter can be added after the number. Thus, one could have "a1b," meaning that this is the second of multiple files from one student for one particular assignment. In the case of a restricted file that should not be made public, the student should add an "\_x" to the end of the file name indicating the file's restricted status: *18f\_1800\_Smith\_a1\_x.pdf*. Otherwise, permission shall be implicitly granted for the student's work to be posted on the MIAP website.

### **Important Policies and Resources**

#### Tisch Policy on Academic Integrity

The core of the educational experience at the Tisch School of the Arts is the creation of original work by students for the critical review of faculty members. Any attempt to evade that essential

transaction through plagiarism or cheating is educationally self-defeating and a grave violation of Tisch's community standards. Plagiarism is presenting someone else's original work as if it were your own; cheating is an attempt to deceive a faculty member into believing that your mastery of a subject or discipline is greater than it really is. Penalties for violations of Tisch's Academic Integrity Policy may range from being required to redo an assignment to dismissal from the School. For more information on the policy—including academic integrity resources, investigation procedures, and penalties—please refer to the [Policies and Procedures Handbook](https://tisch.nyu.edu/student-affairs/important-resources/tisch-policies-and-handbooks) (tisch.nyu.edu/student-affairs/important-resources/tisch-policies-and-handbooks) on the website of the Tisch Office of Student Affairs.

### Health & Wellness Resources

Your health and safety are a priority at NYU. If you experience any health or mental health issues during this course, we encourage you to utilize the support services of the 24/7 NYU Wellness Exchange 212-443-9999. Also, all students who may require an academic accommodation due to a qualified disability, physical or mental, please register with the Moses Center 212-998-4980. Please let your instructor know if you need help connecting to these resources. Students may also contact MIAP Director Juana Suárez ([juana@nyu.edu](mailto:juana@nyu.edu)) and/or Academic Program Manager, Jess Cayer ([jess.cayer@nyu.edu](mailto:jess.cayer@nyu.edu)) for help connecting to resources.

### Sexual Misconduct, Relationship Violence, Stalking Policy & Reporting Procedures

NYU seeks to maintain a safe learning, living, and working environment. To that end, sexual misconduct, including sexual or gender-based harassment, sexual assault, and sexual exploitation, are prohibited. Relationship violence, stalking, and retaliation against an individual for making a good faith report of sexual misconduct are also prohibited. These prohibited forms of conduct are emotionally and physically traumatic and a violation of one's rights. They are unlawful, undermine the character and purpose of NYU, and will not be tolerated. A student or employee determined by NYU to have committed an act of prohibited conduct is subject to disciplinary action, up to and including separation from NYU. Students are encouraged to consult the online [Sexual Misconduct, Relationship Violence, and Stalking Resource Guide for Students](https://nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/sexual-misconduct--relationship-violence--and-stalking-resource-.html) (nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/sexual-misconduct--relationship-violence--and-stalking-resource-.html) for detailed information about on-campus and community support services, resources, and reporting procedures. Students are also welcome to report any concerns to MIAP Director Juana Suárez ([juana@nyu.edu](mailto:juana@nyu.edu)) and/or Academic Program Manager, Jess Cayer ([jess.cayer@nyu.edu](mailto:jess.cayer@nyu.edu)).

### NYU Title IX Policy

Tisch School of the Arts is dedicated to providing its students with a learning environment that is rigorous, respectful, supportive and nurturing so that they can engage in the free exchange of ideas and commit themselves fully to the study of their discipline. To that end, Tisch is committed to enforcing University policies prohibiting all forms of sexual misconduct as well as discrimination on the basis of sex and gender. Detailed information regarding these policies and the resources that are available to students through the Title IX office can be found by using [this link](https://www.nyu.edu/about/policies-guidelines-compliance/equal-opportunity/title9.html). <https://www.nyu.edu/about/policies-guidelines-compliance/equal-opportunity/title9.html>

### Non-Discrimination and Anti-Harassment Policy & Reporting Procedures

NYU is committed to equal treatment and opportunity for its students and to maintaining an environment that is free of bias, prejudice, discrimination, and harassment. Prohibited discrimination includes adverse treatment of any student based on race, gender and/or gender

identity or expression, color, religion, age, national origin, ethnicity, disability, veteran or military status, sexual orientation, marital status, or citizenship status, rather than on the basis of his/her individual merit. Prohibited harassment is unwelcome verbal or physical conduct based on race, gender and/or gender identity or expression, color, religion, age, national origin, ethnicity, disability, veteran or military status, sexual orientation, marital status, or citizenship status. Prohibited discrimination and harassment undermine the character and purpose of NYU and may violate the law. They will not be tolerated. NYU strongly encourages members of the University Community who have been victims of prohibited discrimination or prohibited harassment to report the conduct. MIAP students may make such reports to MIAP Director Juana Suárez ([juana@nyu.edu](mailto:juana@nyu.edu)) and/or Academic Program Manager, Jess Cayer ([jess.cayer@nyu.edu](mailto:jess.cayer@nyu.edu)), or directly to Marc Wais, Senior Vice President for Student Affairs. Students should refer to the University's [Non-Discrimination and Anti-Harassment Policy and Complaint Procedures](https://nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/non-discrimination-and-anti-harassment-policy-and-complaint-proc.html) (nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/non-discrimination-and-anti-harassment-policy-and-complaint-proc.html) for detailed information about on-campus and community support services, resources, and reporting procedures.

#### NYU Guidelines for Compliance with the Family Educational Rights and Privacy Act (FERPA)

The Family Educational Rights and Privacy Act of 1974 (FERPA) was enacted to protect the privacy of students' education records, to establish the rights of students to inspect and review their education records, and to provide students with an opportunity to have inaccurate or misleading information in their education records corrected. In general, personally identifiable information from a student's education records, including grades, may not be shared without a student's written consent. However, such consent is not needed for disclosure of such information between school officials with legitimate educational interests, which includes any University employee acting within the scope of their University employment. See [here](https://nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/FERPA.html) (nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/FERPA.html) for full policy guidelines.

#### NYU Student Religious Observance Policy

See [here](#) for the University Calendar Policy on Religious Holidays.

#### **NYU Academic Support Services**

NYU offers a wide range of academic support services to help students with research, writing, study skills, learning disability accommodation, and more. Here is a brief summary:

#### NYU Libraries

Main Site: [library.nyu.edu](http://library.nyu.edu); Ask A Librarian: [library.nyu.edu/ask](http://library.nyu.edu/ask)

70 Washington Square S, New York, NY 10012

Staff at NYU Libraries has prepared a guide (<http://guides.nyu.edu/c.php?g=276579&p=1844806>)

covering services and resources of particular relevance to graduate students. These include research services and guides by topic area, subject specialists, library classes, individual consultations, data services, and more. There's also a range of study spaces, collaborative work spaces, and media rooms at Bobst, the library's main branch.

#### The Writing Center

[nyu.mywconline.com](http://nyu.mywconline.com)

411 Lafayette, 4th Floor, 212-998-8860, [writingcenter@nyu.edu](mailto:writingcenter@nyu.edu)

The Writing Center is open to all NYU students. There, students can meet with a faculty writing consultant or a senior peer tutor at any stage of the writing process, about any piece of writing

(except exams). Appointments can be scheduled online. Students for whom English is a second language can get additional help with their writing through a monthly workshop series scheduled by the Writing Center ([cas.nyu.edu/content/nyu-as/cas/ewp/writing-resources/rise-workshops.html](https://cas.nyu.edu/content/nyu-as/cas/ewp/writing-resources/rise-workshops.html)).

### The University Learning Center (ULC)

[nyu.edu/ulc](https://nyu.edu/ulc); Academic Resource Center (18 Washington Pl, 212-998-8085) or University Hall (110 East 14th St, 212-998-9047)

*Peer Writing Support:* All students may request peer support on their writing during drop-in tutoring hours for “Writing the Essay / General Writing” at the University Learning Center (ULC), which has two locations noted above. Students for whom English is a second language may wish to utilize drop-in tutoring geared towards international student writers (see schedule for “International Writing Workshop”).

*Academic Skills Workshops:* The ULC’s Lunchtime Learning Series: Academic Skills Workshops focus on building general skills to help students succeed at NYU. Skills covered can help with work in a variety of courses. Workshops are kept small and discuss topics include proofreading, close reading to develop a thesis, study strategies, and more. All Lunchtime Learning Series workshops are run by Peer Academic Coaches.

### Moses Center for Students with Disabilities

[nyu.edu/students/communities-and-groups/students-with-disabilities.html](https://nyu.edu/students/communities-and-groups/students-with-disabilities.html)

726 Broadway, 3rd Floor, 212-998-4980, [mosescsd@nyu.edu](mailto:mosescsd@nyu.edu)

All students who may require an academic accommodation due to a qualified disability, physical or mental, are encouraged to register with the Moses Center. The Moses Center’s mission is to facilitate equal access to programs and services for students with disabilities and to foster independent decision making skills necessary for personal and academic success. The Moses Center determines qualified disability status and assists students in obtaining appropriate accommodations and services. To obtain a reasonable accommodation, students must register with the Moses Center (visit the Moses Center website for instructions).

### **Syllabus Subject to Revision**

Because of the ever-changing nature of copyright law and the COVID-19 health crisis, this syllabus is subject to revision during the semester. Please check NYU Classes for the most recent version.



## **Overview of Class Schedule**

**September 3 (Class 1):** Overview of Intellectual Property; Copyright Background

**September 10 (Class 2):** Scope of Copyright Protection

**September 17 (Class 3):** Exclusive Rights Granted by Copyright Law; Copyright Ownership  
***Assignment 1 (Copyright Registration) Due***

**September 24 (Class 4):** Ownership (cont'd); Contracts Introduction; Duration

**TBD (Class 5):** WNET Audit Project Introduction

**October 1 (Class 6):** Duration (cont'd); Advanced Copyright Issues

**October 8 (Class 7):** First Sale; Public Broadcasting Music Exception

**October 15 (Class 8):** Section 108—The Library Exceptions  
***Assignment 2 (Copyright Reform) Due***

**October 22 (Class 9):** Section 107—Fair Use

**October 29 (Class 10):** Section 107—Fair Use (cont'd); Orphan Works

**November 5 (Class 11):** Licensing and Donor Agreements  
***Assignment 3 (Fair Use in the News) Due***

**November 12 (Class 12):** International Copyright Issues

November 19: \*No Class: AMIA Conference\*

November 26: \*No Class: Thanksgiving\*

**December 3 (Class 13):** Class Presentations of WNET Audit Project (Group 1); DMCA  
***Assignment 4 (WNET Audit Project Written) Due***

**December 10 (Class 14):** Class Presentations of WNET Audit Project (Group 2); IP Policy for Libraries, Archives and Museums



## Class Schedule

### September 3 (Class 1): Overview of Intellectual Property; Copyright Background

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#### Topics

Why copyright is important to libraries  
What is intellectual property? What is a copyright? Trademark? Patent?  
When do you infringe a copyright, trademark or patent?  
What are the damages for infringement?  
Right of publicity and how it can impact digitization  
Purpose of copyright  
Major changes in copyright law over time

#### Readings (to be read in advance of class)

1. HIRTLE, 173-191.
  2. HIRTLE, 1-38.
  3. *Right of Publicity of Internet Law Treatise*, ELECTRONIC FRONTIER FOUND., [https://ilt.eff.org/Right\\_of\\_Publicity.html](https://ilt.eff.org/Right_of_Publicity.html) (last modified April 7, 2010).
  4. William M. Landes and Richard A. Posner, *An Economic Analysis of Copyright Law*, 18 J. LEG. STUD. 325 (1989), available at <http://cyber.law.harvard.edu/IPCoop/89land1.html>.
  5. William Fisher, *Introduction to Copyright for Librarians*, BERKMAN CTR FOR INTERNET & SOC'Y, <http://cyber.law.harvard.edu/copyrightforlibrarians/Introduction> (last visited Sep. 1, 2020).
  6. 17 U.S.C. § 101 (2006), available at <http://www.copyright.gov/title17/92chap1.html#101>.
- Optional: William W. Fisher III, *The Growth of Intellectual Property: A History of the Ownership of Ideas in the United States* (1999), <http://cyber.law.harvard.edu/people/tfisher/iphistory.pdf>. Note that the duration of copyright protection was extended after this article was published.
- Optional: Browse Chillingeffects.org for copyright, trademark and patent cease and desist letters.

### September 10 (Class 2): Scope of Copyright Protection

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#### Topics

Scope of copyright protection  
What is a “work”?  
Does a work need to be published to receive protection?  
Types of works protected by copyright  
Examples of works that are at the edge of protection, including fragrances, choreography, fashion, mixed drinks and software code

#### Readings (to be read in advance of class)

1. 17 U.S.C. § 102 (2006), available at <http://www.copyright.gov/title17/92chap1.html#102>.
2. Orin S. Kerr, *How to Read a Legal Opinion*, 11 GREEN BAG 2d 51 (2007), available at <http://www.volokh.com/files/howtoreadv2.pdf>.
3. Feist Publications, Inc. v. Rural Telephone Service, 499 U.S. 340 (1991). An abridged version will be made available on NYU Classes.
4. Bleistein v. Donaldson Lithographing Company, 188 U.S. 239 (1903). An abridged version will be made available on NYU Classes.

5. *Burrow-Giles Lithographic Co. v. Sarony*, 111 U.S. 53 (1884). An abridged version will be made available on NYU Classes.
  6. 17 U.S.C. § 103 (2006), available at <http://www.copyright.gov/title17/92chap1.html#103>.
  7. *MAI Systems Corp. v. Peak Computer, Inc.*, 991 F.2d 511 (9th Cir. 1993). An abridged version will be made available on NYU Classes.
  8. U.S. COPYRIGHT OFFICE, CIRCULAR 14: COPYRIGHT REGISTRATION FOR DERIVATIVE WORKS (2013), available at <http://www.copyright.gov/circs/circ14.pdf>.
- Optional: U.S. Copyright Office, Circular 1: Copyright Basics (2017), available at <http://www.copyright.gov/circs/circ01.pdf>.
- Optional: U.S. COPYRIGHT OFFICE, CIRCULAR 33: WORKS NOT PROTECTED BY COPYRIGHT (2017), available at <http://www.copyright.gov/circs/circ33.pdf>.
- Optional: U.S. COPYRIGHT OFFICE, CIRCULAR 31: IDEAS, METHODS, OR SYSTEMS (2012), available at <http://www.copyright.gov/circs/circ31.pdf>.
- Optional: U.S. COPYRIGHT OFFICE, CIRCULAR 34: COPYRIGHT PROTECTION NOT AVAILABLE FOR NAMES, TITLES, OR SHORT PHRASES (2012), available at <http://www.copyright.gov/circs/circ34.pdf>.

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### **September 17 (Class 3): Exclusive Rights Granted by Copyright Law; Copyright Ownership Topics**

What are the exclusive rights granted by copyright law?  
Infringement of copyright  
Who owns the exclusive rights?  
Work for hire doctrine

#### ***Assignment 1 (Copyright Registration) Due***

#### **Readings (to be read in advance of class)**

1. 17 U.S.C. § 106 (2006), available at <http://www.copyright.gov/title17/92chap1.html#106>.
2. 17 U.S.C. §§ 501-506 (2006), available at <http://www.copyright.gov/title17/92chap5.html#501>.
3. HIRTLE, 67-86.
4. 17 U.S.C. §§ 201-202 (2006), available at <http://www.copyright.gov/title17/92chap2.html#201>.
5. HIRTLE, 55-65.
6. 17 U.S.C. § 204 (2006), available at <http://www.copyright.gov/title17/92chap2.html#204>.

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### **September 24 (Class 4): Copyright Ownership (cont'd); Contracts Introduction; Duration**

#### **Topics**

Joint works in film  
Fundamentals to contracts and agreements  
Common elements of an agreement  
Common terms found in agreements  
Complex works that have multiple layers of copyrights (e.g., movies, dramatic works, music)  
Duration of copyright protection  
Comparing term of published and unpublished works  
Copyright formalities and the impact of failure to follow formalities  
Copyright renewal under 1909 Copyright Act

### Readings (to be read in advance of class)

1. Garcia v. Google, Inc., 786 F.3d 733 (9th Cir. 2015) (en banc). An abridged version will be made available on NYU Classes.
2. HIRTLE, 39-54.
3. 17 U.S.C. § 303 (2006), available at <http://www.copyright.gov/title17/92chap3.html#303>.  
Optional: Garcia v. Google, Inc., 766 F.3d 929 (9th Cir. 2014). An abridged version will be made available on NYU Classes.

## TBD (Class 5): WNET Audit Project Introduction

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### Zoom Call with WNET

### Readings (to be read in advance of class)

1. *About WNET*, WNET, <http://www.wnet.org/about/> (last visited Sept. 1, 2020).
2. RINA ELSTER PANTALONY, MANAGING INTELLECTUAL PROPERTY FOR MUSEUMS (2013), available at [http://www.wipo.int/edocs/pubdocs/en/copyright/1001/wipo\\_pub\\_1001.pdf](http://www.wipo.int/edocs/pubdocs/en/copyright/1001/wipo_pub_1001.pdf). Read pages 22-25.

## October 11 (Class 6): Duration (cont'd); Advanced Copyright Issues

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### Topics

Researching copyright status of published works using available information/databases  
How international works fit into US copyright law  
Federal copyright protection of sound recordings  
Music Modernization Act  
Section 109—First Sale Doctrine  
What is the first sale doctrine?

### Readings (to be read in advance of class)

1. U.S. COPYRIGHT OFFICE, CIRCULAR 22: HOW TO INVESTIGATE THE COPYRIGHT STATUS OF A WORK (2013), available at <http://www.copyright.gov/circs/circ22.pdf>.
2. Peter Hirtle, *Copyright Term and the Public Domain in the United States*, CORNELL COPYRIGHT INFO. CTR., <https://copyright.cornell.edu/publicdomain> (last updated 1 January 2020).
3. Estate of Martin Luther King, Jr., Inc. v. CBS, Inc., 194 F.3d 1211 (11th Cir. 1999). An abridged version will be made available on NYU Classes.
4. 17 U.S.C. § 104A (2006), available at <https://www.copyright.gov/title17/92chap1.html#104a>.
5. 17 U.S.C. § 301(c) (2006), available at <http://www.copyright.gov/title17/92chap3.html#301>.
6. U.S. COPYRIGHT OFFICE, *Classics Protection and Access Act*, <https://www.copyright.gov/music-modernization/pre1972-soundrecordings/> (last visited Sept. 1, 2020).
7. 17 U.S.C. § 1401, available at <https://www.law.cornell.edu/uscode/text/17/1401>.
7. Barry M. Massarsky, *The Operating Dynamics Behind ASCAP, BMI and SESAC, The U.S. Performing Rights Societies*, COAL. FOR NETWORKED INFO., <https://www.cni.org/resources/historical-resources/technological-strategies-for-protecting-intellectual-property-in-the-networked-multimedia-environment/the-operating-dynamics-behind-ascap-bmi-and-sesac-the-u-s-performing-rights-societies/> (last visited Sept. 1, 2020).
8. 17 U.S.C. § 109 (2006), available at <http://www.copyright.gov/title17/92chap1.html#109>.

9. *Bobbs-Merrill Co. v. Straus*, 210 U.S. 339 (1908). An abridged version will be made available on NYU Classes.

-Poke around: *Stanford Copyright Renewal Database*, <https://exhibits.stanford.edu/copyrightrenewals> (last visited Sept. 1, 2020).

-Poke around: *Welcome to Copyright Records*, INTERNET ARCHIVE, <https://archive.org/details/copyrightrecords> (last visited Sept. 1, 2020).

Optional: *Golan v. Holder*, 565 U.S. 302 (2012), available at <http://www.supremecourt.gov/opinions/11pdf/10-545.pdf>.

Optional: Menesha A. Mannapperuma et al., *Is it in the Public Domain?* (2014), available at [https://www.law.berkeley.edu/files/FINAL\\_PublicDomain\\_Handbook\\_FINAL\(1\).pdf](https://www.law.berkeley.edu/files/FINAL_PublicDomain_Handbook_FINAL(1).pdf).

Optional: Eric Schaefer & Dan Streible, *Archival News*, 42 *Cinema J.* 139, Autumn 2002, available at [www.jstor.org/stable/1225546](http://www.jstor.org/stable/1225546).

-Poke around: *Copyright for Music Librarians*, MUSIC LIBRARY ASS'N, <http://copyright.musiclibraryassoc.org> (last visited Sept. 1, 2020).

Optional: Chapter 2 of EDWARD SAMUELS, *MUSIC AND SOUND RECORDINGS* 31-56 (2000), available at <http://www.edwardsamuels.com/illustratedstory/isc2.htm>.

Optional: Chapter 3 of EDWARD SAMUELS, *MUSIC AND SOUND RECORDINGS* 57-73 (2000), available at <http://www.edwardsamuels.com/illustratedstory/isc3.htm>.

## October 8 (Class 7): First Sale; Public Broadcasting Music Exceptions

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### Topics

How does the first sale doctrine protect library lending?

How does the first sale doctrine function with digital objects?

Special exception for public broadcasters for music

Exceptions for classroom teaching

Exceptions for readers with print disabilities

### Readings (to be read in advance of class)

1. 17 U.S.C. § 602 (2006), available at <http://www.copyright.gov/title17/92chap6.html#602>.

2. *Quality King Distributors, Inc. v. L'anza Research Int'l, Inc.*, 523 U.S. 135 (1998). An abridged version will be made available on NYU Classes.

3. *Kirtsaeng v. John Wiley & Sons, Inc.*, 568 U.S. 519 (2013). An abridged version will be made available on NYU Classes.

4. The Executive Summary of U.S. COPYRIGHT OFFICE, *DMCA SECTION 104 REPORT* (2001), available at <http://www.copyright.gov/reports/studies/dmca/sec-104-report-vol-1.pdf>.

5. *Capitol Records, LLC v. ReDigi Inc.*, 910 F.3d 649 (2d Cir. 2018). An abridged version will be made available on NYU Classes.

6. 17 U.S.C. § 114(b) (2006), available at <https://www.copyright.gov/title17/92chap1.html#114>.

7. 17 U.S.C. § 118 (2006), available at <https://www.copyright.gov/title17/92chap1.html#118>.

8. 17 U.S.C. §§ 110(1)-(2) (2006), available at <http://www.copyright.gov/title17/92chap1.html#110>.

9. Kenneth Crews, *The TEACH Act and Some Frequently Asked Questions*, AM. LIBRARY ASS'N, <https://web.archive.org/web/20180408224010/http://www.ala.org/advocacy/copyright/teachact/faq> (last visited Sept. 1, 2020).

10. 17 U.S.C. § 121 (2006), available at <http://www.copyright.gov/title17/92chap1.html#121>.

## October 15 (Class 8): Section 108–The Library Exceptions

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### Topics

What is section 108?

What does it cover?

What rules are set forth in section 108 regarding the making copies in response to patron requests?

What rules are set forth in section 108 regarding personal photography in reading rooms?

How does section 108 enable cultural institutions to make copies for preservation purposes?

Potential issues with section 108

### *Assignment 2 (Copyright Reform) Due*

#### Readings (to be read in advance of class)

1. 17 U.S.C. § 108 (2006), available at <http://www.copyright.gov/title17/92chap1.html#108>.
2. HIRTLE, 107-128.
3. “I. Background” and “V. A Review of Several Possible Solutions” from ROBERT L. OAKLEY, COPYRIGHT AND PRESERVATION: A SERIOUS PROBLEM IN NEED OF A THOUGHTFUL SOLUTION (1990), available at <http://www.clir.org/pubs/reports/oakley/index.html>.
4. HOWARD BESSER ET AL., VIDEO AT RISK: STRATEGIES FOR PRESERVING COMMERCIAL VIDEO COLLECTIONS IN LIBRARIES (2012), available at [http://guides.nyu.edu/ld.php?content\\_id=24818036](http://guides.nyu.edu/ld.php?content_id=24818036).
5. The Executive Summary of SECTION 108 STUDY GROUP, THE SECTION 108 STUDY GROUP REPORT (2008), available at <http://www.section108.gov/docs/Sec108StudyGroupReport.pdf>.
6. The Executive Summary of U.S. COPYRIGHT OFFICE, SECTION 108 OF TITLE 17: A DISCUSSION DOCUMENT OF THE REGISTER OF COPYRIGHTS (2017), available at <https://www.copyright.gov/policy/section108/discussion-document.pdf>.

## October 22 (Class 9): Section 107–Fair Use

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### Topics

Historical background of the principal of fair use

Discuss the four statutory factors of fair use

Discuss disputes that highlight each fair use factor

How fair use can help libraries and cultural institutions satisfy their mission

#### Readings (to be read in advance of class)

1. 17 U.S.C. § 107 (2006), available at <http://www.copyright.gov/title17/92chap1.html#107>.
  2. HIRTLE, 87-102.
  3. Sony Corp. of America v. Universal City Studios, Inc., 464 U.S. 417 (1984). An abridged copy will be made available on NYU Classes.
  4. Pierre N. Leval, *Toward a Fair Use Standard*, 103 HARV. L. REV. 1105 (1990), available at <https://www.law.berkeley.edu/files/Leval - Fair Use.pdf>.
  5. Campbell v. Acuff-Rose, 510 U.S. 569 (1994). An abridged copy will be made available on NYU Classes.
- Optional: Copyright Advisory Office, *Fair Use Checklist*, <https://copyright.columbia.edu/basics/fair-use/fair-use-checklist.html> (last visited Sept. 1, 2020).
- Optional: Poke around Rich Stim, *Fair Use*, COPYRIGHT AND FAIR USE, <http://fairuse.stanford.edu/overview/fair-use> (last visited Sept. 1, 2020).

Optional: Watch: Eric Faden, *A Fair(y) Use Tale*, CENTER FOR INTERNET AND SOC'Y (March 1, 2007), <http://cyberlaw.stanford.edu/blog/2007/03/fairy-use-tale>.

## **October 29 (Class 10): Section 107—Fair Use (cont'd); Orphan Works**

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### **Topics**

Continue fair use review

Specific fair use cases relevant to libraries and archives, including course packs and reserves  
Fair use guidelines over time—from 1976 classroom guidelines to today's "Best Practices" documents

Fair use best practices for documentary filmmakers

What are orphan works?

What are some potential solutions to the orphan works problems?

If no exceptions or limitations protect our desired use, what's next?

### **Readings (to be read in advance of class)**

1. Bill Graham Archives v. Dorling Kindersley Ltd., 448 F.3d 605 (2d Cir. 2006), *available at* [http://fairuse.stanford.edu/primary\\_materials/cases/GrahamKindersley.pdf](http://fairuse.stanford.edu/primary_materials/cases/GrahamKindersley.pdf).
  2. Castle Rock Entertainment, Inc. v. Carol Publishing Group, 150 F.3d 132 (2d Cir.1998). An abridged copy will be made available on NYU Classes.
  3. Matthew Sag, *Predicting Fair Use*, 73 OHIO ST. L.J. 47 (2012), *available at* [http://papers.ssrn.com/sol3/papers.cfm?abstract\\_id=1769130](http://papers.ssrn.com/sol3/papers.cfm?abstract_id=1769130).
  4. ASS'N OF RES. LIBRARIES, CODE OF BEST PRACTICES IN FAIR USE FOR ACADEMIC AND RESEARCH LIBRARIES (2012), *available at* <http://www.arl.org/storage/documents/publications/code-of-best-practices-fair-use.pdf>.
  6. ASS'N OF INDEP. VIDEO & FILMMAKERS, ET AL., DOCUMENTARY FILMMAKERS' STATEMENT OF BEST PRACTICES IN FAIR USE (2005), *available at* [http://www.cmsimpact.org/sites/default/files/fair\\_use\\_final.pdf](http://www.cmsimpact.org/sites/default/files/fair_use_final.pdf).
  7. The Authors Guild, Inc. v. Hathitrust, 755 F.3d 87 (2d Cir. 2014). An abridged version will be made available on NYU Classes.
  8. The Authors Guild, Inc. v. Google, Inc., 804 F.3d 202 (2015). An abridged version will be made available on NYU Classes.
  9. Jennifer M. Urban, *How Fair Use Can Help Solve the Orphan Works Problem*, 27 BERKELEY TECH. L.J. 1379 (2012), *available at* <https://lawcat.berkeley.edu/record/1125074>.
  10. HIRTLE, 129-172.
  11. The Executive Summary of: U.S. COPYRIGHT OFFICE, ORPHAN WORKS AND MASS DIGITIZATION (2015), *available at* <http://copyright.gov/orphan/reports/orphan-works2015.pdf>.
- Optional: Mary Minow, *How I Learned to Love Fair Use*, COPYRIGHT AND FAIR USE (July 6, 2003), [http://fairuse.stanford.edu/2003/07/06/how\\_i\\_learned\\_to\\_love\\_fair\\_use](http://fairuse.stanford.edu/2003/07/06/how_i_learned_to_love_fair_use).

## **November 5 (Class 11): Licensing and Donor Agreements**

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### **Topics**

Deeds of gift

Major collective rights organizations (ARS, CCC, Sound Exchange, ASCAP, etc.)

How Creative Commons licenses can be used to solve copyright problems



### ***Assignment 3 (Fair Use in the News) Due***

#### **Readings (to be read in advance of class)**

1. Sample deeds of gift from NYPL, available on NYU Classes.
  2. *A Guide to Deeds of Gift*, SOC'Y OF AM. ARCHIVISTS, <http://www2.archivists.org/publications/brochures/deeds-of-gift> (last visited Sept. 1, 2020).
  3. *About Artist's Rights Society*, ARTISTS RIGHTS SOCIETY, <http://www.arsny.com/about/> (last visited Sept. 1, 2020).
  4. *About Us*, COPYRIGHT CLEARANCE CENTER, <http://www.copyright.com/about/> (last visited Sept. 1, 2020).
  5. *About*, SOUND EXCHANGE, <http://www.soundexchange.com/about> (last visited Sept. 1, 2020).
  6. Poke around: CREATIVE COMMONS, <http://creativecommons.org> (last visited Sept. 1, 2020). In particular, read "About CC."
  7. Watch: *Wanna Work Together?*, CREATIVE COMMONS, <https://creativecommons.org/about/videos/wanna-work-together/> (last visited Sept. 1, 2020).
- Optional: Peter B. Hirtle, Anne R. Kenney & Judy Ruttenberg, *Digitization of Special Collections and Archives: Legal and Contractual Issues*, RESEARCH LIBRARY ISSUES, June 2012, available at <http://publications.arl.org/rli279>.
- Optional: *Welcome to the LIBLICENSE Project*, CTR. FOR RESEARCH LIBRARIES, <http://liblicense.crl.edu> (last visited Sept. 1, 2020). You should poke around this site, especially the "Resources" section.

### **November 12 (Class 12): International Copyright Issues**

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#### **Topics**

Calculating copyright status of works outside United States  
Section 104A, the restoration of certain foreign works  
Moral rights  
Resale rights  
International copyright agreements and their effect on domestic copyright law

*November 19: \*No Class: AMLA Conference\**

*November 26: \*No Class: Thanksgiving\**

### **December 3 (Class 13): Class Presentations of WNET Audit Project (Group 1); DMCA**

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#### **Topics**

Class presentations of WNET Audit Project  
DMCA and patron-generated content  
DMCA prohibition of content protection systems  
DMCA notice and takedown safe harbors for user-generated content

#### ***Assignment 4 (WNET Audit Project Written) Due***

#### **Readings (to be read in advance of class)**



1. Jonathan Band, *A User Guide To The Marrakesh Treaty*, LIBRARY COPYRIGHT ALLIANCE (Sep. 9, 2013), <https://www.llrx.com/2013/08/a-user-guide-to-the-marrakesh-treaty/>.  
[More TBD]

## **December 10 (Class 14): Class Presentations of WNET Audit Project; IP Policy for Libraries, Archives and Museums**

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Complete class presentations of WNET Audit Project  
Licensing practices and commercialization of collections  
Closing Thoughts

### **Readings (to be read in advance of class)**

1. Kenneth D. Crews and Melissa A. Brown, *Control of Museum Art Images: The Reach and Limits of Copyright and Licensing* (Jan. 20, 2010), <http://ssrn.com/abstract=1542070>.
2. *Exemption to Prohibition on Circumvention of Copyright Protection Systems for Access Control Technologies*, U.S. COPYRIGHT OFFICE (Oct. 28, 2015), <http://www.copyright.gov/fedreg/2015/80fr65944.pdf>.  
Skim the Section III to get a sense of the exceptions requested.
3. *Unintended Consequences: Twelve Years under the DMCA*, ELECTRONIC FRONTIER FOUND. (Mar. 3, 2010), <https://www.eff.org/wp/unintended-consequences-under-dmca>.
4. *Copyright on YouTube*, YOUTUBE, <http://www.youtube.com/yt/copyright/index.html> (last visited Sept. 1, 2020).
5. *Policy on Patron-Generated Web Content*, N.Y. PUB. LIBRARY, <https://www.nypl.org/policies/crowdsourcing> (last visited Sept. 1, 2020).
6. HIRTLE, 193-212

**Cinema Studies, Tisch School of the Arts  
New York University  
*CINE-GT.1804: Copyright, Legal Issues, and Policy*  
Instructor: Greg Cram  
Fall 2020**

Grading Rubric for Class Participation  
(20% of Final Grade)

**Objective**

Understand copyright issues from different points of view  
Work collaboratively with peers to solve problems  
Refine public speaking skills necessary to become a leader

<b>Criteria</b>	<b>Excellent (3)</b>	<b>Competent (2)</b>	<b>Needs Work (1)</b>
Frequency	Plays an active role in discussions.	Participates in some discussions.	Participates in few or no class discussions.
Content Contribution (x 2, max of 6 points)	Discussion contributions are factually correct, clear, reflective, and substantive; advances discussion.	Discussion contributions are factually correct and clear but sometimes lack full development of concept or thought.	Discussion contributions are frequently off-topic, incorrect, or irrelevant.
Level of Preparation	Arrives full prepared at every session.	Arrives mostly, if not fully, prepared.	Preparation, and therefore level of participation, are both inconsistent.
Peer Interaction and Level of Discussion	Actively supports, engages and listens to peers; group dynamic and level of discussion are often better because of the student's presence.	Makes a sincere effort to interact with peers; group dynamic and level of discussion are occasionally better (never worse) because of the student's presence.	Virtually no interaction with peers; group dynamic and level of discussion are harmed by the student's presence.

**Cinema Studies, Tisch School of the Arts**  
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**Written Assignments/Exercises Overview**

- 1) Copyright Registration. To familiarize students with copyright ownership and the terms commonly used in copyright registrations, students will describe a work they have created. Students will also locate the copyright registration of a film created after 1978.
- 3) Copyright Reform. To encourage students to think critically about copyright law and reforms, students will write a short 3-4 page paper arguing for a particular reform to copyright law of the students' choosing.
- 2) Fair Use in the News. To encourage students to stay current on copyright issues, students will research a current fair use dispute and write a 3-5 page summary of the situation, including arguments supporting each side.
- 4) WNET Audit Report. To measure the result of student learning throughout the semester, students will be required to submit an audit report of a WNET item. The audit report will demonstrate an understanding of copyright law based on the fields of information selected by the students in the spreadsheet and in the written summary submitted to WNET.