Piracy and Distribution of Digital Media

By 2011, the act of copyright infringing by illegal streaming had been reviewed three times over the span of 14 years. The first provided the NET act in 1997, which established that the distributing copyright protected information over the internet is, in fact, unlawful. Due to the NET act, section 506(a)(1)(B) notes that it is a criminal act to distribute these materials digitally: “by the reproduction or distribution, including by electronic means, during any 180-day period, of 1 or more copies or phonorecords of 1 or more copyrighted works, which have a total retail value of more than $1,000”\(^1\), and broadens the definition of “financial gain”\(^2\).

9 years later in 2005, the ART act was released. This act was created predominantly to address the issue of commercial materials (bootleg copies) that are distributed digitally before they have been released to the public. The new amendment states “a work being prepared for commercial distribution, by making it available on a computer network accessible to members of the public, if such person knew or should have known that the work was intended for commercial distribution”\(^3\).

Lastly, in 2011, the copyright office reviewed this topic one last time. They made no changes, but simply noted the notorious difficulty in pursuing legal action or prosecution against those infringing by illegal streaming.

Throughout these amendments and notes, it is curious that the combined power of these revisions only protect materials with a value higher than $1,000, and emphasizes those that were to be commercially distributed. Although rightsholders of illegally streamed videos may be the most financially affected by the lack of strong copyright enforcement, there are far more instances of low-risk that are illegally taken, distributed, or reproduced every day. These materials aren’t so far from the definition of streaming, as this information is continuously received and viewed on third party websites.

Although it is clear that the right to duplicate and reproduce works clearly belongs to the author, it is now possible to reproduce or duplicate a work without downloading it and therefore without producing a local copy. For many web services, it is possible to use an image by providing the URL instead of uploading it from your computer directly. This quickly can become an issue. Regarding sharing of sound recordings, Menell appears to be liberal by noting that “…to prove violation of copyright’s distribution right, a copyright owner need merely show

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that a copyrighted work has been placed in a share folder that is accessible to the public\(^4\),
while others claim that you would need to prove that the file has been downloaded to show
that one’s distribution right has been infringed. Neither of these options is very practical for
non-AV files.

Under the current law, all digital content authors are essentially stuck when it comes to
the established content being used without their permission. Commonly stolen materials
include images, tweets, gifs, and text-based facebook posts. There are little to no repercussions
for these materials, as a single visual of a cute cat may not have a financial value of over $1,000,
and it may not have been shared in a way that is conclusively defined as “distribution” or
“streaming”. This issue is further complicated by .gifs, which are neither truly streamed or
distributed, but more closely straddle the two terms than any other option.

Another curious example of a lack of clarity is the phenomenon of stolen images being
uploaded to websites as free stock images under a Creative Commons license\(^5\). In this case,
there is no “financial gain” displayed, even by the broadened definition. Those infringing had
nothing to gain from stealing these images.

Essentially, there are millions of works that lack any degree of regulated and conclusive
protection or defense against infringed rights. Although it is possible to request a take-down
through the distribution platform, there is no guarantee that the website will choose your side,
specifically if there is financial gain for them not to, Skip Elsheimer of AV Geeks noted at AMIA
2016.

My proposed reform would be to establish an amendment that would clarify sharing
methods and protect mediums that may be AV in nature, but are more likely to be infringed
upon than traditional, studio-made AV materials. This includes images that are taken and not
“copied” or saved locally, and materials that are copied and shared specifically through social
media. With these specifications, it will be more difficult for these commercial entities to refute
copyright claims based solely on financial gain.

In this reform, my allies would be authors and rightsholders, as content would gain
better defenses against infringement than there has previously been in the internet age. They
would want their content to be protected, especially as some content may be commercially
viable, just not exceeding $1,000 in value.

My foes would likely be the websites and platforms. Under this proposed amendment
to clarify and protect these materials, they would have an increased number of copyright claims
to process, and this clarification may end up damaging the relationship between large
companies and the platforms, as it may impede advertising revenue.

\(^4\) Menell, Peter S. “IN SEARCH OF COPYRIGHT’S LOST ARK: INTERPRETING THE RIGHT TO
DISTRIBUTE IN THE INTERNET AGE,” n.d.
https://www.law.berkeley.edu/files/Menell_-_59_J_Copyright_Society_1_2011.pdf.

\(^5\) Vaughan, Pamela. “Copyright Law on the Internet Is a Total Train Wreck Right Now.” Accessed November
In this case, my foes would argue that these materials are already technically protected, and that any further clarification is unnecessary and redundant. In addition, they would likely mention that the number of materials to gain better protection would be unmanageable.