Know Your Copy Rights™

Using works in your teaching —

What You Can Do

Tips for faculty & teaching assistants in higher education
In your teaching, you probably confront questions about how to share legitimately with your students articles, video, music, images, and other intellectual property created by others.

Sorting out what you can or can’t do is often confusing. Lack of clear-cut answers may translate into delays, doubts, fear of liability, and decisions to err on the side of caution and non-use.

But frequently you do not need to get permission or pay a fee. Use rights may have been licensed by your library or reserved under law.

This brochure offers you some tips on when works can be used lawfully in your teaching without requesting permission or incurring additional cost.

Keep It Simple — Link When Possible

In many cases, you can eliminate the need for permission or fee by simply giving your students a link to the work instead of making copies of it. For example:

- Your library already may have paid for a subscription license that entitles you and your students to online access. Check your library’s Web site to see if the work you wish to use is available there without charge.
- Even if your library hasn’t purchased access, the work may be available for free on a legitimate Web site, such as your institutional repository or another online open archive, the author’s homepage, or an open access journal. Most sites allow students to print a copy for personal use.
- If your library has not licensed access and you can’t link to the work for free, contact the library’s electronic reserves department about whether they can arrange access for your students.

Consider retaining the rights you need to place your own work in an open archive and share it with your students. The SPARC Author Addendum (www.arl.org/sparc/author/) is one means of securing these rights.

If linking isn’t the answer, there’s still hope. Here are several common situations in which you are free to make copies for your students or use works in the classroom without permission or fee:

- **Uses permitted by license**
  
  Use of electronic resources today is commonly governed, not just by copyright, but also by licenses between owners and users. Your use rights can differ from license to license. Commonly a publisher's or aggregator's license with a research library will allow faculty and their students to:
  
  - Print a reasonable amount of a work.
  - Share it with other authorized users covered by the license (typically, all faculty and enrolled students are authorized users).

    With the potential for creators to offer their works directly to users on the Web, use of Creative Commons licenses is growing (www.creativecommons.org). Using a Creative Commons notice, creators specify the rights conveyed to users — such as to copy, distribute, display, and perform the work, provided attribution is given.

- **Fair uses**
  
  When the circumstances might reasonably be judged as fair, you may use copyrighted works in your teaching without obtaining permission. US law lists four fair use factors — described in the shaded area at right — that will help you evaluate whether your use is permitted. Here are a few examples of uses that are generally regarded as fair:
  
  - copying reasonable portions of longer works for your class;
  - copying a timely article (or one you’ve recently discovered that is relevant for your class) when...
it’s unreasonable to expect a sufficiently rapid reply to a request for permission; and

- copying a graphic or an image from a work to display in your lectures.

### Public domain

Works in the public domain are not protected by copyright, so you can use them freely. Here are examples of public domain works:

- Under US law, copyright expires 70 years after the death of the author. At that point, works automatically enter the public domain. As a practical matter, all works published in the US before 1923 are now in the public domain.

- Works by the US Government or created by its employees as part of their job are in the public domain. Note, however, that this does not apply to most works by federal grant recipients or contractors or to works of most other governments, including state and local governments.

### Before You Pay for Use Rights

Check with your library to explore whether your use rights have already been paid for or whether there are alternatives to paying a fee.

### Fair Use — Weigh Your Rights

To ensure a balance of the rights of copyright owners and the public interest, the law allows you to use copyrighted works without permission — regardless of medium — when evaluation of the circumstances suggests the use is fair.

This “fair use” provision of copyright law doesn’t provide hard and fast rules to tell you whether a use qualifies as fair. Instead, the unique facts regarding a use lead you to a reasoned conclusion.

Your evaluation should weigh four factors:

1. **Purpose and character:** If your use is for teaching at a nonprofit educational institution, this is a factor favoring fair use. The scale tips further in favor of fair use if access is restricted to your students.

2. **Nature of copyrighted work:** Is the work fact-based, published, or out-of-print? These factors weigh in favor of fair use.

3. **Amount used:** Using a small portion of a whole work would weigh toward fairness. But sometimes it may be fair to use an entire work (such as an image) if it is needed for your instructional purpose.

4. **Market effect:** A use is more likely to be fair if it does not harm the potential market for or value of the copyrighted work. But if it does, this could weigh more heavily against fair use than the other factors.

Consider each of these factors, but all of them do not have to be favorable to make your use a fair one. When the factors in the aggregate weigh toward fairness, your use is better justified. When the factors tip the scales in the other direction, your need to obtain permission from the copyright holder increases.

Don’t worry that the answer isn’t crystal clear. Just decide whether the factors weigh enough toward fairness so that you are comfortable not seeking permission. Some suggest reliance on the “golden rule” — if you were the copyright holder, would you see the use as fair and not expect to be asked for permission?
Copyright law makes special provision for displaying images, playing motion pictures or sound recordings, or performing works in classes.

**Face-to-face teaching**

You may display or perform a work in your class without obtaining permission when your use is:

- for instructional purposes;
- in face-to-face teaching; and
- at a nonprofit educational institution.

If you don’t meet all three of these criteria, consider whether what you have in mind is a fair use.

**Distance education**

Although a specific copyright exemption known as the TEACH Act* may apply, its rigorous requirements have prompted most instructors to rely primarily on fair use to display or perform works in distance education (e.g., online or over cable TV).

To evaluate the fair use option, weigh the four factors described at left. If you judge the use to be fair, you may use the work in your class.

In all cases, the copy of the work that is displayed or performed must have been lawfully made. That means, for example, you can display a video borrowed from your library’s collection.

* Consult your library or the university counsel on whether and how the TEACH Act is implemented locally. For a closer look at your rights to transmit works to a distance education class, see the North Carolina State University TEACH Toolkit at www.lib.ncsu.edu/scc/legislative/teachkit/.

---

**Can I show a movie in class that I’ve rented from my home movie rental provider?**

Yes, providing the movie is shown for educational purposes and such an educational use is not prohibited by the license agreement you signed with the rental provider.

**I’ve used an article as a standard reading in the past and my students have paid to include it in their course packs. But recently the library has licensed a database that includes the article. Does that change things?**

Yes. Instead of including the article in the course pack, now you can simply link to it in your syllabus and encourage students to use it online.

**What about articles that aren’t licensed by the library — how do I share them with my students?**

Here are several options:

- If the article is available online via open access, share a link to it.
- If a Creative Commons notice appears on the article, you may share the work with your students.
- If the article is in the public domain, you’re free to share it.
- Consider whether use of the work is a fair use.
- Ask the library about putting the article on reserve.
- Ask the library to license an online subscription if there is sufficient campus demand.
- Ask the copy center to license the work for sale of print copies.
- License the work yourself using your institution’s courseware.

Get answers to more of your copyright questions at the ARL “Know Your Copy Rights” FAQ: www.knowyourcopyrights.org/faq/.
Often you can use works in your teaching without permission or fee. This chart highlights some of those situations. However, there are other circumstances where permission and/or fee are required (for example, when some types of works are included in course packs). Check with your institution’s library or legal office for information about campus copyright policies.

<table>
<thead>
<tr>
<th>Legal Status of Work To Be Used</th>
<th>Proposed Use</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Exhibit materials in a live classroom?</td>
</tr>
<tr>
<td>Works Not Copyrighted</td>
<td>Public Domain Works (US Govt. and pre-1923 works, and certain other works)</td>
</tr>
<tr>
<td></td>
<td>Your Own Works (if you kept copyright or reserved use rights)</td>
</tr>
<tr>
<td></td>
<td>Open Access Works (works available online without license, password, or technical restrictions)</td>
</tr>
<tr>
<td></td>
<td>Electronic Works Licensed by Your Institution (depends on license, but usually permitted)</td>
</tr>
<tr>
<td></td>
<td>Electronic Works with a Creative Commons License (depends on license, but usually permitted; if not, LINK)</td>
</tr>
<tr>
<td></td>
<td>Other Works (when none of above apply)</td>
</tr>
</tbody>
</table>
Know Your Copy Rights™

About your rights to reproduce material in this brochure:

This brochure is © 2007 Association of Research Libraries and is available for your re-use under a Creative Commons Attribution-NonCommercial 2.5 License (creativecommons.org/licenses/by-nc/2.5/). This means you are free to copy, distribute, display, and perform the work and make derivative works under the following conditions:

- You must attribute the work to the Association of Research Libraries.
- You may not use this work for commercial purposes.

For any reuse or distribution, you must make clear to others the license terms of this work. Any of these conditions can be waived if you obtain permission from the Association of Research Libraries. Your fair use and other rights are in no way affected by the above.

This brochure is brought to you by your institution’s library and

ASSOCIATION OF RESEARCH LIBRARIES
www.arl.org

The Association of Research Libraries (ARL) has carefully vetted the information in this brochure to ensure its accuracy and conformity with well-accepted practices under US law. However, ARL makes no warranty whatsoever in connection with the information and disclaims liability for damages resulting from its use. No legal services are provided or intended to be provided.

Graphic Design by Kevin Osborn, Research & Design, Ltd., Arlington, Virginia
CAN I DO THIS?
INFORMATION ON BASIC COPYRIGHT

Pre-Service Faculty Workshop
Northland Community & Technical College
Tuesday August 22, 2006

Presented by Cynthia Jorstad, Librarian, TRF Campus
“Disclaimer” 😊

- The law is intentionally ambiguous
- Each instance must be viewed and judged within the context
- Two people (including lawyers!) can look at the same case & come to different judgments
- If something you hear today is a bit different than what you understood, that doesn’t necessarily mean you are completely wrong—just double check
- I’m not a lawyer!! It’s foggy to librarians, too!
Purpose of Copyright

- To benefit the public by advancing the progress of science and useful arts
- Copyright provides rights for the copyright holders while allowing exemptions for users – such as fair use, making copies, classroom use, etc.
- The copyright expires after a given period of time and materials enter the public domain
Rights to the copyright holder

- Right to reproduce in copies
- Right to distribute to the public
- Right to create derivative works based on the original
- Right to display publicly
- Right to perform publicly
Exemptions for users

- Fair Use
- Photocopying for libraries and archives
- Teaching exemptions (public performance and display)
- Computer programs
Fair Use – Section 107

- Allows that copyright can be infringed because strict application of the law is unfair or stifles creativity

- If your use is a fair use, you do not have to seek permission to use copyrighted materials, and you do not have to pay a fee or sign a license

- The Doctrine of Fair Use is included in the Copyright Act of 1976. It is based on actual practice in the court system
Four Factors of Fair Use

- Purpose and character of the use (non-profit education versus commercial use)
- Nature of the material being used (factual or fictional in nature, degree of creativity, published or unpublished)
- Amount and substantiality of the portion used in relation to the whole
- Effect of use on the potential market for or value of the copyrighted work
Making Fair Use Decisions

- Be consistent
- Recognize that reasonable people can disagree
- Push the envelope but still act in the spirit of the law
- Take the opportunity to educate yourself
TEACH Act

Technology Education And Copyright Harmonization Act

- Expands section 110: exemptions for certain performances and displays
- Expands section 112: ephemeral recordings
- Mediated instructional activities include the digital classroom
- For accredited non-profit educational institutions only
When in doubt … check it out …

Contact your librarian or review the materials at any of the websites listed in your handout.
As with all law, copyright law is open to interpretation. Section 107 of the copyright law provides for fair use, or “justified actions” by users of copyrighted materials. As explained by Carrie Russell in “Complete Copyright: An Everyday Guide for Librarians”:

“The Fair Use Doctrine is arguably the most important limitation on the exclusive rights of the copyright holder. With fair use, one can exercise a copyright without authorization, without signing a license, and without paying a fee. It not only allows but also encourages socially beneficial uses of copyrighted works such as teaching, learning, and scholarship. Without fair use, those beneficial uses – quoting from copyrighted works, providing multiple copies to students in class, creating new knowledge based on previously published knowledge – would be infringements. Fair use is the means for assuring a robust and vigorous exchange of copyrighted information.”

Although the fair use provision allows us to use materials appropriately, fair use is intentionally ambiguous so each instance must be reviewed individually and within the context of the given situation. There is no set definition to provide that applies in all cases.

According to Section 107 of the Copyright Law:

“...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 the value of the copyrighted work. “

We all like to think we are doing the right thing, but it can sometimes be hard to determine if a situation is fair use. It is up to each Northland staff and faculty member to consider fair use and copyright when making decisions to copy materials, distribute materials, show videos/DVDs, copy videos/DVDs, tape a show at home for viewing by a class, copying software, etc. Some things are allowed and some things aren’t. Again ... it’s all very ambiguous. Severe fines and penalties can be incurred by institutions and individuals for copyright violations. Better to be safe than sorry!
Q: What can be protected by copyright?

A: Section 102 of the 1976 copyright law lists:
- literary works
- musical works, including accompanying words
- dramatic works, including accompanying music
- pantomimes and choreography
- pictorial, graphic and sculptural works
- motion pictures and other audiovisual works
- sounds recordings
- architectural works

Q: If a book is out-of-print, is it no longer protected by copyright?

A: Materials do not automatically lose their copyright protection once they go out-of-print. Out-of-print books ARE protected by copyright if their term of copyright has not expired.

Q: Can I ever be sure my fair use determination is correct?

A: Sometimes a situation clearly is fair use. More often than not, however, your assessment may seem a bit ambiguous. This is the nature of fair use. The Crews/Butler chart is an excellent resource to aid you. As you practice fair use more often, your confidence will grow. Remember to be consistent and think critically.

Q: Can a student create a Web site or other school project using various materials that are protected by copyright and used without permission?

A: Perhaps. Again, it is necessary to consider the purpose of the use (why is the student creating the Web site in the first place?), the nature of the various materials, the amount used, and the effect on the market. Each use should be evaluated separately. You may find that one particular use is infringing while the others are not. In general, if a student is creating a Web site as part of a course requirement and the final product is not made publicly accessible (uploaded to the Web for instance) it is a fair use.

Q: Is there such a thing as “personal fair use”?

A: Yes, The fair use doctrine allows an individual to make a copy of a lawfully obtained copyrighted work for her own personal use. For example, one can copy a lawfully acquired LP to cassette format. Music fans can make compilations – copying favorite songs from their collection to an alternative format. People also exercise personal fair use when they videotape a program to view at a later time. You run into trouble if you upload music to the internet for others to download or
Q: Do the guidelines provide a “safe harbor” from litigation or liability?

A: No. Because the guidelines do not have the strength of law, they cannot guarantee a safe harbor. A copyright holder could sue anyone for copyright infringement if he felt it was worthwhile, even if someone photocopied .002% of a book. In an infringement case, the alleged infringer would use fair use as a defense. The court would make its ruling based on the facts of the case and the fair use doctrine. Since the guidelines do not appear in the law, the court would not consider them. However, if libraries use guidelines as a standard operating procedure, guidelines could acquire the force of law. Would that be a problem? Yes, if libraries used guidelines inappropriately (as maximums instead of minimums), thereby limiting the rights of library users. We need the flexibility of fair use.

Q: Is it lawful for libraries to make back-up copies of materials in case the circulating copy is damaged or stolen?

A: Libraries should not copy materials “just in case” those materials may be lost, stolen, or damaged. Back-up copies can be made for preservation and archival purposes under certain conditions. When purchasing materials such as videotapes, ask the vendor if he will offer discounted replacement prices if a tape is lost or stolen.

Q: Suppose a book or other publication includes a notice: “All rights reserved. No part of this publication may be reproduced in any form without the prior permission of the publisher.” Is this true?

A: No. The reproduction exemptions in the copyright law and fair use exemptions still apply.

Q: Can a library reproduce a photograph, sound recording, or other kind of non-print material for preservation or replacement purposes.

A: Maybe. There may be certain circumstances in which a work could be transferred to another format, such as when an older format becomes obsolete and a replacement cannot be found for a fair price. For example, the 3/4-inch videocassette format became obsolete, and only VHS and playback machines are manufactured. If the VHS copy was not available on the market for a fair price, the library could copy the ¾-inch to VHS. There may also be times when making a reproduction of anything is lawful when the reproduction is a fair use – it would depend on the circumstances. In addition, Section 112 allows for the transfer of analog formats to digital formats when the digital form is necessary for teaching.

Q: What’s the definition of “classroom” when digital technology and resources are used?

A: Classroom includes both the distance ed. classroom - where teachers & students
are separated – and the physical classroom.

Q: If you use the TEACH exemptions some of the time, can you use fair use other times?

A: Absolutely. Fair use does not disappear and is not lessened when other more specific exemptions exist.

Q: The music teacher wants to tape the annual spring band program, transfer the tape to CD and give copies to interested students and parents. What are the copyright concerns?

A: Regardless of the purpose, or whether involving a profit or non-profit enterprise, when any copyrighted song is recorded and distributed, the distributors/ producers of the recording must apply for a compulsory mechanical license for each work. A mechanical license is the licensing of copyrighted musical compositions for use on CDs, records, tapes, and certain digital configurations. the Harry Fox Agency is the clearinghouse that licenses, collects, and distributes royalties on behalf of musical copyright owners (www.harryfox.com/mechanical.html).

Q: The school wants to make videotapes of the school play to distribute free to parents that want a copy. Does a Section 110 exemption apply?

A: Section 110 does not apply, but fair use might. Let’s consider the four factors:

- **Purpose**: the videotapes are being made for non-profit purposes
- **Nature of the work**: the play is highly creative
- **Amount**: the entire play is being videotaped
- **Effect on the market**: little effect because the video will not be sold and the play itself is not the valuable component – the video is valuable to the parents because of the performers, not the play.

Another consideration here, however, may be the licensing matter. The school may have purchased the play under contract terms that forbid the recording of the performance.

Q: What if a publisher will not give permission. Can I use the work anyway?

A: Some would argue that if you asked permission and did not get it, then you should not use the work. It seems like the ethical thing to do. Yet in *Campbell v. Acuff-Rose* (114 S. Ct. 1164 (1994)), the Supreme Court ruled “being denied permission to use a work does not weigh against a finding of fair use.” Bottom line: If you believe your use is fair, do not ask for permission.

Q: What are the consequences of not getting permission to photocopy copyrighted works?

A: If a copyright holder discovers that you have infringed their copyright, they may choose to sue you. The holder may collect damages based on the profits he lost because of the infringement, or statutory damages ranging up to $100,000 per
willful infringement, as well as legal fees. It is extremely unlikely that a copy-
right holder would pursue a full-blown court case. More often, copyright holders
mail alleged infringers “cease and desist” letters to put an end to the
unauthorized copying. Going to court is an expensive, time-consuming process
for everyone.

Q: How much of a book may be copied or scanned for reserve?
A: There is no rule about amount. If institutions rely on fair use, each case should be
examined individually. One of the four factors that section 107 of the 1976 law
stipulates should be included “in determining whether the use made...in any
particular case is fair use” is “the amount and substantiality of the portion used
in relation to the copyrighted work as a whole.” There may be rare instances
when copying an entire book could be fair use, but in general, less is more fair.
Always strive to use only the amount necessary to meet the teaching goal.

Q: Can a library ever place a textbook on reserve?
A: A textbook can be included in reserves if it is also made available to students for
purchase. The library may not know if this is the case, pointing again to the need
for a reserve policy to assist faculty. In some cases, the instructor may be
requiring that the students read only one or two chapters from a textbook owned
by the library or the instructor. In these instances, the textbook should not be
required to be available for purchase, although it may be.

Q: Isn’t it true that, if you give credit to the author whose work you are
using, there are no copyright concerns?
A: No, copyright is still an issue when you use works in ways that are infringing,
even if you provide attribution to the author of the work.

Q: I don’t have time to identify the copyright holders. Does the U.S.
Copyright Office provide a service for identifying copyright holders?
A: Yes, The Office will conduct a search for $65 an hour. Don’t expect a quick
response, though. The Office may not respond for weeks, even months. You can
hire someone from a searching firm or company to so a copyright search for you,
and the response time will be much better.

Q: Can I get permission from a copyright holder by telephone or e-mail?
A: Yes, and in some situations, this may be the best way to go. Transcribe your
phone conversations with copyright holders, and then follow up with a letter to
officially document your agreement. Keep a file of e-mail messages regarding
your request and permission agreement. It would be prudent to send a follow-up
letter to those you have contacted via e-mail as well.
Q: What if the permission fee is outrageously high? Is it possible to negotiate?

A: You can always try to negotiate. Otherwise, you must decide whether your need to use the copyrighted work justifies the fee. Are there other sources that you could use in its place?

Q: The work I want to use is anonymous. How does one go about getting permission for anonymous works?

A: That's a tough one. Anonymous and pseudonymous works are protected by copyright, so permission is still required. If the publisher is known, you can try contacting them for any information.

Even more confused??!! Here are some sites that have loads of information about copyright law and fair use. The Copyright Crash Course is a particularly concise and easy to use tutorial.

Copyright Crash Course: University of Texas

Copyright and Fair Use: Stanford University Libraries
http://fairuse.stanford.edu/

Copyright Information Center – Cornell University
http://www.copyright.cornell.edu/

One way to avoid dealing with photocopy issues is to direct your students to journal and magazine articles in our online databases. You can have them search for articles on their own, or you may direct them to a specific article in a specific journal.

Always feel welcome to contact Milt or Cynthia if you have questions about fair use. We may need to do some investigation, but we’ll do out best to help you out!!
March 17, 2009

Northland Community & Technical College

Statement of Purpose:
Role of the librarians in college copyright compliance

At Northland Community and Technical College, the librarians are considered the de facto copyright compliance representatives on their campus. The librarians make presentations to faculty and staff, and field individual questions regarding fair use and compliance. Periodic contact is made to faculty and staff reminding the Northland community about the importance of copyright compliance.

Copyright compliance is a complicated issue, and the librarians attempt to address any concerns and questions faculty and staff may have. They have several resources they consult when questions arise. These sources include print reference materials in the library collections, the American Library Association website, as well as a variety of excellent copyright guidance pages at major universities. When an inquiry is beyond the scope of their knowledge, the librarians have the opportunity to consult the MnSCU library liaison and/or the MnSCU legal staff.

Prepared by:

Cynthia Jorstad
for Brian Huschle / NCA documentation
March 17, 2009
Dear colleagues - As the Intellectual Property representatives on our respective campuses, Milt Kinzler and I would like to remind you of copyright issues surrounding the showing of videos on campus. If you serve as faculty advisor for any student organizations, please be sure your students are aware of these issues. Copyright law allows faculty to show a movie in the classroom when the movie is related to the course content and the audience is comprised ONLY of students officially registered in the class. When the viewing of a movie on campus falls outside these parameters, permission needs to be granted from the copyright holder, an agreement signed, and generally a fee must be paid. Fees vary, depending on a variety of circumstances: size of audience, type of audience, age of film, etc. Some video material we purchase from educational distributors already includes public performance rights. Generally we need to be concerned with the 'major motion picture' titles and instances in which the film is being shown outside of the classroom setting. (Some examples are listed at the bottom of this e-mail). Several companies offer services to facilitate performance agreements and permissions from the copyright holder. NCTC has established an account with Swank Motion Pictures, Inc. for this purpose. Milt and I will serve as the liaisons for the account. Please contact us prior to your desired performance date so we may secure appropriate permissions. It will be up to your department, committee, club, etc. to pay any performance fees. It is necessary that you make arrangements early enough so alternate plans can be made if you find the performance fee is beyond your willingness or ability to pay. A copy of the exhibition request form is attached. Please review it so you're familiar with the type of information you will need to provide when submitting a request. SOME A faculty member wants to show "An Inconvenient Truth" to a biology class. This is an acceptable use and no permission is needed. If the faculty member wants to show this in the auditorium so all students can attend and the general public is invited (there can be no paid advertising), this becomes a public performance and permission needs to be requested. FYI, the fees involved in this instance run about $550. During Women's History Month the committee would like to have a film fest showing "Frida", "North Country", and "Norma Rae", open to all students. This is a public performance and permission needs to be requested. The Student Senate wants to show "Halloween" before the Halloween Dance. This is a public performance and permission needs to be requested. An American History instructor wants to show Ferris Beullers Day Off the last day of class, just as an end of the semester treat. The content of the film does not relate to the curriculum of the class and falls outside the acceptable use parameters; permission needs to be requested. As always, you are welcome to refer copyright questions to Milt and me. We may not have the answer immediately ... we're librarians, not lawyers :) ... but we are happy to look into it. Cynthia JorstadLibrarianThief River Falls campus
Annual Copyright License for Academic Institutions

Service Description

July 2008
Copyright Clearance Center

Copyright Clearance Center, Inc. is the world’s largest licensing agent for text reproduction rights. The company plays a critical role as an intermediary between copyright holders – including publishers, authors and other creators – and academic institutions and businesses seeking permission to reproduce and distribute portions of copyrighted material in print and digital formats. A not-for-profit company founded in 1978, Copyright Clearance Center has become the global leader in secondary text rights licensing and the largest text-based copyright licensing resource. Through established licensing partnerships with thousands of publishers and hundreds of thousands of authors and other creators (directly or through their agents), Copyright Clearance Center represents millions of works, providing access to millions of rights for the world’s most sought after content. More information on Copyright Clearance Center and our academic licensing services can be found at www.copyright.com/academic.

Today, Copyright Clearance Center works with more than 1,000 colleges and universities across the U.S. in all Carnegie classes. Our online pay-per-use services provide permissions to use text-based copyrighted materials – in both print and electronic format – for coursepacks, classroom handouts, library reserves, electronic postings, and interlibrary loan.

Introduction

Copyright Clearance Center is pleased to introduce our newest product for the academic market – the Annual Copyright License for Academic Institutions. Designed with input from hundreds of academic professionals from more than 50 colleges and universities, and co-developed with Middlebury College – a leading liberal arts college and member of the Oberlin Group – the Annual Copyright License is a single, comprehensive license that allows faculty, librarians, researchers and staff to reuse copyrighted content for educational purposes, while respecting the intellectual property of others.

License Overview

Copyright Clearance Center developed this new licensing model to address the diverse needs of academic institutions and the continuing shift to electronic distribution of content on campus. The Annual Copyright License is a comprehensive licensing service offered as an annual subscription to academic institutions of higher education.

The Annual Copyright License:

- Covers the reproduction and distribution of text-based copyrighted content in print and digital formats for educational and research purposes, by all faculty, librarians, research and administrative staff within public, private not-for-profit, and private for-profit institutions of higher education
- Is available to single campus institutions, multi-campus institutions, and university systems within the U.S., as well as an institution’s international campuses
- Covers the creation of course materials for licensed institutions by off-campus copy shops and local, regional, and national coursepack providers who have an agreement with the institution and are identified to Copyright Clearance Center
Individuals covered at an institution include:

- Full-time, part-time, and adjunct faculty
- Full-time, part-time, and contract staff
- Permanent and visiting researchers
- Full-time and part-time graduate and undergraduate students
- Administrators

**Key Features**

Key features of the Annual Copyright License include:

- Authorized conversion of paper copies to digital format when an electronic copy is unavailable from the rightsholder or their authorized agent
- Waiver of any and all unasserted prior claims of copyright infringement for uses and works falling within the scope of the license by rightsholders registered with Copyright Clearance Center (This waiver is effective upon the institution’s first renewal of the Annual Copyright License)
- Persistent access: Rights to works included in the license inventory will remain available to the institution for the full term of the license regardless of whether a title and/or rightsholder is removed from the program
- An efficient, online mechanism to verify titles covered under the license

**Key Benefits**

The Annual Copyright License affords users an efficient and economical approach to share content and collaborate freely while respecting the intellectual property of others. Key benefits of the license include:

- Comprehensive, institution-wide coverage
- Ease and convenience of a single, multi-use license
- An efficient process which translates into administrative cost savings for the institution
- A predictable budgeting process for copyright permissions
- Respect for intellectual property across the institution

**Licensed Uses**

The Annual Copyright License supports both print and digital reproduction and transmission of copyrighted material. Some of the more popular uses covered by the license include:

Print coverage:

- Coursepacks
- Class handouts
- Library reserves
- Administrative photocopying and internal communications

Digital coverage:

- Electronic coursepacks
- Course management system and intranet postings
License Limitations

The Annual Copyright License does not cover the following uses:

- External promotional and advertising use
- Interlibrary Loan (ILL)/document delivery – ILL borrowing and distribution, as well as document delivery by the institution’s library/libraries, are not covered under the license. However, once received by the institution, licensed content acquired through any authorized means may be used within the scope of the license in coursepacks, class handouts, electronic postings, etc.
- The reproduction of the entire work is prohibited unless specifically noted by the rightsholder
- The license does not include any right to create a library, collection or repository to substantially replace the institution’s need for a particular work or subscription

The Annual Copyright License cannot be used to substitute for an institution’s need for original works or subscriptions genuinely needed to serve the institution’s constituents. Please refer to the Annual Copyright License Agreement for a complete list of limitations.

Usage Surveys

Institutions that purchase the Annual Copyright License are required to provide usage data of copyrighted content used in course materials. For the 2008-09 academic year, Copyright Clearance Center will work closely with licensed institutions to obtain a sampling of coursepacks issued or a listing of the copyrighted content included in coursepacks produced by on- and off-campus coursepack producers. The sample must represent 20% of the total coursepacks produced during a major academic term (e.g. semester, trimester, or two quarters) and be representative of the major academic disciplines taught at the institution. Copyright Clearance Center will work well in advance with the institution to determine the reporting period and methodology and will be available to answer questions and provide assistance as necessary. The coursepacks (or listing of copyrighted content) are to include the following information:

- Publication title
- Chapter/Article title
- Number of pages reproduced
- Course name and enrollment
- Academic discipline

Copyright Clearance Center will use data provided by licensed institutions to allocate and distribute royalty fees among participating rightsholders. All usage data provided by licensed institutions will be kept strictly confidential by Copyright Clearance Center and will be aggregated with data collected from other academic institutions.

Licensed institutions that do not issue coursepacks may provide a download of documents posted on the institution’s e-reserve and/or course management system, a listing of the copyrighted content posted within those systems, or other representative information of copyrighted content used in course materials. Please contact Copyright Clearance Center for more information about this option.
**License Implementation**

As part of the Annual Copyright License, Copyright Clearance Center provides a comprehensive program of training and support to assist licensed institutions in implementing the license on their campus. Shortly after an institution purchases the license, a representative from Copyright Clearance Center will work with the appropriate people on campus, as well as any specified off-campus vendors, to help implement the license and ensure it meets the institution’s content reuse needs. This program consists of the following:

- **Copyright Education** – includes a complimentary 90-minute “Copyright Foundations” online session that provides an introduction to copyright law, overviews of fair use and works in the public domain, and instructions on how to use the Annual Copyright License search interface. In addition, half-day follow-on courses and workshops are offered to licensed institutions at a 50% discount.
- **Vendor Integration** – since the Annual Copyright License extends “beyond the fours walls of the institution” we will help you implement the license with off-campus local and national coursepack providers.
- **License Roll Out and Implementation** - Copyright Clearance Center can provide support materials and assistance to raise awareness of the Annual Copyright License and ensure a successful implementation across the campus.
- **Usage Survey and Data Collection** – tools and assistance to determine the best way for the institution to gather and submit the necessary information required under the license.

**License Pricing**

Pricing of the Annual Copyright License is on a per-student basis based on the institution’s Carnegie Classification Enrollment Profile and its full-time equivalent (FTE) graduate and undergraduate student enrollment (For more information on the Carnegie Classification of Institutions of Higher Education, please visit www.carnegiefoundation.org/classifications. To look up your institutions’ Carnegie Classification, hover over the “Lookup & Listings” tab and click on “Institution Lookup”. Enter your institution name and then click on it in the search results. A table will be displayed that includes your FTE enrollment and Enrollment Profile Classification.). The licensed institution is required to provide Copyright Clearance Center with updated FTE student enrollment data on an annual basis at time of renewal. In addition to the per-student fee, there is a first year administrative fee equivalent to 20% of the total per-student fee.

Copyright Clearance Center offers a discount for university systems (that purchase the license under a single agreement) based on the number of campuses under the system that participate in the license.

Because the Annual Copyright License is a new offering, there may be titles that your institution may wish to use that are not currently covered under the license. To ensure that participating institutions receive the full value of the license as we continue to build the repertory behind it, we are offering special introductory pricing for those institutions that purchase the license before June 30, 2009. Please contact Copyright Clearance Center for pricing details.

**Participating Publishers**

Our Rightsholder Relations team continues to add new publishers and titles on a weekly basis, and the license repertory is growing at a terrific rate. Currently, there over 400 participating publishers including top publishers used by academia such as Elsevier, John Wiley & Sons, American Psychological...
Association, Perseus Books and Princeton University Press. For a complete listing of the participating publishers, please contact Copyright Clearance Center.

**Copyright Clearance Center Contact Information**

If you have any questions or would like more information regarding the Annual Copyright License, please contact the Copyright Clearance Center Licensing Consultant for your area.

<table>
<thead>
<tr>
<th>For institutions located in AR, CT, DE, DC, GA, IL, IN, KS, LA, ME, MD, MA, MS, NC, OH, OK, RI, TX, VT, and WV please contact:</th>
<th>For institutions located in AL, AK, AZ, CA, HI, ID, MI, MT, NE, NV, NM, NY, ND, OR, PA, SC, TN, UT, WI, and WY please contact:</th>
<th>For institutions located in CO, FL, IA, KY, MN, MO, NH, NJ, SD, VA, and WA please contact:</th>
</tr>
</thead>
</table>
| Annie Ortega  
Licensing Consultant  
222 Rosewood Drive  
Danvers, MA 01923  
978-646-2577  
aortega@copyright.com | Dan Short  
Licensing Consultant  
222 Rosewood Drive  
Danvers, MA 01923  
978-646-2576  
dshort@copyright.com | Karen Melanson  
Licensing Consultant  
222 Rosewood Drive  
Danvers, MA 01923  
978-646-2846  
kmelanson@copyright.com |
<table>
<thead>
<tr>
<th>Participating publishers include:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 to Ponder</td>
</tr>
<tr>
<td>1105 Media, Inc.</td>
</tr>
<tr>
<td>ABOUT Publishing</td>
</tr>
<tr>
<td>Academic Press, Inc.</td>
</tr>
<tr>
<td>Academy of General Dentistry</td>
</tr>
<tr>
<td>Academy of Managed Care Pharmacy</td>
</tr>
<tr>
<td>Academy of Management</td>
</tr>
<tr>
<td>Adis Data Information BV</td>
</tr>
<tr>
<td>Advanstar Communications</td>
</tr>
<tr>
<td>Advertising Education Foundation</td>
</tr>
<tr>
<td>African American Chronicle</td>
</tr>
<tr>
<td>Africana Homestead Legacy Publishers</td>
</tr>
<tr>
<td>African Studies Association</td>
</tr>
<tr>
<td>Agio Publishing House</td>
</tr>
<tr>
<td>Agricultural History Society</td>
</tr>
<tr>
<td>Alley Education</td>
</tr>
<tr>
<td>ALM Properties</td>
</tr>
<tr>
<td>Altamira Press</td>
</tr>
<tr>
<td>AMACOM Books</td>
</tr>
<tr>
<td>American Academy of Pediatrics</td>
</tr>
<tr>
<td>American Alliance for Health Phys Ed, Recreation &amp; Dance</td>
</tr>
<tr>
<td>American Alliance for Theatre &amp; Education</td>
</tr>
<tr>
<td>American Association for the Advancement of Science</td>
</tr>
<tr>
<td>American Association of Critical Care Nurses</td>
</tr>
<tr>
<td>American Association for Health Education</td>
</tr>
<tr>
<td>American Association for Laboratory Animal Science</td>
</tr>
<tr>
<td>American Association for Marriage</td>
</tr>
<tr>
<td>American Bankruptcy Institute</td>
</tr>
<tr>
<td>American Bar Association</td>
</tr>
<tr>
<td>American Chemical Society</td>
</tr>
<tr>
<td>American College of Healthcare Executives</td>
</tr>
<tr>
<td>The American Council of Education</td>
</tr>
<tr>
<td>American Dairy Science Association/ADSA</td>
</tr>
<tr>
<td>American Enterprise Institute for Public Policy Research</td>
</tr>
<tr>
<td>American Foundation for the Blind</td>
</tr>
<tr>
<td>American Humanist Association</td>
</tr>
<tr>
<td>American Institute of Physics</td>
</tr>
<tr>
<td>American Journal of Orthopedics</td>
</tr>
<tr>
<td>American Marketing Association</td>
</tr>
<tr>
<td>American Medical Association</td>
</tr>
<tr>
<td>American Occupational Therapy Association</td>
</tr>
<tr>
<td>American Production and Inventory Control Society (APICS)</td>
</tr>
<tr>
<td>American Psychological Association (Journals)</td>
</tr>
<tr>
<td>American Physical Society</td>
</tr>
<tr>
<td>American Physiological Society</td>
</tr>
<tr>
<td>American Psychiatric Association</td>
</tr>
<tr>
<td>American Psychiatric Association (Books)</td>
</tr>
<tr>
<td>American Psychiatric Association (DSM)</td>
</tr>
<tr>
<td>American Psychiatric Press, Inc.</td>
</tr>
<tr>
<td>American Society for Biochemistry &amp; Molecular Biology</td>
</tr>
<tr>
<td>American Society for Bone and Mineral Research</td>
</tr>
<tr>
<td>American Society for Engineering Management</td>
</tr>
<tr>
<td>American Society for Horticultural Science</td>
</tr>
<tr>
<td>American Society for Microbiology (Journals)</td>
</tr>
<tr>
<td>American Society for Training and Development</td>
</tr>
<tr>
<td>American Society of Animal Science</td>
</tr>
<tr>
<td>American Society of Civil Engineers</td>
</tr>
<tr>
<td>American Society of Clinical Oncology</td>
</tr>
<tr>
<td>American Society of Heating, Refrigeration and Air-Conditioning Engineers</td>
</tr>
<tr>
<td>American Studies International</td>
</tr>
<tr>
<td>American Swimming Coaches Association</td>
</tr>
<tr>
<td>Ammons Scientific</td>
</tr>
<tr>
<td>Annual Reviews</td>
</tr>
<tr>
<td>Archaeological Institute of America</td>
</tr>
<tr>
<td>Arion</td>
</tr>
<tr>
<td>Arthur M. Sackler Gallery, Smithsonian Institute</td>
</tr>
<tr>
<td>Aspen Publishers</td>
</tr>
<tr>
<td>Associated Press</td>
</tr>
<tr>
<td>Association for Computing Machinery</td>
</tr>
<tr>
<td>Association for Conflict Resolution</td>
</tr>
<tr>
<td>Association for Supervision &amp; Curriculum Development</td>
</tr>
<tr>
<td>Atlanta Art Papers, Inc.</td>
</tr>
<tr>
<td>Atlantic Publishing Group, Inc.</td>
</tr>
<tr>
<td>Australian Society of Anaesthetists</td>
</tr>
<tr>
<td>Auto/biography Studies</td>
</tr>
<tr>
<td>Balch Institute for Ethnic Studies</td>
</tr>
<tr>
<td>Beacon Press</td>
</tr>
<tr>
<td>Bellerophon Books</td>
</tr>
<tr>
<td>Bentley-Hall, Inc.</td>
</tr>
<tr>
<td>Berkshire Publishing</td>
</tr>
<tr>
<td>Blackwell Publishing (Books)</td>
</tr>
<tr>
<td>Blackwell Publishing (Journals)</td>
</tr>
<tr>
<td>The Bob Pike Group</td>
</tr>
<tr>
<td>Bonnier Corporation</td>
</tr>
<tr>
<td>California Association for Bilingual Education</td>
</tr>
<tr>
<td>Boston Globe</td>
</tr>
<tr>
<td>Boston University/Center for Psychiatric Rehabilitation</td>
</tr>
<tr>
<td>Botanical Society of America</td>
</tr>
<tr>
<td>Brill Academic Publications</td>
</tr>
<tr>
<td>British Institute of Radiology</td>
</tr>
<tr>
<td>Brokings Institute Press</td>
</tr>
<tr>
<td>Business Valuation Resources (BVR)</td>
</tr>
<tr>
<td>Business Wire</td>
</tr>
<tr>
<td>Capitol Hill Publishing</td>
</tr>
<tr>
<td>Caxton Press</td>
</tr>
<tr>
<td>Cell Press</td>
</tr>
<tr>
<td>Center for Comparative Immigration Studies</td>
</tr>
<tr>
<td>Central European University Press</td>
</tr>
<tr>
<td>Child Trends</td>
</tr>
<tr>
<td>Child Welfare League of America</td>
</tr>
<tr>
<td>Children's Art Foundation</td>
</tr>
<tr>
<td>Christian Association for Psychological Studies, Inc.</td>
</tr>
<tr>
<td>Christian Schools International</td>
</tr>
<tr>
<td>Christian Science Monitor</td>
</tr>
<tr>
<td>Civic Research Institute</td>
</tr>
<tr>
<td>Clever Show Corporation</td>
</tr>
<tr>
<td>Clinical Laboratory Management Association</td>
</tr>
<tr>
<td>Clinical Ligand Assay Society</td>
</tr>
<tr>
<td>Clinical Reviews</td>
</tr>
<tr>
<td>CMP Media LLC (Journals)</td>
</tr>
<tr>
<td>Columbia University Press</td>
</tr>
<tr>
<td>Community Economic Development Press</td>
</tr>
<tr>
<td>Computer Using Educators</td>
</tr>
<tr>
<td>Condé Nast</td>
</tr>
<tr>
<td>Conference Board</td>
</tr>
<tr>
<td>Continuum Publishing Company</td>
</tr>
<tr>
<td>Cornell East Asia Series</td>
</tr>
<tr>
<td>Cornell University Press</td>
</tr>
<tr>
<td>Cosmetic Dermatology</td>
</tr>
<tr>
<td>Council for European Studies</td>
</tr>
<tr>
<td>Council of Supply Chain Management Professionals</td>
</tr>
<tr>
<td>Council on Foreign Relations Press</td>
</tr>
<tr>
<td>Crain Communications</td>
</tr>
<tr>
<td>Creative Publishing</td>
</tr>
<tr>
<td>Creative Teaching Press</td>
</tr>
<tr>
<td>Crisis Magazine</td>
</tr>
<tr>
<td>Crossroad Publishing Company</td>
</tr>
<tr>
<td>Cushman Foundation for Foraminiferal Research</td>
</tr>
<tr>
<td>Cutis</td>
</tr>
<tr>
<td>Cygnus Business Media</td>
</tr>
<tr>
<td>Dalkey Archive Press</td>
</tr>
<tr>
<td>Darte Publishing</td>
</tr>
<tr>
<td>Data Trace Publishing Company</td>
</tr>
<tr>
<td>David J Gingery Publishing</td>
</tr>
<tr>
<td>D&amp;I Communications</td>
</tr>
<tr>
<td>The Disinformation Company</td>
</tr>
<tr>
<td>Diversity Factor</td>
</tr>
<tr>
<td>Dog Eared Publications</td>
</tr>
<tr>
<td>Dowden Health Media</td>
</tr>
<tr>
<td>Dow Jones &amp; Company</td>
</tr>
<tr>
<td>DTD Communications</td>
</tr>
<tr>
<td>Duke University Press</td>
</tr>
<tr>
<td>The Ecological Society of America</td>
</tr>
<tr>
<td>Economist Newspaper Group</td>
</tr>
<tr>
<td>Editions Rodopi BV</td>
</tr>
<tr>
<td>Education 4 Free LLC</td>
</tr>
<tr>
<td>Elsevier (Journals)</td>
</tr>
<tr>
<td>Emerald Publishing Group</td>
</tr>
<tr>
<td>Emergency Medicine</td>
</tr>
<tr>
<td>Employee Benefit Institute</td>
</tr>
<tr>
<td>Endocrine Society</td>
</tr>
<tr>
<td>Enviro Media</td>
</tr>
<tr>
<td>Environmental Law Institute</td>
</tr>
<tr>
<td>Euromoney Institutional Investor</td>
</tr>
<tr>
<td>Everything Channel</td>
</tr>
<tr>
<td>Facts on File, Inc.</td>
</tr>
<tr>
<td>Fairmont Press</td>
</tr>
<tr>
<td>Fair Winds Press</td>
</tr>
<tr>
<td>Federal Practitioner</td>
</tr>
<tr>
<td>Feldheim Publishers</td>
</tr>
<tr>
<td>The Female Patient</td>
</tr>
<tr>
<td>Feminist Studies</td>
</tr>
<tr>
<td>Fieldstone Alliance, Inc.</td>
</tr>
<tr>
<td>Financial Executives Research Foundation</td>
</tr>
<tr>
<td>Folger Shakespeare Library</td>
</tr>
<tr>
<td>Forecast Public Artworks</td>
</tr>
</tbody>
</table>
Participating publishers include:

Fordham University Press
Foreign Policy
Foundation for Advanced Medical & Science
Franklin Covey Co.
Frank Schaffer Publications Inc
Frontline Distribution International
Future Drugs
Future Medicine Ltd.
Galen Publishing LLC
Gannett Company, Inc.
The Giraffe Project
Global Science Publications
GloBooks Publishing LLC
Government Institutes
Grade Saver
Greek, Roman and Byzantine Studies
Greenwood Publishing Group, Inc.
Grove/Atlantic, Inc.
Gryphon House
Guilford Publications
Hamilton Books
Harlan Davidson, Inc.
Hartland Publishing
Harvard Education Letter
Harvard Education Press
Harvard Educational Review
Haworth Press
Hayes Barton Press
Haymarket Books
Haymarket Media Inc.
Health Administration Press
Healthcastle.com
Heldref Publications
Higher Education Research Institute
High/Scope Press
Hilgardia
Hispanic Outlook
Histochemical Society
Houghton Mifflin Trade
Houston Chronicle
Human Factors and Ergonomics Society, Inc.
Human Kinetics Publishers, Inc.
Hunter College - Centro de Estudios Puertorriqueños
Impact Media Commercial, SA
Incise Media
Indiana University, Accounting & Information System
Information Today
Informing Science Institute
Inkling Books
InnoVision Communications
Institute of General Semantics
Institute for International Economics
Intellisphere, LLC
International Association of Bridge & Structural Engineering
International Association for Energy Economics
International Debate Educational Association
International Media Group, Inc.
International Monetary Fund
International Reading Association
International Society of Gastrointestinal Oncology
International Vocational & Training Association
Internaturally, Inc.
Iowa Law Review
Irish American Cultural Institute
Islamic Publications International
Ivan R. Dee, Inc.
Jason Aronson
Jist Publishing
John Wiley & Sons
Journal of Bone & Joint Surgery
Journal of Field Archaeology, Boston University
Journal of Interactive Advertising
Journal of Neurosurgery Publishing Group
Journal of Orthopedic & Sports Physical Therapy
JTE Multimedia Company
Just Us Books
Keen Communications (Menasha Ridge Press)
Kent State University Press
Kiplinger Washington Editors
Krazydad
Kumarian Press, Inc.
Lafferty Hess Family Heritage Foundation (aka Science Buddies)
Lake View Research Inc.
Latin American Studies Association
Lawrence Erlbaum Associates, Inc.
Learning Page
Lebhar-Friedman, Inc.
Lexington Books
Libraries Unlimited, Inc.
LinguaText, Ltd.
Linguistic Society of America
Lippincott Williams & Wilkins, Inc.
Louise Blouin Media
Lyceum Books
M & M Scriveren Press
Marquis Who’s Who LLC
Mary Ann Liebert
Massachusetts Medical Society
Master Books, Subs of Creation-Life Pubs
Mathematical Association of America
Mathematics Leagues Inc.
McClatchy Company
McClatchy-Tribune Regional Services
McSweeney’s Publishing
Meadowbrook Press
MedWorks Media
Middle East Research and Information Project
Michigan Law Review
Michigan Nurses Association
Mineralogical Society of America
MIT
MIT Technology Review
Mizan Press
Monthly Review Foundation
Motorbooks
Mountainside MD Press
Mundus Institute
NATCO - The Organization for Transplant Professionals
National Art Education Association
National Association for Kinesiology in Higher Education
National Association of School Psychologists
National Association of Secondary School Principals
National Association of Student Personnel Administrators
National Geographic Society
National Information Standard Organization
National Association of School Psychologists
National Recreation and Park Association
National Register Publishing
National Science Teachers Association
National Society for the Study of Education
Nature Publishing
Neonatal Network
Neurology Reviews
Neuropsychiatry Reviews
New England Publishing
New Horizons (IL)
New Left Review
New Line Books, Ltd.
New Mexican, Inc.
Newstex, LLC
New York Amsterdam News
New York Times
New York University Law Review
NFAIS
North American Montessori Teachers’ Association
North Carolina Construction News LLC
Northern Illinois University, English Dept. Style Journal
Northland Press
Northwestern University Press
Ocean Tree Books
Official Airline Guide (OAG)
Ohio University Press
Opera Journeys Publishing
Orbis Books
Organization of American Historians
Oxford University Press (Journals)
Paramount Market Publishing
The Parenting Group
Passion Profit Publishing
Paton Press LLC
Paulist Press
PC Editorial Services
Peabody Museum
Peace Education Foundation
Pennsylvania State University Press
The Performance Institute
Perseus Books
Physicians Postgraduate Press
Pilgrimage Magazine
Pioneer Drama Service
Plagiary
Portfolio Media
Portland Cement Association (PCA)
Poultry Science Association (PSA)
Prehospital & Disaster Medicine
Premier Publishing Inc.
Preston Publications
Princeton Architectural Press, Inc.
Princeton University Press
PRO-ED Inc. (Journals)
Project Hope
Pro Lingua Associates, Incorporated
Participating publishers include:

Pulmonary Reviews
Purdue University Press
Putman Publishing Co.
Quarry Books
Quirk Roberts Publishing Ltd.
Quiver Books
Rand Corporation
Rand Journal of Economics
Realtyworks, Inc.
Rector Press Ltd.
Reed Business Information
Review and Expositor
Riverside Publications
Rockport Publishing
Rowman & Littlefield Education
Rowman & Littlefield Publishing Group
Rutgers University Press
Saddleback Educational Publishing
Sage Publications, Inc.
Saint Augustine’s Press, Incorporated
San Francisco Chronicle
San Jose Mercury News School for Advanced Research
Schoolhouse Technologies
School Specialty Children’s Publishing
Scarecrow Press
Sevenstar
Semiotexte
Sheed & Ward
Shippenburg University
Slack Incorporated
Sloan Management Review
Small Plant Communications
Smithsonian’s Freer Gallery of Art & Arthur M. Sackler Gallery
Social Ecology Press
Society for Applied Anthropology
Society for Neuroscience
Society of Financial Service Professionals
Sociocracy Information Press
Source Interlink Media Companies
SourceMedia
South Carolina Historical Society
Southern Illinois University School of Medicine
Speak Strong, Inc.
Springer Publishing Company, Inc.
Springer Verlag
St. Paul Pioneer Press
St. Petersburg Times
Stanford Environmental Law Journal
Stanford Journal of Civil Rights and Civil Liberties
Stanford Journal of International Law
Stanford Journal of Law Business & Finance
Stanford Law School, Stanford Law & Policy Review
Stanford University Center for Social Innovation
Stanford University Press
The Star Tribune Company
Stenhouse Publishers
Steve Bedney Publishing
Stevens Publishing Acquisition Corp.
Strategic Forecasting
Sunbelt Publications
Swan Isle Press
TASH
T&N Children’s Publishing
T&T Clark International
Taylor Trade
Teacher 2 Teacher
Teachers College Press
Teachers College Record
Techweb
Temple University Press
Templeton Foundation Press
Texas Western Press
Theosophical Publishing
Think Services
Thoemmes Continuum
Thomas Land Publishers
Thompson Publishing Group
TobaccoFree.org
Transgenerational Design Matters
Trend Magazine
Trinity Press International
Twin Sisters Productions
University of Alabama Press
University of California Agriculture and Natural Resources
University of California Berkeley School of Law
University of California Press (Journals)
University of Chicago Legal Forum
University of Chicago Press
University of Denver Press
University of Illinois Press
University of Massachusetts Press
University of Minnesota Press
University of Montana Publications
University of Oklahoma – Department of English
University of Pennsylvania Press
University of Tennessee Press
University of Texas Press
University of Wisconsin Press
University Press of America
University Press of Kentucky
Upper West Side Philosophers, Inc.
Urban Institute Press
Utah State University Press
Vedanta Press
Vendome Group
Visible Ink Press Inc.
Voyageur Press
Walsh Medical Media, LLC
Walter de Gruyter
Walter P. Reuther
Warren Miller Entertainment
Washington Post Writers Group
WestEd
Westminster/John Knox Press
W.H. Freeman
Willow Tree Press
World Bank
World Publications LLC
Worth Publishers, Inc.
Zenith Press
Ziff Davis Enterprise
Ziff Davis Media
Zondervan Publishing House

Z-Squared Media
Copyright.com’s Pay-per-use service offers a quick and easy way to get permission to use and share copyrighted content. Here’s how to get copyright permission using the Pay-per-use service:

1. Locate the Pay-per-use search page:
The Pay-per-use search page on copyright.com can be found at: www.copyright.com/PPU. Be sure to bookmark this page for easy access in the future.

2. Search for a publication:
To search for a publication:
1) Enter the title or Standard Number (ISBN/ISSN) of the publication you wish to use.
2) Use the check boxes to select the Permission Type(s) you need.
3) Click the “Search” button.

3. Getting Permission:
In the search results, the most frequently requested publications are displayed first. The results for each publication will list the coverage available for the permission types selected.

- **Available for purchase:** Permission is available for the type of use selected. To purchase permission simply select “Price and Order”.  
  
  **Note:** CCC does not provide content. You are purchasing permission to use text-based copyrighted content that you already have in your possession.

- **Available for Special Order:** CCC is not authorized to grant instant permission for this type of use, however, we will gladly contact the copyright holder to request permission on your behalf. Simply select the “Special Order” button to proceed.

- **Not available:** Permission for this type of use is not available through CCC. Please contact the copyright holder directly for assistance.

- **Contact Rightholder Directly:** We are unable to grant permission for this specific publication and type of use. Please contact the copyright holder directly. Select “Contact info” for the copyright holder’s contact information.

- **Public Domain:** Copyright permission is not required for this publication. The publication is in the public domain in the United States and may be used without restriction.

In addition, your search results may include Special Terms from the copyright holder. Click the “Terms Apply” link to view any special terms associated with the publication.

Additional Search Tips:
- You can also search by publisher or author. If you search by publisher, the current copyright holder (rightsholder) is also searched. All publications with a matching publisher name or matching copyright holder are included in the search results.
- Be sure to search by publication title, not article title. For example, if you wish to use an article from The Wall Street Journal, search for “The Wall Street Journal.”
- Searching by Standard Number (ISBN/ISSN) is the easiest way to get an exact match for the publication you are looking for.
- Searches are not case sensitive.
- For additional information on search, please review our complete set of search tips at www.copyright.com/searchtips
- For a list of frequently asked questions and answers about copyright.com’s pay-per-use services, please go to www.copyright.com/help.
Public Domain Websites

Prepared by Cynthia Jorstad, Librarian, NCTC-TRF
Pre-Service Faculty Workshop – Tuesday, August 22, 2006


American and English Literature Online Books for Educators
http://falcon.jmu.edu/ramseyil/online.htm

University of Pennsylvania’s “Online Books Page” has over 20,000 digitized works available
http://digital.library.upenn.edu/books/index.html

Bibliomania – Free Online Literature
http://www.bibliomania.com

Knowledge Rush Online Books (Australia)
http://www.knowledgerush.com/Books.htm

Public Domain Information Project – Access to Public Domain music and songs
http://www.pdinfo.com/default.htm

The Choral Public Domain Library – free choral sheet music
http://www.cpdl.org/

Project Gutenberg – free electronic texts and e-books
http://gutenberg.net/

Project Wittenberg – texts of Martin Luther and other Lutherans
http://www.iclnet.org/pub/resources/text/wittenberg/wittenberg-home.html