

Copyright

Jessica Litman

Copyright Law Jeanne C. Fromer, Christopher Sprigman, 2023

Copyright Law of the United States and Related Laws Contained in Title 17 of the United States Code LIBRARY OF CONGRESS., 2012-02-21 NOTE: NO FURTHER DISCOUNT FOR THIS PRINT PRODUCT --OVERSTOCK SALE -- Significantly reduced list price This volume contains the text of the title 17 of the United States Code, including all amendments enacted through December 9, 2010, in the second session of the 111th Congress. This publication includes the Copyright Act of 1976 and all subsequent amendments to copyright law; the Semiconductor Chip Protection Act of 1984, as amended; and the Vessel Hull Design Protection Act, as amended. The Copyright Office is responsible for registering intellectual property claims under all three. The United States copyright law is contained in chapters 1 through 8 and 10 through 12 of title 17 of the United States Code. The Copyright Act of 1976, which provides the basic framework for the current copyright law, was enacted on October 19, 1976, as Pub. L. No. 94-553, 90 Stat, 2541. The 1976 Act was a comprehensive revision of the copyright law in title 17. Chapters 9 and 13 of title 17 contain two types of design protection that are independent of copyright protection. Chapter 9 of title 17 is the Semiconductor Chip Protection Act of 1984 (SCPA), as amended. On November 8, 1984, the SCPA was enacted as title III of Pub. L. No. 98-620, 98 Stat. 3335, 3347. Chapter 13 of title 17 is the Vessel Hull Design Protection Act (VHDPA). It was enacted on October 28, 1998, as title V of the Digital Millennium Copyright Act (DMCA), Pub. L. No. 105-304, 112 Stat. 2860, 2905. Significant copyright legislation enacted since the last printed edition of this circular in October 2007 includes the Satellite Television Extension and Localism Act of 2010. Contains the codified compilation of the United States Copyright Law and related laws contained in Title 17 of the United States Code as of December 2011. This is a must-have for those involved in protecting or challenging intellectual property rights. Other related print products: Code of Federal Regulations, Title 37, Patents, Trademarks, and Copyrights, Revised as of July 1, 2015 can be found here: <https://bookstore.gpo.gov/products/sku/869-082-00144-5> United States Code, 2012 Edition, V. 11, Title 16, Conservation, Sections 901-End to Title 17, Copyrights can be found here: <https://bookstore.gpo.gov/products/sku/052-001-00628-3> Other products produced by the U.S. Library of Congress (LOC) can be found here: <https://bookstore.gpo.gov/agency/242>

Understanding Copyright Bethany Klein, Giles Moss, Lee Edwards, 2015-04-14 Digital technology has forever changed the way media is created, accessed, shared and regulated, raising serious questions about copyright for artists and fans, media companies and internet intermediaries, activists and governments. Taking a rounded view of the debates that have emerged over copyright in the digital age, this book: Looks across a broad range of industries including music, television and film to consider issues of media power and policy. Features engaging examples that have taken centre stage in the copyright debate, including high profile legal cases against Napster and The Pirate Bay, anti-piracy campaigns, the Creative Commons movement, and public protests against the expansion of copyright enforcement. Considers both the dominant voices, such as industry associations, and those who struggle to be heard, including ordinary media users, drawing on important studies into copyright from around the world. Offering media students and scholars a comprehensive overview of the contemporary issues surrounding intellectual property through the struggle over copyright, Understanding Copyright explores why disagreement is rife and how the policymaking process might accommodate a wider range of views.

Digital Copyright Jessica Litman, Professor Litman's work stands out as well-researched, doctrinally solid, and always piercingly well-written.-JANE GINSBURG, Morton L. Janklow Professor of Literary and Artistic Property, Columbia University Litman's work is distinctive in several respects: in her informed historical perspective on copyright law and its legislative policy; her remarkable ability to translate complicated copyright concepts and their implications into plain English; her willingness to study, understand, and take seriously what ordinary people think copyright law means; and her creativity in formulating alternatives to the copyright quagmire. -PAMELA SAMUELSON, Professor of Law and Information Management; Director of the Berkeley Center for Law & Technology, University of California, Berkeley In 1998, copyright lobbyists succeeded in persuading Congress to enact laws greatly expanding copyright owners' control over individuals' private uses of their works. The efforts to enforce these new rights have resulted in highly publicized legal battles between established media and new upstarts. In this enlightening and well-argued book, law professor Jessica Litman questions whether copyright laws crafted by lawyers and their lobbyists really make sense for the vast majority of us. Should every interaction between ordinary consumers and copyright-protected works be restricted by law? Is it practical to enforce such laws, or expect consumers to obey them? What are the effects of such laws on the exchange of information in a free society? Litman's critique exposes the 1998 copyright law as an incoherent patchwork. She argues for reforms that reflect common sense and the way people actually behave in their daily digital interactions. This paperback edition includes an afterword that comments on recent developments, such as the end of the Napster story, the rise of peer-to-peer file sharing, the escalation of a full-fledged copyright war, the filing of lawsuits against thousands of individuals, and the June 2005 Supreme Court decision in the Grokster case. Jessica Litman (Ann Arbor, MI) is professor of law at Wayne State University and a widely recognized expert on copyright law.

The Copyright Book William S. Strong, 1993

International Copyright and Access to Knowledge Sara Bannerman, 2016-02-19 The principle of Access to Knowledge (A2K) has become a common reference point for a diverse set of agendas that all hope to realize technological and human potential by making knowledge more accessible. This book is a history of international copyright focused on principles of A2K and their proponents. Whilst debate and discussion so far has covered the perspectives of major western countries, the author's fresh approach to the topic considers emerging countries and NGOs, who have fought for the principles of A2K that are now fundamental to the system. Written in a clear and accessible style, the book connects copyright history to current problems, issues and events.

Copyright Law Revision United States. Congress. House. Committee on the Judiciary, 1966

The Copyright Handbook Stephen Fishman, 2014-10-31 This must-have handbook for writers and artists provides every necessary form to protect written expression under U.S. and international copyright law. With step-by-step instructions, it illustrates how to: register a written work with the copyright office determine what works can be protected transfer copyright ownership define and avoid infringement maintain electronic publishing rights This edition is completely updated to provide the latest case law and copyright regulations, including updates on all the latest cases and changes to copyright law and on electronic filing.

United States Copyright Office and Sound Recordings as Work Made for Hire United States. Congress. House. Committee on the Judiciary. Subcommittee on Courts and Intellectual Property, 2000

How to Fix Copyright William Patry, 2012-01-02 Do copyright laws directly cause people to create works they otherwise wouldn't create? Do those laws directly put substantial amounts of money into authors' pockets? Does culture depend on copyright? Are copyright laws a key driver of competitiveness and of the knowledge economy? These are the key questions William Patry addresses in How to Fix Copyright. We all share the goals of increasing creative works, ensuring authors can make a decent living, furthering culture and competitiveness and ensuring that knowledge is widely shared, but what role does copyright law actually play in making these things come true in

the real world? Simply believing in lofty goals isn't enough. If we want our goals to come true, we must go beyond believing in them; we must ensure they come true, through empirical testing and adjustment. Patry argues that laws must be consistent with prevailing markets and technologies because technologies play a large (although not exclusive) role in creating consumer demand; markets then satisfy that demand. Patry discusses how copyright laws arose out of eighteenth-century markets and technology, the most important characteristic of which was artificial scarcity. Artificial scarcity was created by the existence of a small number gatekeepers, by relatively high barriers to entry, and by analog limitations on copying. Markets and technologies change, in a symbiotic way, Patry asserts. New technologies create new demand, requiring new business models. The new markets created by the Internet and digital tools are the greatest ever: Barriers to entry are low, costs of production and distribution are low, the reach is global, and large sums of money can be made off of a multitude of small transactions. Along with these new technologies and markets comes the democratization of creation; digital abundance is replacing analog artificial scarcity. The task of policymakers is to remake our copyright laws to fit our times: our copyright laws, based on the eighteenth century concept of physical copies, gatekeepers, and artificial scarcity, must be replaced with laws based on access not ownership of physical goods, creation by the masses and not by the few, and global rather than regional markets. Patry's view is that of a traditionalist who believes in the goals of copyright but insists that laws must match the times rather than fight against the present and the future.

United States Copyright Office United States. Congress. House. Committee on the Judiciary. Subcommittee on Courts and Intellectual Property,1999

The Copyright Book William S. Strong,1981

Music Copyright Law David J. Moser,Cheryl L. Slay,2012 Provides an in-depth, yet easy to understand, exploration of copyright law and how it applies to the music industry.

Intellectual Property and Open Source Van Lindberg,2008-07-15 Clear, correct, and deep, this is a welcome addition to discussions of law and computing for anyone -- even lawyers!-- Lawrence Lessig, Professor of Law at Stanford Law School and founder of the Stanford Center for Internet and Society If you work in information technology, intellectual property is central to your job -- but dealing with the complexities of the legal system can be mind-boggling. This book is for anyone who wants to understand how the legal system deals with intellectual property rights for code and other content. You'll get a clear look at intellectual property issues from a developer's point of view, including practical advice about situations you're likely to encounter. Written by an intellectual property attorney who is also a programmer, Intellectual Property and Open Source helps you understand patents, copyrights, trademarks, trade secrets, and licenses, with special focus on the issues surrounding open source development and the GPL. This book answers questions such as: How do open source and intellectual property work together? What are the most important intellectual property-related issues when starting a business or open source project? How should you handle copyright, licensing and other issues when accepting a patch from another developer? How can you pursue your own ideas while working for someone else? What parts of a patent should be reviewed to see if it applies to your work? When is your idea a trade secret? How can you reverse engineer a product without getting into trouble? What should you think about when choosing an open source license for your project? Most legal sources are too scattered, too arcane, and too hard to read. Intellectual Property and Open Source is a friendly, easy-to-follow overview of the law that programmers, system administrators, graphic designers, and many others will find essential.

United States Code United States,1971

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The Object of Copyright Stina Teilmann-Lock,2015-07-24 Recent years have seen a number of pressing developments in copyright law: there has been an enormous increase in the range and type of work accorded protection; the concept of the ‘original work’ has entered into national copyright acts; and intangible entities are now entitled to protection by copyright. All these are consequences of legislative and technological developments that can be traced back over two centuries and more. the result. This book presents an interdisciplinary study of the growth of copyright law, largely based on archival research and on archival materials only recently made available online. The new history here articulated helps to explain why print is no longer today the sole or even the chief object of copyright protection. Taking its key examples from British, French and Danish copyright law, the book begins by exploring how the earliest copyright laws emerged out of the technological understanding of a printed ‘copy,’ and out of the philosophical notions of originals and copies, tangibles and intangibles. Dr Teilmann-Lockgoes on to examine the concept of the ‘work’ as it develops both conceptually and legally, as the object of protection, and then explains how, in a curious consequence, 'the work' turns the ‘copy’ into the 'mere' material instantiation of the intangible 'original'. The book concludes by addressing the considerable and complicated problems now emerging in copyright law following the inclusion of design within the scope of its protection. In this field Danish law, striving to protect Danish design, has been setting the trend for over a hundred years. In its examination of terminological exchanges between the diverse legal traditions and philosophical discourse, and in its thorough investigation of particular terms central to copyright legislation, this interdisciplinary book will be of great interest to scholars and students of copyright and intellectual property law; it also makes an important contribution to literary studies, legal history and cultural theory.

Decisions of the United States Courts Involving Copyright Library of Congress. Copyright Office,1918

Reclaiming Fair Use Patricia Aufderheide,Peter Jaszi,2011-07-15 In the increasingly complex and combative arena of copyright in the digital age, record companies sue college students over peer-to-peer music sharing, YouTube removes home movies because of a song playing in the background, and filmmakers are denied a distribution deal when some permissions “i” proves undottable. Patricia Aufderheide and Peter Jaszi chart a clear path through the confusion by urging a robust embrace of a principle long-embedded in copyright law, but too often poorly understood—fair use. By challenging the widely held notion that current copyright law has become unworkable and obsolete in the era of digital technologies, Reclaiming Fair Use promises to reshape the debate in both scholarly circles and the creative community. This indispensable guide distills the authors’ years of experience advising documentary filmmakers, English teachers, performing arts scholars, and other creative professionals into no-nonsense advice and practical examples for content producers. Reclaiming Fair Use begins by surveying the landscape of contemporary copyright law—and the dampening effect it can have on creativity—before laying out how the fair-use principle can be employed to avoid copyright violation. Finally, Aufderheide and Jaszi summarize their work with artists and

professional groups to develop best practice documents for fair use and discuss fair use in an international context. Appendixes address common myths about fair use and provide a template for creating the reader’s own best practices. Reclaiming Fair Use will be essential reading for anyone concerned with the law, creativity, and the ever-broadening realm of new media.

Understanding Copyright Law Marshall A. Leaffer,1999 The primary focus of this comprehensive text is on the Copyright Act of 1976 & the developing case law in our digital age & networked environment. Copyright law is presented in its institutional, economic & historical contexts. Its relationship with other areas of intellectual property law is explored. explores the latest statutory changes, the Digital Millennium Copyright Act, & the Sonny Bono Term Extension Act recently passed by Congress. This highly effective text provides students with the necessary background & current doctrine to analyze copyright problems properly.

Embracing the Track of Expression: An Psychological Symphony within **Copyright**

In a global taken by screens and the ceaseless chatter of instantaneous connection, the melodic splendor and psychological symphony developed by the prepared word usually diminish in to the backdrop, eclipsed by the constant noise and distractions that permeate our lives. However, set within the pages of **Copyright** a stunning literary prize brimming with raw thoughts, lies an immersive symphony waiting to be embraced. Constructed by an outstanding composer of language, this charming masterpiece conducts visitors on an emotional trip, well unraveling the concealed tunes and profound influence resonating within each carefully crafted phrase. Within the depths of this touching review, we will examine the book is main harmonies, analyze their enthralling publishing type, and surrender ourselves to the profound resonance that echoes in the depths of readers souls.

Table of Contents Copyright

- 1. Understanding the eBook Copyright
 - The Rise of Digital Reading Copyright
 - Advantages of eBooks Over Traditional Books
- 2. Identifying Copyright
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
- 3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Copyright
 - User-Friendly Interface
- 4. Exploring eBook Recommendations from Copyright
 - Personalized Recommendations
 - Copyright User Reviews and Ratings
 - Copyright and Bestseller Lists
- 5. Accessing Copyright Free and Paid eBooks
 - Copyright Public Domain eBooks
 - Copyright eBook Subscription Services
 - Copyright Budget-Friendly Options
- 6. Navigating Copyright eBook Formats
 - ePub, PDF, MOBI, and More
 - Copyright Compatibility with Devices
 - Copyright Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Copyright
 - Highlighting and Note-Taking Copyright

- Interactive Elements Copyright
- 8. Staying Engaged with Copyright
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Copyright
- 9. Balancing eBooks and Physical Books Copyright
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Copyright
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Copyright
 - Setting Reading Goals Copyright
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Copyright
 - Fact-Checking eBook Content of Copyright
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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