

UNIT
B
Web 2.0

Finding Media for Projects

Files You Will Need:
No files needed

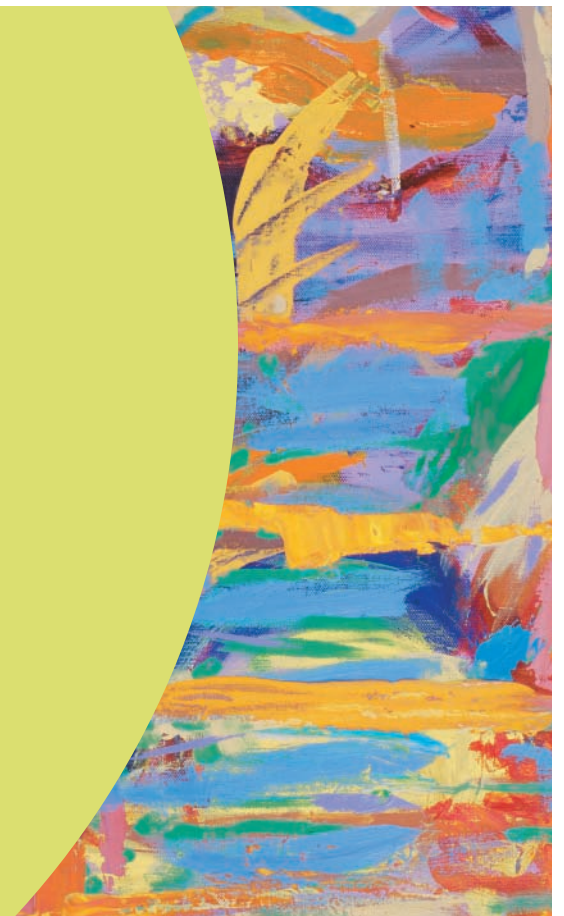


This unit assumes that students have signed up for free accounts at flickr.com and jamendo.com, and that they have a digital photograph they can upload.


The Web is full of engaging video, photos, and music, but are there restrictions on how you can use the material you find there? How do you find media you can use? What about protecting your own work? The answers to these questions lie in copyright law, a category of intellectual property law. **Intellectual property** is an idea or creation that has the potential for commercial value. Working with Web 2.0 tools brings you into contact with many types of media from many sources. Professor Ahmed has asked the class to choose a topic and create a multimedia video that requires you to find media for the project. You learn about copyright law, how to get permission to use work, how to find media that you can use, and how to protect your own work.

OBJECTIVES

- Understand copyright
- Use Creative Commons
- Find images
- Find video
- Find music
- Obtain permission and credit sources
- Understand terms of use
- Post your files online
- Protect the rights to your work



Understanding Copyright

Copyright law ensures that authors get rewarded for their efforts and that society as a whole benefits from creative works. It also gives authors control over how their works can be used. Although it might not be obvious, copyright law also motivates people to create works because it provides a financial incentive to those who create and share knowledge.  Professor Ahmed wants you to familiarize yourself with the basics of copyright law so you can determine if you can use protected work in your own projects.

DETAILS

Understanding copyright protection involves the following concepts:

QUICK TIP

You should assume that every text and media file on the Internet has copyright protection or protection under another category of intellectual property law.

• The purpose of copyright and determining what is copyrightable

Copyright law protects authors of original works, whether those works are published or unpublished. The word **author** refers to any creator of a copyrighted work—composer, photographer, writer, graphic designer, or animator. Copyright law balances the interests of authors with the interests of the public by giving authors a monopoly on their work for a limited time, and then dissolving that monopoly by eventually allowing the work to be accessed, and presumably improved or built on, by the public. Simply put, copyright is defined as an original creative work created by a person that someone else can experience. The major components of copyright consist of:

- **Originality:** An independent creation. It doesn't have to be unique, but it does need a small amount of creativity. For example, the worst song you've ever heard is protected, but simply posting your favorite playlist is not.
- **Fixation:** Established in a tangible medium; this is the defining aspect of a work being copyrightable. The work exists and it can be experienced, from a full-length movie to a graphic stored for a couple of nanoseconds in computer RAM.
- **Expression:** A person's unique *take* on an idea. The idea itself is not protected (for example, taking a photo on the beach at sunset), but the expression of that idea is (clicking the camera at a particular moment).

QUICK TIP

The familiar copyright notice, "© 2013 Course Technology," is not required to show that your work is protected, but it is always a good idea to include it.

• Copyright protection

Duration: A work acquires copyright protection *as soon as* you create it. Generally, for an individual, copyright lasts the life of the author plus 70 years. You don't have to register your work with the U.S. Copyright Office, shown in Figure B-1, but you establish your strongest legal position when you do (at the time of this printing, the cost is \$35 for electronic filing).

Your rights: Copyright law protects your work by giving you a **bundle of rights**, including the right to make copies, create a new work based on the original (known as a **derivative work**), distribute copies, and perform or display the work publicly and digitally.

QUICK TIP

Fair use is used as the defense in many copyright infringement cases, but it is intentionally broad and always decided on a case-by-case basis.

• Fair Use

Fair use is a built-in limitation to copyright protection that allows users to copy all or part of a copyrighted work in support of their First Amendment and other rights. You do not need to ask permission from the copyright holder for a fair use of the work. For example, you could critique a protected film or song, or parody a popular television show or celebrity. Determining whether fair use applies to your intended use of a work depends on the *purpose* of your use, the *nature* of the copyrighted work, the *amount* you want to copy, and the *effect* on the salability or value of the original work. See Table B-1.

FIGURE B-1: The U.S. Copyright Office Web site (www.copyright.gov)

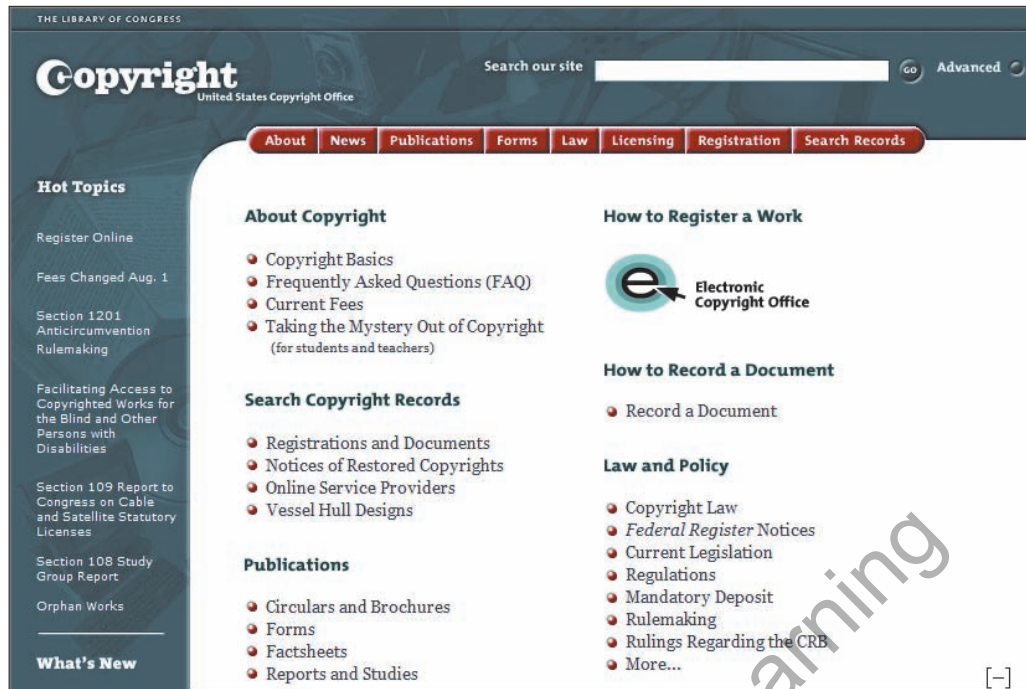


TABLE B-1: Analyzing the four factors of fair use

factor	fair use	unlikely fair use
Factor 1 Purpose and character of use	<ul style="list-style-type: none"> • Nonprofit educational purpose • Different purpose—transformative use <ul style="list-style-type: none"> - commentary - criticism - news reporting - parody • Research • Scholarship 	<ul style="list-style-type: none"> • Commercial—profit • Same purpose as original—use is not transformative • Entertainment (not parody)
Factor 2 Nature of copyrighted work	<ul style="list-style-type: none"> • Work is fact or nonfiction • Published work • Informational 	<ul style="list-style-type: none"> • Original work has strong copyright (creative) • Unpublished work (copyright owner gets to decide if work will be made public)
Factor 3 Amount (quantity and quality)	<ul style="list-style-type: none"> • Small amount (relative to whole) • Portion used is not key to work 	<ul style="list-style-type: none"> • Large amount • Heart of the work—amount used is central to work
Factor 4 Effect on the market	<ul style="list-style-type: none"> • No effect on the market of the original work (either positively or negatively) 	<ul style="list-style-type: none"> • Major effect on existing or potential market • Replaces sales of original—appeals to same market • License or royalty requested was reasonable and could have been paid • Work is made available everywhere

Understanding copyright infringement and the public domain


Copyright infringement is the unauthorized use of one or more of the rights of a copyright holder. The penalty per infringement of a registered copyright can be tens of thousands of dollars. Even accidental infringement can lead to penalties. The assumptions and burdens of proof governing copyright infringement are based on civil law. Civil law does not require proof of infringement beyond a reasonable doubt. The court's assumption may be that you are guilty, and the burden of proof is on you to prove that you are not.

Works no longer protected by some form of intellectual property law are in the **public domain**; therefore, no one owns them or

controls their use. You can use and modify public domain content in any way you want. The length of copyright protection has increased with each revision to the Copyright Act, so it's not always easy to determine whether a work is still protected. In the United States, nearly every work created prior to 1923 is in the public domain. Some works are never protected by copyright, such as laws and court decisions from all levels of government, and federal government documents and Web sites.

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Using Creative Commons

Under copyright law, the copyright owner automatically retains all rights to his or her work. Therefore, it can be difficult to make the work available to others without individually granting permission and that, of course, may not often be a feasible option. However, **Creative Commons (CC)** licensing offers an easy way to assign copyright to your work. CC licenses let creators decide which rights they want to retain while allowing others to use the work under certain conditions that the owner selects. As an owner, you can choose the type of license you want: You can require simple attribution for your work, restrict its commercial use, or not allow derivative use. As a user, you can download work confident that the owner's intentions for use are clear.  Professor Ahmed has mentioned Creative Commons as an important tool that builds on the traditional copyright model. She asks you to explore the Creative Commons Web site to learn more about how to assign a CC license to your own work and how to find works that have certain CC licenses applied to them.

STEPS

1. Go to www.creativecommons.org in your browser

The Creative Commons Web site opens, as shown in Figure B-2. Here you can assign a CC license to your work or search for other works that have CC licenses. You want to learn more about CC license types.

2. Click **License** on the right side of the page, read the intro paragraph, click the **information icon** for the **Yes** options in the questions, then read the definitions

Creative Commons provides an easy guide for users to help you select a license. Next, you view detailed explanations about the various license possibilities.

3. In the middle section on the right, click **View an explanation of all our licenses**, compare your screen to Figure B-3, then scroll down to read the descriptions

Each license has a unique icon and outlines the conditions under which users can use the content. Note that the least restrictive license, Attribution, requires that the user give you credit, but can change and manipulate the work fully. The most restrictive license, Attribution Non-Commercial No Derivatives, allows users to redistribute the work, but they cannot profit from its use or change it.

4. Scroll back to the top of the page, then at the top of the right section, click **Find licensed works**

The Creative Commons Search page opens. In the green section at the top of the page, you can type a search term and select options to retrieve files that the owner has allowed for commercial and derivative use. Beneath the search section are the search engines and sites you can search.

5. At the top of the page, type **coral** in the Search text box, make sure that both check boxes are selected, then click **Yahoo! (Web)**

Links to sites that match both the search term and CC license options appear in the Yahoo! search results, as shown in Figure B-4. You can click another search engine or site to search using the same criteria. Note that the search results include work with *any* CC license; be sure to check the specific license to ensure you can use it the way you need.

6. Click a few **links** to view the sites, then read any licensing information, if available

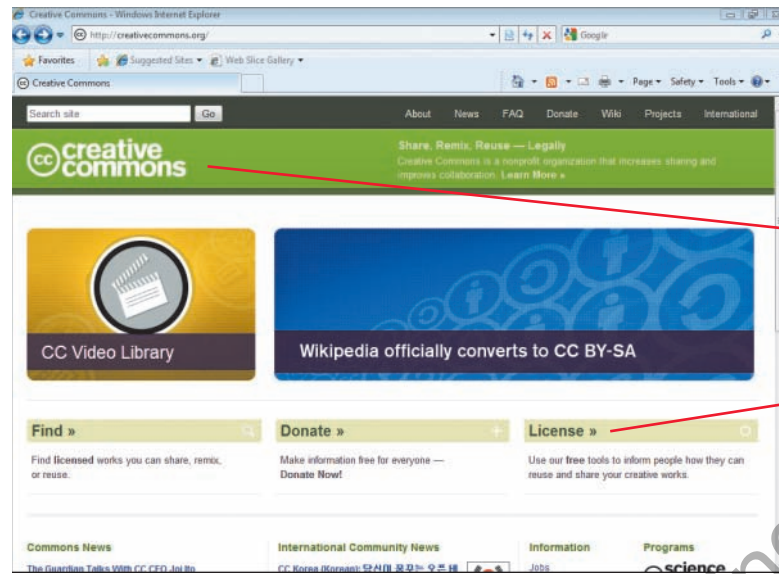
QUICK TIP

Once you designate your work to be in the public domain or assign it an **open access license** (such as a CC license) you cannot take it back or change it to a more restrictive license.

TROUBLE

Creative Commons cannot absolutely guarantee that the search results will have a CC license; always verify a file's license before you download it especially for commercial use.

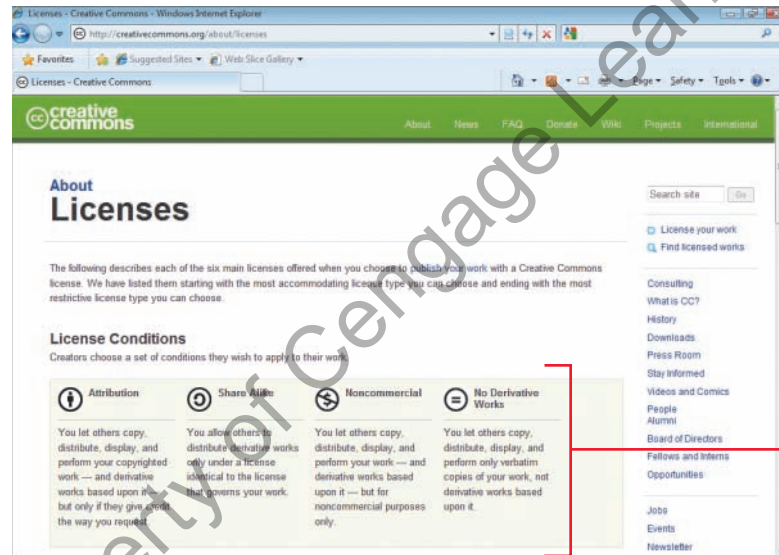
FIGURE B-2: The Creative Commons home page



Your page might differ

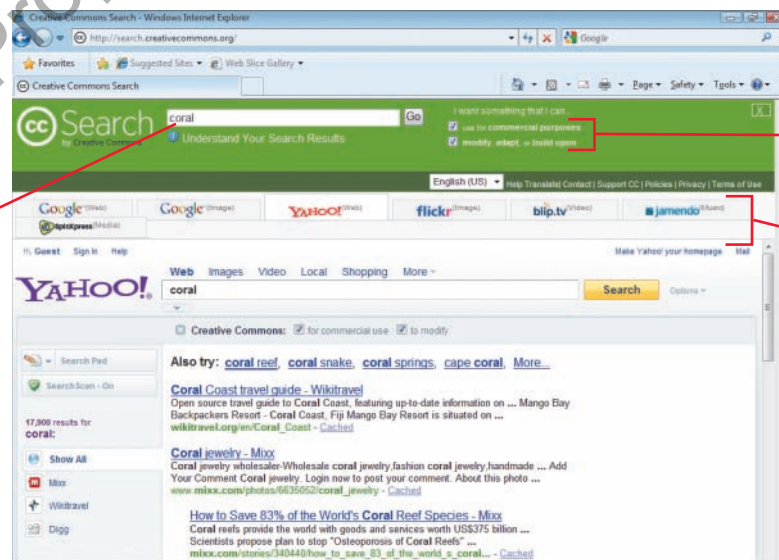
Click to view license types

FIGURE B-3: Viewing Creative Commons license descriptions



License icons and descriptions

FIGURE B-4: Viewing Creative Commons search results on Yahoo!



Type search term here

Click check boxes to maximize options for using work

Searchable sites

Web 2.0

Finding Images

You can search for photos to use in your project using a standard search engine, but that can be time-consuming and ineffective. Fortunately, you can search some photo-sharing sites where users post CC-licensed or public domain content. Once you sign up for a free account at flickr.com, you can easily search millions of photos for specific CC licenses and public domain works. 🎨 Although there are many photo-sharing sites, Professor Ahmed asks that you focus your efforts first on flickr.com. You search for CC attribution-only content and then view public domain content posted by libraries from around the world.

STEPS

QUICK TIP

Many sites offer additional services, such as uploading or downloading, only after you sign up for an account.

QUICK TIP

You can click the browse popular tags link beneath the Search text box to view a **tag cloud**, a type of weighted list that shows user-generated tags in different sizes based on their popularity.

QUICK TIP

George Eastman invented roll film and founded the Eastman Kodak Company, which, in addition to supplying the world's film for most of the twentieth century, created the digital camera in 1975.

1. Go to www.flickr.com in your browser, then sign in to your account

Your personal flickr page opens, showing your **photostream** (photos you've uploaded), contacts, and groups, if you have any.

2. Click the **Explore list arrow** on the top navigation bar, click **Creative Commons**, compare your screen to **Figure B-5**, then scroll down to view each license type

Photos posted with a CC license are broken out by the type of license. Note the large number of photos currently posted under each license. To search for photos with a specific CC license, you open a search page for that type.

3. Under Attribution License, click **See more**

The Attribution-only CC license page opens, showing the 100 most recently uploaded photos. You can search for additional photos with this license.

4. Type **coral** in the Search text box, click **Search**, click any **thumbnail** in the search results, then scroll to the **Additional heading section** on the right side of the page

The photo page contains information about the photographer and his or her photostream, tags, and copyright information, as shown in **Figure B-6**. To download the photo, you can click the All Sizes button above the photo, then select the size you want. You decide to confirm the copyright license assigned to the photo. To see exactly how you can use the work, you view the license.

5. On the right side of the page, open the **Some rights reserved link** under **Additional Information** to open it in a new tab, view the license information, then close the tab

Creative Commons licenses are always "Some rights reserved." The terms "All rights reserved" (the same as the © symbol) and "Some rights reserved" are used in compliance with an international copyright treaty.

6. Scroll to the bottom of the page, in the Explore section, click **The Commons**, then view the samples on the page

The Commons hosts thousands of public domain photos from libraries and institutions around the world. These photos are legally identified as having "no known copyright restriction." You want to see a list of the specific institutions currently participating in The Commons.

7. Scroll to the icon block on the right side of the page, click **Rights Statement**, scroll down to **Participating Institutions**, then compare your screen to **Figure B-7**

The list includes links to some of the largest digitized collections, such as the Library of Congress, New York City Public Library, and the George Eastman House. To view individual terms of use, click the Rights Statement for an institution that interests you.

8. Scroll to the top of the page, then click **Sign Out** in the upper-right corner

FIGURE B-5: Viewing CC-licensed photos on flickr

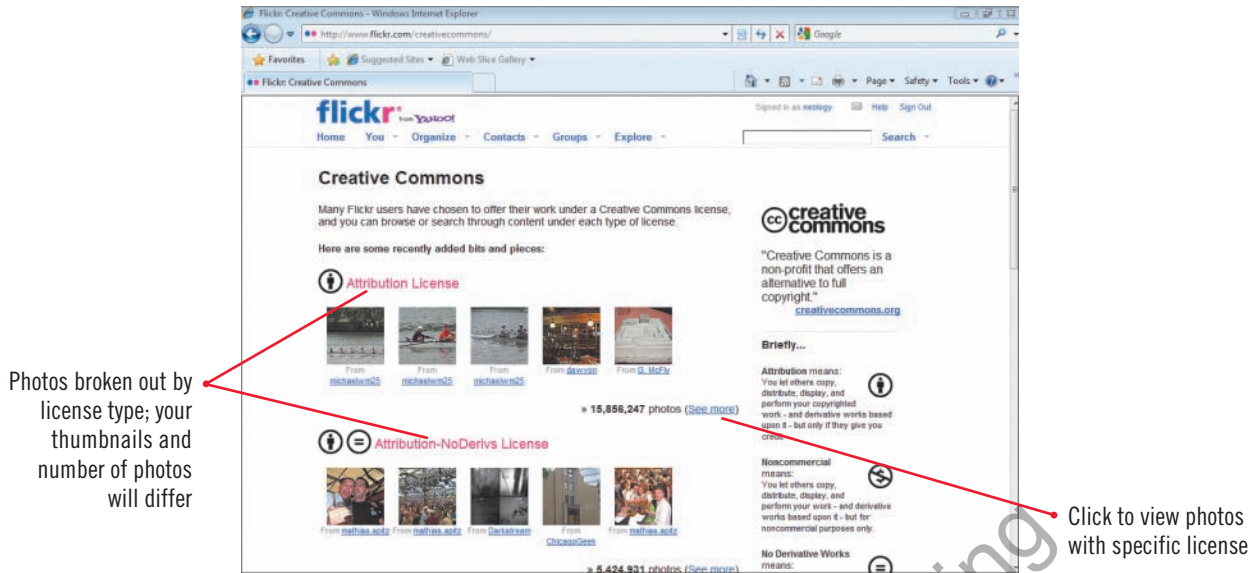


FIGURE B-6: Viewing flickr photo details

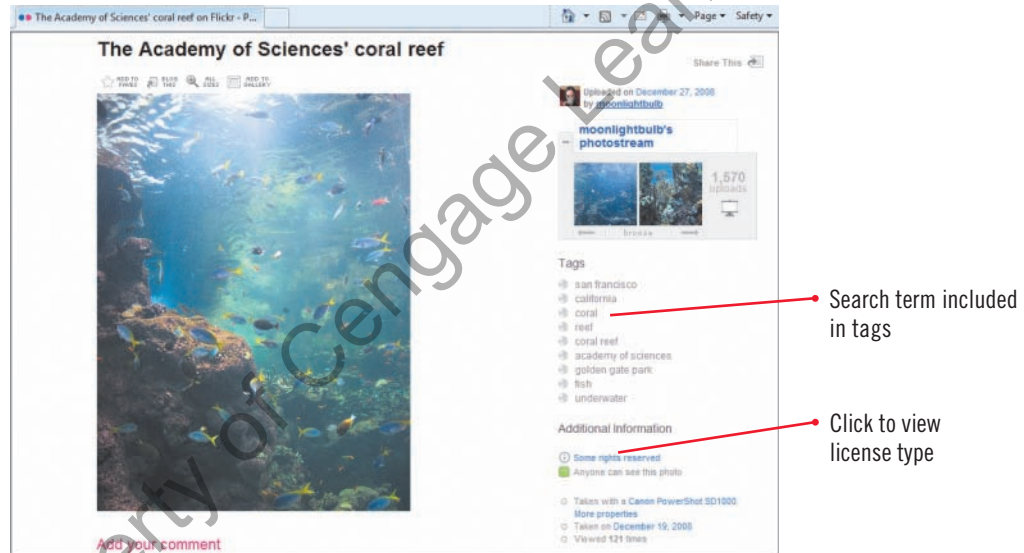


FIGURE B-7: Partial list of organizations belonging to The Commons

Participating Institutions	
The Library of Congress Rights Statement ^{RP}	Powerhouse Museum Collection Rights Statement ^{RP}
Brooklyn Museum Rights Statement ^{RP}	Smithsonian Institution Rights Statement ^{RP}
Bibliothèque de Toulouse Rights Statement ^{RP}	George Eastman House Rights Statement ^{RP}
Biblioteca de Arte-Fundação Calouste Gulbenkian Rights Statement ^{RP}	National Media Museum Rights Statement ^{RP}
National Maritime Museum Rights Statement ^{RP}	State Library of New South Wales collection Rights Statement ^{RP}
The Library of Virginia Rights Statement ^{RP}	Musée McCord Museum Rights Statement ^{RP}
Nationaal Archief Rights Statement ^{RP}	Australian War Memorial collection Rights Statement ^{RP}
Imperial War Museum Rights Statement ^{RP}	National Library NZ on The Commons Rights Statement ^{RP}

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Finding Video

You can search for CC-licensed videos on flickr just as you search for photos. However, Web sites like YouTube or Hulu prohibit you from downloading video. Some Web sites have catalogued public domain and open access collections of classic movies, commercials, TV shows, and so on. Internet Archive, a non-profit organization, works with the Library of Congress and other private and public collections to provide free access to researchers, historians, scholars, and the general public. The site houses various media, and is well known for its collection of usable content. Professor Ahmed has asked you to find video you can use for multimedia projects on the history of television advertising. You search the Internet Archive for classic TV commercials you will later edit in a video-editing program.

STEPS

QUICK TIP

The unique Wayback Machine allows you to enter a URL and see a list of cached versions of the site going back to when it first established a presence on the Web.

1. Go to www.archive.org in your browser

Samples from various collections appear on the home page, as shown in Figure B-8.

2. Scroll down the page, click a **Curator's Choice** selection in any media to view it, then click **Home** at the top of the page

You're interested in video, so you search moving images.

TROUBLE

If Prelinger Archives is not available under Moving Images, just click Moving Images.

3. Type **classic commercials** in the Search text box, click the **All Media Types list arrow**, click **Prelinger Archives**, then click **Go!**

Movies matching the search criteria appear, as shown in Figure B-9. Options on the right side of the screen allow you to further sort, group, or refine your search. If necessary, use earbuds or headphones if you are in a computer lab or other public place.

4. Scroll down, click **Classic Television Commercials (Part VIII)**, then compare your screen to **Figure B-10**

The movie page provides options for viewing or downloading the movie (stream or download). **Streaming media** plays as your browser downloads the file. You can also confirm a movie's copyright status and read reviews. You watch the movie.

QUICK TIP

To download a file, right-click the link, then click Save Target As or Save Link As (Win), or press and hold the mouse button over the link, then click Save Linked File As (Mac).

5. Click the green **Click to play video button** to play the movie, then watch at least three commercials

6. Click the **Pause button** in the player or click the **Back button** in your browser to stop the movie

Understanding the right of publicity and right of privacy

The **right of publicity** protects against the use of an individual's likeness for commercial advantage. This right is asserted by celebrities who are in a position to lose financially from the unauthorized use of their identities. Identity is defined as their name, voice, and likeness. The **right of privacy** protects all of us from interference with our right to be left alone and to protect ourselves from unwarranted publicity. You should obtain permission, known as a **model release**,

when you use photos or video for commercial purposes and the individual is recognizable. Children (legal minors) require a separate model release signed by their parent or guardian. As a *general rule*, if both you and the subject are in a public place, a model release may not be required for non-commercial use. Be aware that even if an image or movie is in the public domain for copyright purposes, its use may still be protected by right of publicity.

FIGURE B-8: The Internet Archive Web site

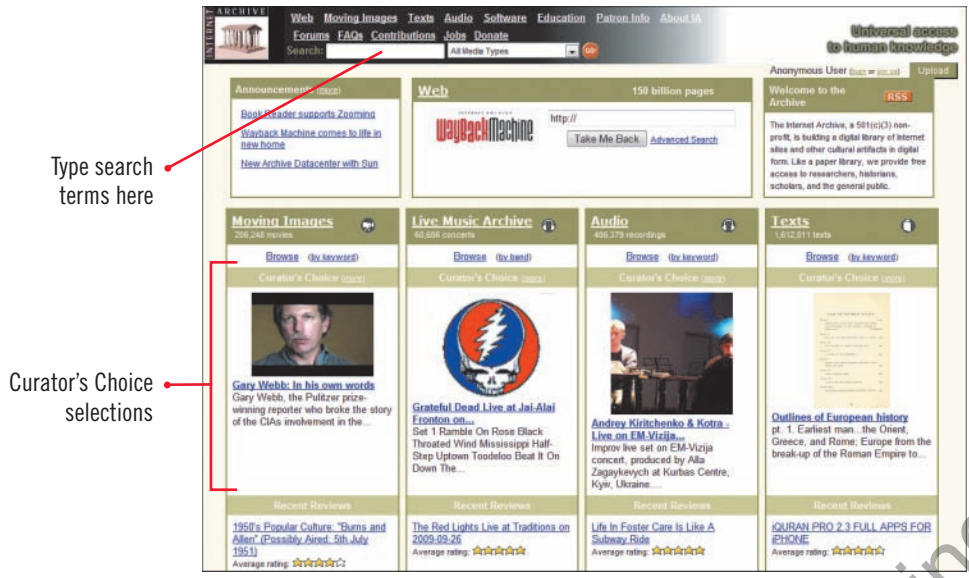


FIGURE B-9: Search results for the Prelinger Archives

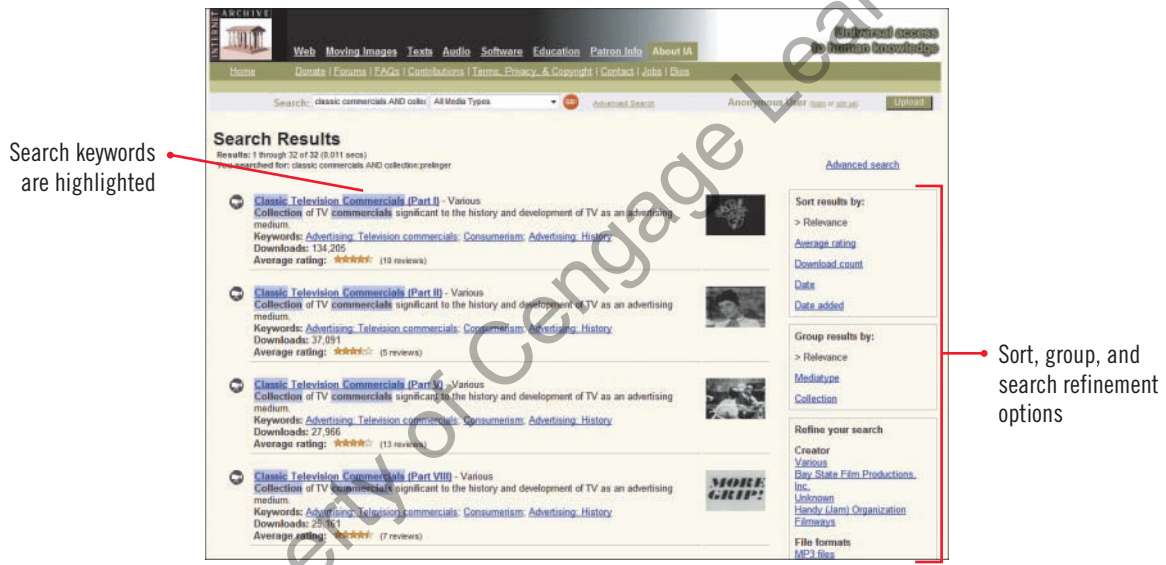
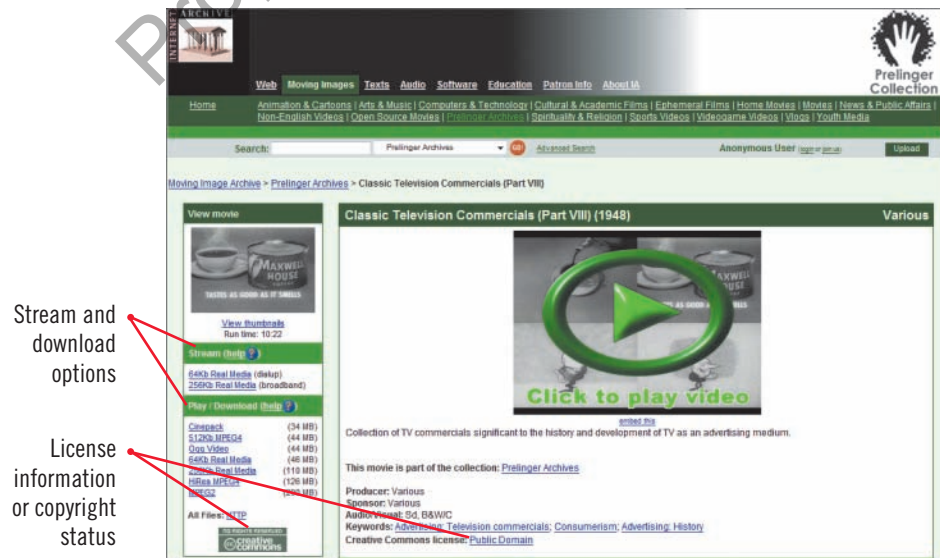


FIGURE B-10: Viewing individual movie information



Web 2.0

Finding Music

You can search for CC-licensed music on the Internet Archive Web site the same way you search for video. Other Web sites that support CC licensing contain full songs or albums, sound loops, and sound effects. You may think that once you purchase a song legally, you have the right to do anything you want with it. That isn't the case. Although you have the right to play the song, give it away, or even destroy it, you can only do these things under your rights of personal use. When you post a song on the Internet improperly, you violate the right of the copyright owner to publicly perform his or her work. To properly post a song, you need permission (a license) to use the work. For your project, you'd like to have a full-length song playing in the background. Professor Ahmed suggests you check out music that has CC licensing. You start your search at jamendo.com.

STEPS

1. Go to www.jamendo.com, then click the **take a tour** button in the upper-right corner of the page

Links to popular albums and tracks appear on the home page, as shown in Figure B-12.

2. Click **jamendo** in the upper-left corner to return to the home page, click **Please login!** in the upper-right corner, then sign in to your account

The welcome page opens for members, as shown in Figure B-13. Here you can access additional sharing options. First you want to check out the top tracks.

3. Point to **Selections** on the navigation bar, then review the options in the list

In addition to linking to top collections, you can view artists' blogs, listen to streaming radio of jamendo music, and listen to or view the user-created playlists.

4. Click **Top 100 tracks** in the list, then click the orange **Play** button to listen to a song

The song plays in its own player, the JamPlayer, as shown in Figure B-14. You can listen to or download any of this content.

5. When you have finished listening to music, close the JamPlayer, then log out

TROUBLE

If you receive a blocked pop-up warning, click **Temporarily Allow Pop-Ups**.

QUICK TIP

To download a song, click the down arrow button or download link, then click **Download**.

Creating music collaboratively online

Many music and sound Web sites support Creative Commons and encourage users to submit and create remixes, samples, and **mashups** (a combination of media). Two popular sites, ccMixer and OWL Multimedia, are defined by their community relationships. Open your browser, then navigate to www.ccmixer.org. To upload music, sign up for a free account. You can listen to and download editors' picks, remixes, samples, a cappella songs, and so on. All content is licensed with a CC Noncommercial Sampling Plus 1.0 license, shown in Figure B-11. To find music that matches parts of a song similar to one you want, navigate to www.owlmm.com. Here you can open your song from your computer, locate your favorite passage, and then direct OWL to find online songs based on year, genre, and CC license.

FIGURE B-11: CC Sampling license

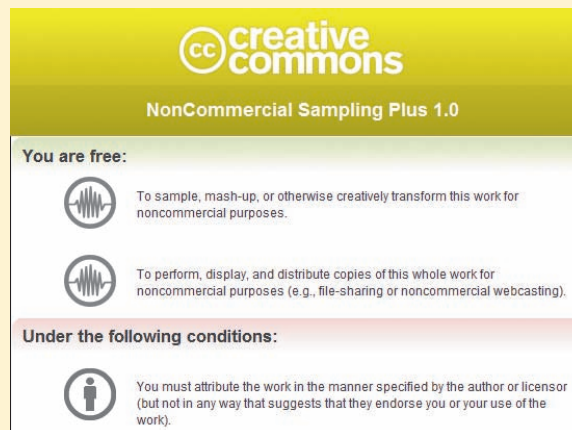


FIGURE B-12: The jamendo.com music home page

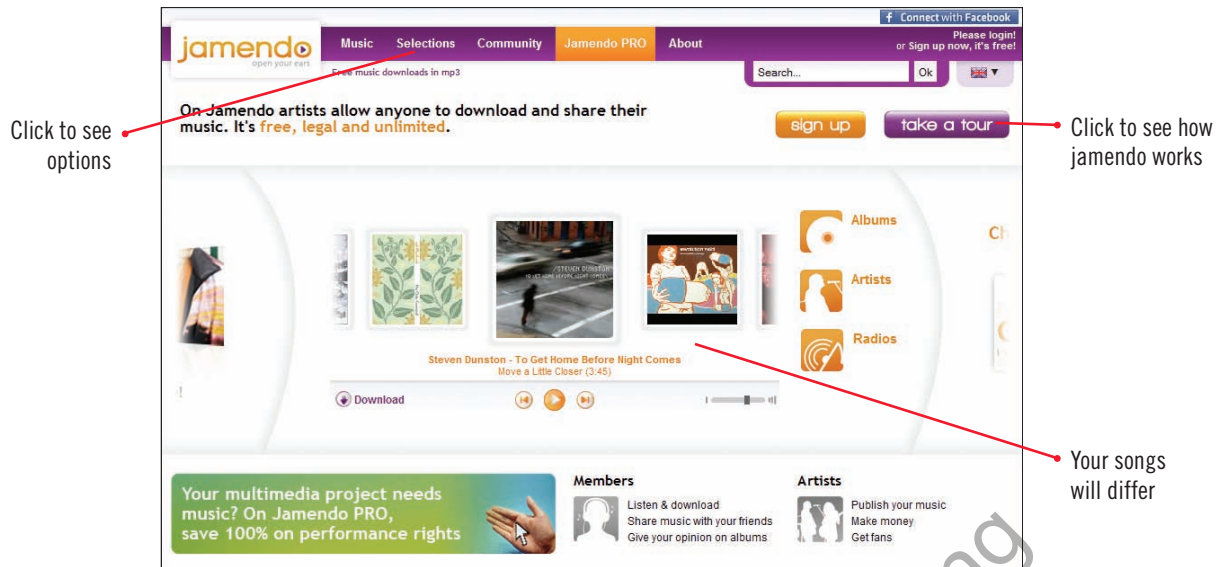
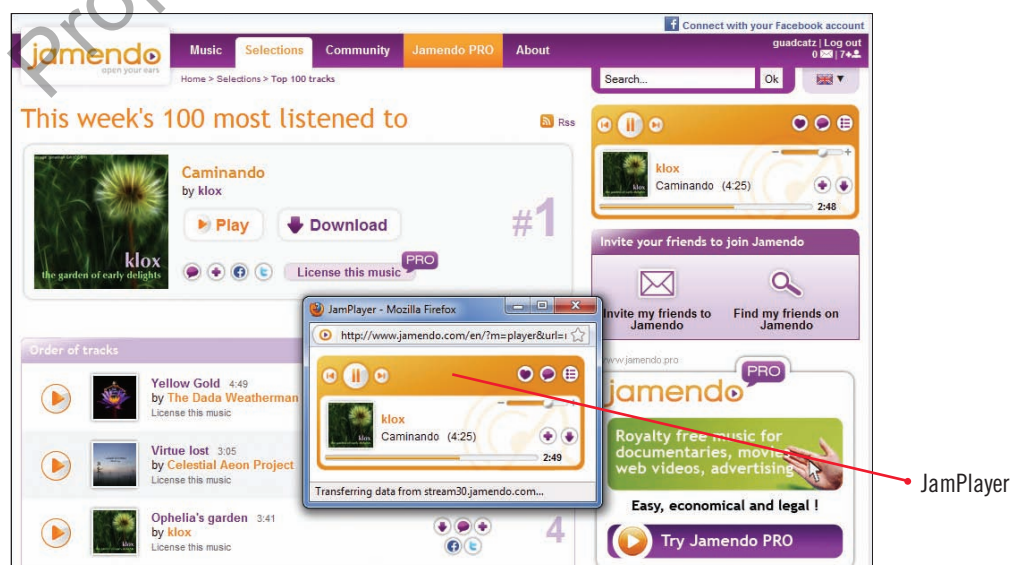


FIGURE B-13: Viewing the jamendo member welcome page



FIGURE B-14: Listening to a song on jamendo



Web 2.0

Obtaining Permission and Crediting Sources

Many well-intended users of protected content get confused between getting permission to use a work and crediting the creator of the work. If you use a work improperly, that is, you do not follow the conditions set forth in the license or do not have permission to use a work, you can set yourself up for unpleasant legal action. Professor Ahmed wants you to enrich your projects with great online content while significantly minimizing the risk of a legal action being brought against you. To acquire the expert skills you'll need to find content and gather permissions, you review the specifics for obtaining permission and attributing work.

DETAILS

Consider the following when determining permissions and attribution:

QUICK TIP

The fee paid to a musician for the right to play their song is known as a **royalty**.

QUICK TIP

Getting permission to use multimedia works can be complicated because each component—text, music, the actual recording, graphics, video, and animation—requires its own permission.

- **Understanding permissions**

Thousands of copyright holders of various media are committed to sharing their content outright. Many simply expect that you ask permission—which is exactly within their legal rights. Still others might require that you pay a fee, which might be surprisingly within your price range or well worth the value you are receiving.

- **How do I obtain permission?**

Your permissions request should include specifics about what you want to use (text, photographs, music, trademarks, merchandise, and so on) and how you want to use it (school paper, personal Web site, book illustration, art piece). Obviously, getting permission from an amateur photographer whose work you found on a photo-sharing Web site might be easier than getting permission from a large music publisher. How you want to use the work determines the level and scope of permissions you need to secure; getting permission to stage a school play differs from permission to cover a Top 40 song in your debut CD. The fundamentals, however, are the same. See the sample request shown in Figure B-15. Your request should contain the following:

- Your full name, addresses, and complete contact information.
- A specific description of your intended use; sometimes including a sketch, storyboard, or link to a Web site is helpful.
- A signature line for the copyright holder.
- A target date when you would like the copyright holder to respond; this can be important if you're working under a deadline.

See Table B-2 for sources to contact to obtain permission to use a work.

- **Silence is not always golden**

Not surprisingly, your assumption should be that you do not have permission to use a work until you actually receive it. You absolutely cannot insert language in your permission letter such as "If I do not hear back from you within one month I will assume you have given me permission to use the work." There is no time limit for a copyright owner to write back. A copyright owner is under no obligation to respond to a request; silence means "No."

- **Giving credit doesn't get you off the hook**

It is important to understand that attribution, although a great standard practice, is never a defense against infringement. In other words, giving credit to the copyright holder of a song or photo indicates that you are not trying to claim the work as your own, but it doesn't mean you are using the work properly, with permission.

FIGURE B-15: Sample permissions request

My Name
Contact Information

Date
Name
Address of copyright holder

Dear *Name of Copyright Holder*,

I am *a student or other description*. I would like permission to use *description of work and location* for the following purpose: *description of purpose: how, where, frequency, and modification*.

Please complete the information at the bottom of this page and return the original to me in the enclosed stamped envelope. I have also enclosed a copy for your records.

If you are not the copyright holder of this material, please let me know. Thank you for your time and assistance.

Sincerely,
My Signature
My Printed Name


I grant permission for the use of the above material.

Signature _____ Date _____
Credit line: _____

TABLE B-2: Sources to contact to obtain permission for a multimedia work

media	possible contacts
print and Web text	Writer, publisher, Web site owner; if image is of a celebrity, right of publicity protection may be involved
music and audio	Composer, songwriter, lyricist, record label; if public performance, ASCAP or BMI licensing organizations
film, animation, and video	Production company, distributor, actors, director, producer, screenwriter
still images and art	Creator, museum, gallery; if printed image, publisher

Understanding Terms of Use

The rules that Web site owners use to establish use of their work are known as **terms of use**. Sometimes, creators eager to share their work may post media without disclosing the license or copyright status of a work and expect you to figure out how you can use it by reading the Web site's terms of use. A large company will have lawyers draft the language, a small business or personal site may make it up as they go. When looking for copyright information on a Web site, you soon learn that there is no universal standard on where terms of use appear or how informative they are.  With the skills you learn in Professor Ahmed's class, you hope to visit many sites that offer material for others to use. To make sure you fully understand your rights and the Web site owner's rights, you learn more about terms of use.

DETAILS

Learning how to find and negotiate terms of use involves the following:

- **Locating terms of use**

While Web designers learn how to build Web sites and include basics such as contact information, there are no clear standards for what a terms of use page should look like or even where in the site it should be located. When searching for terms of use in a Web site, look for links such as Terms, Terms of Use, Copyright, FAQ, About Me, About Us, Use, Usage, Contact Us, and similar words. Sometimes you will even need to open a photo or image page before reaching copyright information.

QUICK TIP

Terms of use cannot include illegal or absurd conditions.

- **Using terms of use**

The terms of use agreement is a contract between you and the Web site. As soon as you open a page on a Web site, you enter into a legal agreement: you agree to the terms posted on the site. This is true even if you never read the terms or don't understand them. If you don't agree with the terms, don't use the site.

Figure B-16 shows sample terms of use. Ideally, the terms should clearly identify the copyright status or licensing of the material and how users can use it, as the Open Clip Art Library and EMOL terms state in the figure. Note that a site offering public domain media can still request that you credit them in your projects, as NOAA does in the figure. They're not asserting ownership of the material, but they can request attribution for *providing* the material.

Be wary of Web sites that erroneously assert copyright ownership over public domain materials simply because they have placed them in their collection. On the other hand, large stock image companies may charge for digitizing and creating high-resolution copies of public domain images.

Even when terms of use are clearly stated on a site, some users interpret them differently, loosely, or not at all. That is often because the terms include common words such as personal, educational, commercial, internal, corporate, nonprofit, free, and public domain, and those words mean different things to different people. For instance, most people assume "personal use" refers to one's private, not professional life. To some people, the definition of "educational use" might mean use by students and teachers in elementary and high school classes only, whereas to others it might indicate the instructor can use a work but students cannot.

FIGURE B-16: Viewing terms of use

Restrictions for Using NOAA Images

Most NOAA photos and slides are in the public domain and **CANNOT** be copyrighted. There is no fee for downloading any images on the NOAA Photo Library. Educational use is encouraged as the primary goal of the NOAA Photo Library is to help all understand our oceans and atmosphere so as to be better stewards of our environment for future generations.

A few photos in the NOAA Photo Library that are known to have copyright restrictions are so noted in the caption information associated with those images.

Credit **MUST** be given to the National Oceanic and Atmospheric Administration/Department of Commerce. Where a photographer is noted, please credit the photographer and his/her affiliated organization as well.

National Oceanic & Atmospheric Administration (NOAA) – www.noaa.gov

Free Sound Samples

Sample some of our stereo recorded MP3 sound effects and flash sound samples

From our [892 Sound Effects Download - Personal and Commercial Use Sounds](#)

www.a1freesoundeffects.com

What limitations are there in how I can use the clipart?

There are no limitations, you can do whatever you wish with it.

We select the Public Domain for the clipart in order to provide maximum flexibility and ease of use to the user. You can put the clipart into your own drawings without any affect on the copyright or license of your work. There are no requirements to include attribution of the clipartist. You can edit and modify the clipart as you wish and redistribute it under your own terms.

Open Clip Art Library – www.openclipart.org

Download Free Movies

All of the public domain movies are absolutely free to watch and download. These free movies are also legal to transfer to a mobile player or PC. No registration, fees or log in is required to watch or download these movies and videos.

Duplicate and distribute them, or transfer the movies to mobile devices like iPods, iPhones and other video, smart and cell phones.

Entertainment Magazine Online – www.emol.org/movies

Web 2.0

Posting Your Files Online

Posting your work online on a personal photo-sharing site is a simple upload procedure. When you upload content you want to share, the process is a bit more complicated. You need to verify that you can legally share the work. In addition, each site has its own uploading process. Professor Ahmed suggests you examine the uploading process for some of the sites you visited in this unit.

STEPS

QUICK TIP

In addition to using the Web site's uploading feature, you can download a desktop uploader for your operating system.

TROUBLE

There are **very** serious legal consequences to assigning a Creative Commons license to copyright-protected work. If you did not create a work, do not assign a CC license to it.

QUICK TIP

The demo movie is mostly silent until halfway through.

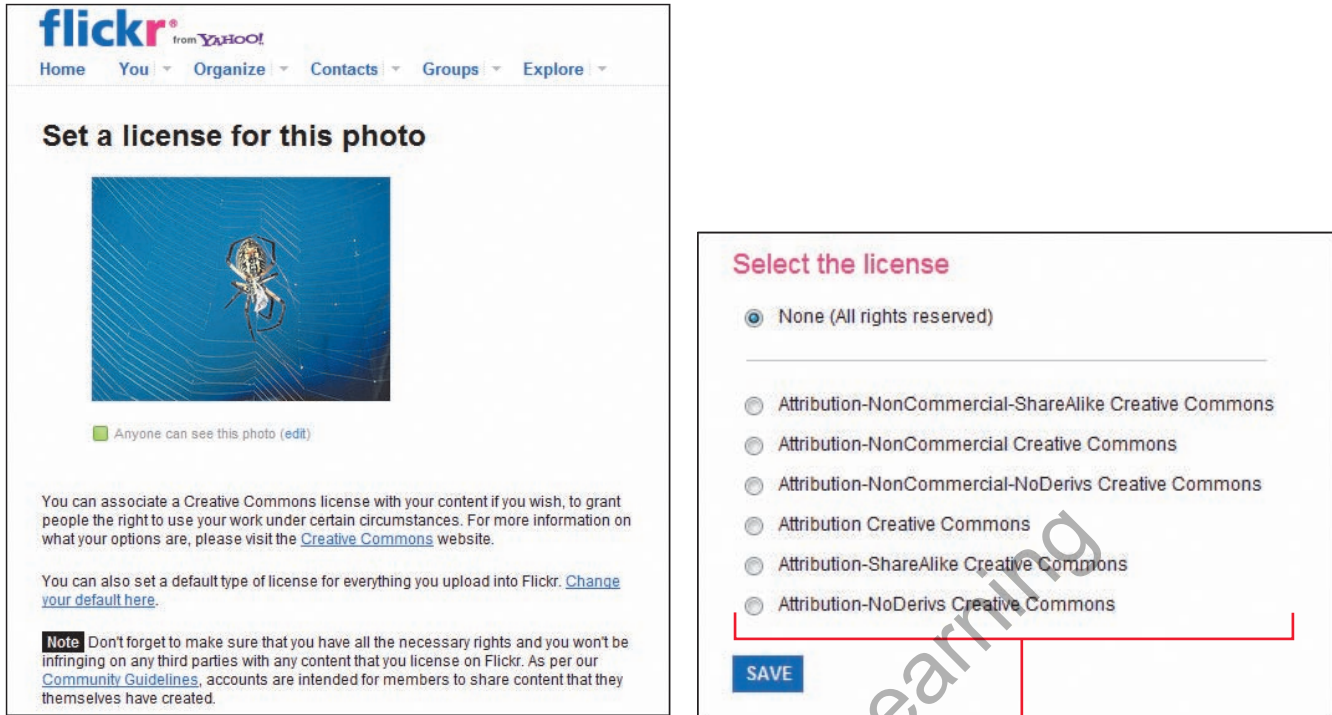
1. Go to www.flickr.com, sign in to your account, scroll to the bottom navigation bar to the right of You, click **Upload**, then follow the steps to upload a photo
To view the downloader page, scroll to the Help navigation bar on the bottom of the page, then click Tools.
2. Add a description, click **Save**, then when you see your uploaded photo, click the **copyright symbol** ©
The Set a license for this photo page opens, as shown in Figure B-17. Here you can select a CC license. The default license is the standard one: you keep all your rights, so you must select a CC license if you want to share your work.
3. Select the **license** of your choice, then click **Save**
Your photo is now shared and can be used by others in the way you designated. Next, you learn about uploading and licensing music.
4. Navigate to www.jamendo.com, sign in to your account, point to **Music** on the top navigation bar, then click **Upload your music**
The Upload your album page appears, as shown in Figure B-18. Music is more complicated than still images, so you watch the demo movie. You will not upload music in this lesson.
5. Click the orange **Play** button to watch the demo movie
6. When you have finished watching the movie, close your browser

Fair use examples

You must weigh each factor of fair use to determine whether your use is fair. The examples below illustrate fair use analysis.

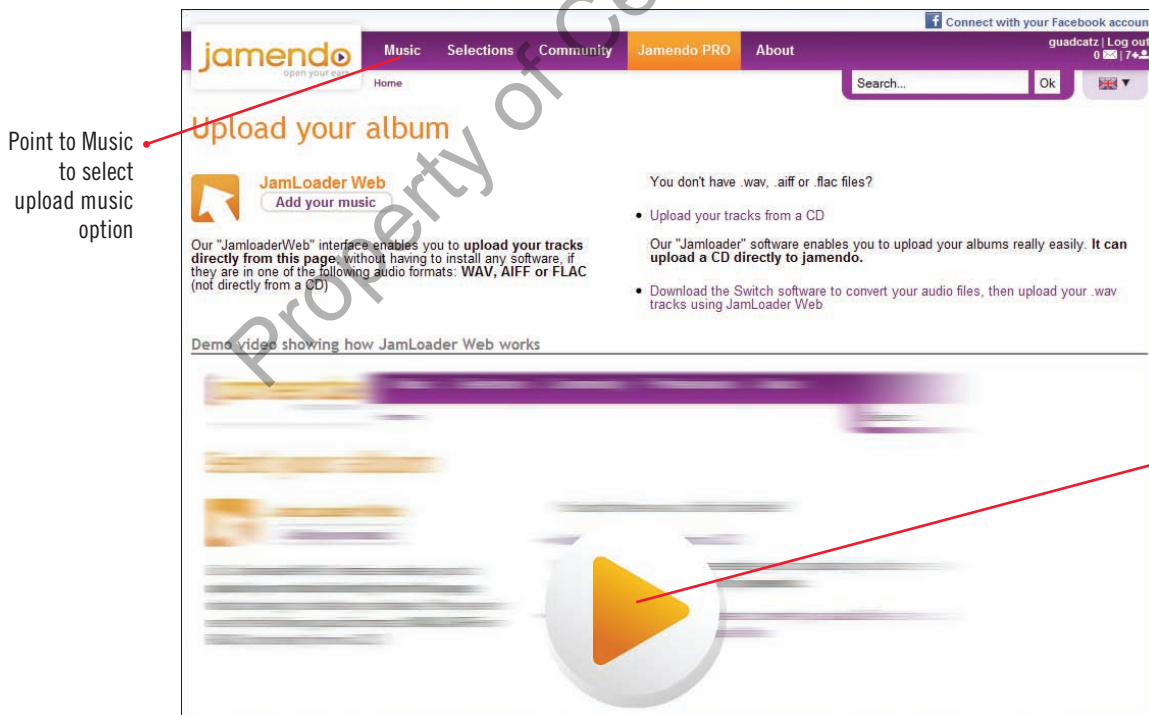
facts	factor 1 purpose	factor 2 nature	factor 3 amount	factor 4 effect	possible ruling
Scan and digitally alter a protected photo to use in an animated Web ad	Animation ad is for commercial use ✗ weighs against fair use	The source photo is creative work ✗ weighs against fair use	The entire photo is copied ✗ weighs against fair use	Ad directly affects market for photo ✗ weighs against fair use	✗ NOT FAIR USE
Compare authenticity of reality television shows for class	Nonprofit use (educational) ✓ weighs for fair use	TV snippets are published creative works ✗ weighs against fair use	Use short (<1 min) snippets incidental to episode ✓ weighs for fair use	Project does not affect market for shows ✓ weighs for fair use	✓ FAIR USE

FIGURE B-17: Setting a CC license on flickr



Select a CC license or keep None for full rights

FIGURE B-18: Viewing uploading options on jamendo.com




Point to Music to select upload music option

Click to watch demo movie

Web 2.0

Protecting the Rights to Your Work

In reality, you may not think twice about downloading work you want to use, but the thought of someone using something you created—and possibly profiting from it—might make you reconsider. To protect your own work, you can register a work with the Copyright Office, include a copyright notice with your work, or insert a digital watermark in an image or file.  You expect to be producing a lot of creative work in Professor Ahmed's class and throughout your college career. To ensure you know how to protect it, you learn more about copyright registration, the copyright notice, and digital watermarks.

DETAILS

Protecting your own work involves the following:

- **Registering your work with the Copyright Office**

Convinced you have a work of such high value that you need to protect it with the full weight of copyright law? Register it with the Copyright Office. To register a single work or a body of work (such as the landscape photos you took in a year or the movies you created in an animation class), you fill out a form, pay a fee, and submit a copy of the work to the Copyright Office (www.copyright.gov). The registration becomes effective on the day the Copyright Office receives the package, regardless of when they send back notification to you. Figure B-19 shows the steps for registering a work at the Copyright Office.

You gain several legal advantages by registering your work. You clearly establish yourself as the copyright owner, and if someone infringes your work, you can file suit for damages or attorneys' fees. Without registration, you can be awarded actual damages and the profit others made using your work (which usually isn't very much). But, if you register your work within three months after publication of the work or prior to an infringement of the work, you can be awarded **statutory damages** (a monetary award specifically stated in the law) and attorneys' fees (at the discretion of the court). Finally, if your work is pirated, you can prevent pirated copies from entering the United States.

- **Posting the copyright notice on all work**

Although you've learned that you do not need to post a copyright notice, it does serve a useful purpose. When you post it, it states clearly that the work is protected by copyright. Someone who violates any of your copyrights can never claim ignorance of the law as an excuse or defense. The proper notification includes, in order, the word "Copyright" or its symbol ©, the year it obtained protection, and the name of the copyright holder, such as © 2013 Course Technology.

- **Inserting a watermark**

A **digital watermark** embeds digital data into an image, audio, or video file. The data is used to identify, track, authenticate, and control the file's use. A watermark can be visible, which you can easily see in most currency, or added to a photograph in an image-editing program, as shown in Figure B-20. It can also be included with a file's metadata. **Metadata** includes information such as camera type, exposure, shutter speed, and date.

QUICK TIP

Watermarks trace their origin to thirteenth-century Italy, where a metal stamp was inserted into paper during manufacturing.

FIGURE B-19: Copyright Office registration information

Copyright | Help: Registration Steps

The Application

The application is a series of screens. You will be asked to give information about your claim, including the type of work, title, author, claimant and publication information. Required fields are marked with a red asterisk *.

What Can Be Included on a Single Application?

For published works, all works published in a single unit of publication and owned by the same copyright claimant may be the subject of a single registration. For unpublished works, detailed requirements apply—see below. A single registration is not appropriate for the elements of a work when they are owned by different copyright owners. For more detailed information, see:

- [Collection of Published Works](#): Registration of Multiple Individual Works Contained in the Same Published Work.
- [Collection of Unpublished Works](#): Registration of Multiple Works As a Single Claim
- [Collective Works](#):
- [Single Work](#): Registration of a Containing Multiple Authorship Elements by Different

FIGURE B-20: Samples of watermarks

