

024--The TEACH Act: Copyright Law in the Age of Online Information

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Abstract: Copyright is the set of exclusive legal rights creators have over published and unpublished works. The Technology, Education, and Copyright Harmonization (TEACH) Act, signed into law November 2, 2002, updates previous U.S. copyright laws to apply to distance education settings. Used in conjunction with previously established Fair Use and Safe Harbor guidelines, The TEACH Act qualifies and quantifies the use of copyrighted material online. For example, it limits access to copyrighted works to students currently enrolled in the class for the time needed to complete the class session or course. Compliance is expected from institutional policymakers, information technology staff, instructors and students.

The TEACH Act has generated widespread interest (and confusion) pertaining to what kinds of materials can be presented online using various media. Questions for discussion include:

1. How are institutions of higher education disseminating information about online uses of copyrighted materials to faculty, staff and students?
2. What issues have been surfacing regarding this law in the past two years as institutions, staff, faculty and students gain more experience administering, teaching, and learning online?
3. What are some specific questions that have arisen about use of copyrighted materials online—and how have these been addressed?

The TEACH Act: Copyright Law in the Age of Online Information

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Background: What Is Copyright Protection?

The Technology, Education, and Copyright Harmonization (TEACH) Act, addresses copyright applications in distance education settings. In the two years since the passage of the law it has received a good deal of attention in higher education, partly because of its requirement that institutions disseminate copyright information to staff and students. This act spells out specific responsibilities of the institution, technology staff, and instructors in ensuring that the intent of copyright law does not get lost in the overwhelming adaptations of digital technologies which have created a culture of rampant copying and distribution of works over the Internet. The TEACH Act replaces a portion of a 1976 law that attempted to address distance education, but otherwise does nothing to change the copyright law that has existed for more than 200 years. Therefore, an understanding of copyright applications in the digital age requires a working knowledge of the foundations of the law.

When providing for copyright protections in the U.S. Constitution (Title 17 of the *United States Code*), our country's founders reached a consensus that represented a balance between two points of view. On the one hand, it was felt important to promote growth and learning in "science and the useful arts." On the other, creators needed protection for their works so they could receive appropriate compensation for their efforts. The writers of the law sought equilibrium between public access to and private exploration of ideas. The resulting law attempted to balance public and private interests by giving a set of exclusive legal rights to authors over their works for a limited period of time. However, the law's language revealed a concern that the law protecting creators would not at the same time stifle learning, thought, and new works.

What is Protected?

The definition of covered "works" has evolved with cultural changes to include literature, music, drama, pictorial representations (photographs, paintings, drawings, etchings), graphics, sculpture, motion pictures and other audiovisual creations, sound recordings, pantomime and other choreographic works, and architecture. The copyright holder has exclusive rights to copy, modify, distribute, perform (including a sound recording by digital transmission) or display (directly or by telecommunication) a work. For anyone other than the copyright holder to copy or disseminate a work, a transfer or assignment of copyright must be in writing and signed to be valid.

Copyright ownership is constitutionally based on the three factors of fixation, originality, and creativity, described as follows:

- **Fixation:** Copyright protection is now automatic the moment an original work is fixed in a tangible medium. This means, for example, that a verbal presentation that is not recorded cannot be copyrighted. A work can be “fixed” on a piece of paper, a computer disk, an audiotape, or a videotape.
- **Originality:** Original expression applies to works ranging from a student’s e-mail message to a professor to a novel. (Works can be combined, adapted, or transformed in new ways that would make them eligible for copyright protection.)
- **Creativity:** If built upon another’s creation, the work must include something above and beyond the original. Verbatim use is not original. Reference to the original work that is used to discuss a new concept would be considered original. The courts have ruled that logical, comprehensive compilations, like a telephone directory, are not eligible for protection.

If a work meets these criteria, its copyright owner has exclusive rights to make a copy, use the work as a basis for a derivative work, electronically distribute, publicly perform, or display the work. The ownership of a physical copy does not permit copying the item in its entirety. Published and unpublished works are protected, and copyright notice is not required for works created after March 1, 1989, to be protected if they meet the above criteria. However, legal advisors recommend that copyright notice be displayed by owners of eligible works.

Public Domain

Works in the public domain are not protected by copyright. These include works produced for the U.S. Government by its employees and any work published on or before Dec. 31, 1922. Works published between Jan. 1, 1923, and Dec. 31, 1978, are protected for 95 years if they have proper notice. After 1978, protection runs 70 years from the day the author dies, whether the work is published or not.

Limitations on Exclusive Rights: Fair Use in the Classroom

The **Copyright Act of 1976** revised the law to allow some uses of copyrighted materials without permission from the owner for educational, non-profit purposes. Section 110 (1) permits teachers to incorporate **performance and display** of all works into classroom teaching at nonprofit educational institutions. Section 107 of this act describes a **Doctrine of Fair Use** to allow **copying portions** of others’ works for classroom use in certain situations. This Fair Use Doctrine continues to be significant, even with technological advances since it was passed. Because the original language was rather vague and each case is unique, the law has been interpreted by the courts over the years. A set of four criteria is used to holistically weigh the overall impact of use to determine whether permission must be sought from the copyright owner. Descriptions of these four **Fair Use Factors** follow and are depicted in Table 1.

1. Purpose and Character of Use: Use is likely to balance in favor of exemption from permission if it is nonprofit and educational. In addition to classroom settings, scholarship, research, or personal use -- especially if a copy is made

spontaneously and used temporarily, tend to be considered fair. If the use is transformative rather than verbatim, copying would also tend to be considered exempt from permission: In other words, does it offer something above and beyond the original? Is it significantly altered to appeal to a different audience? If so, copying would more likely be considered fair. In summary, certainly if a work is copied for teaching at a nonprofit institution, distributed without charge, and made by a teacher acting as an individual (not directed by the institution), especially if a copy is made spontaneously, for temporary use (not part of an “anthology”), the use is likely to be considered fair, depending upon the other three factors.

2. Nature of the Work: There is a fine line between unprotected “facts and ideas” and protected “expression.” The scale generally favors exemptions for using works that are factual (scholarly, technical, scientific) as opposed to creative, imaginative, or artistic (plays, poems, fiction, photos, paintings, etc.). The case for fair use is stronger when there are only a few ways to express the ideas or facts. For example, use of information in a telephone directory was found by the courts to be exempt from permission. Imaginative, unpublished works are less likely to be considered fair use.

3. Amount and Substantiality: This factor pertains to how much is used in proportion to the work as a whole. Exempted uses are generally not substantial in length compared to the whole of which they are a part. It would generally be considered fair use for personal, teaching, or scholarly research purposes to make a single copy of a journal article from an issue, or a chapter or other small portion from an entire work, such as a book; however, what about making multiple copies of materials like journal articles, newspaper articles, and portions of books to distribute to students in class or to include in course packs for sale? Guidelines suggest that these uses may be considered exempt from copyright permission if the amounts are minimal and there is not sufficient time to contact the owner before the use. Also, if the “heart” or “essence” of the work is to be copied, it is less likely to be considered fair use. (More specific amounts that are likely to be allowable are delineated in “Safe Harbor Guidelines,” below.)

4. Effect of Use on the Market: This factor is considered the most critical--Would this use replace sale of the work? Is the original out of print or otherwise unavailable? Is no similar product marketed by the copyright holder, or is the copyright holder unidentifiable? Do you own a lawfully acquired copy? How many copies would be made? In sum, the key question here is, “Would the copyright owner be losing money?” If a work is out of print, it would be more likely to be considered as a fair use.

Fair Use Factors

If the questions at the top of each column apply to a work, it is more likely to be considered exempt from copyright permission:

	1. Character of Use	2. Nature of Work	3. Quantity of Work	4. Effect on Market
Favoring Fair Use ↓	Nonprofit?	Factual?	Small amount?	Lawfully acquired?
	Educational?	Published?	Excerpts?	One or few copies available?
	Personal?	Relates to educational objectives?	Portion not central to work?	No significant effect on market?
	Criticism?		Educational purpose?	No licensing mechanism?
	Parody?			
	Research?			
	Commentary? Transformative?			
Opposing Fair Use	Commercial?	Imaginative?	Entire work?	Reduces owner income?
	Profiting?	Unpublished?	Large portion?	Could replace sale?
	Entertainment?	Fiction?	Central to work?	Permission available? Repeated or long-term use? Numerous copies?

Table 1: Fair Use Factors

Safe Harbor Guidelines

Safe Harbor Guidelines were developed in an attempt to help educators apply the fair use factors at a 1994 Conference on Fair Use (CONFU). Although not formal law, these guidelines spell out specific ways to weigh the four fair use factors. To be evaluated holistically, the guidelines fall under three categories: brevity, spontaneity, and cumulative effect.

- **Brevity** has to do with the amount used in proportion to the whole. Copy no more than two pages or 10 percent of the work, whichever is less. Some examples are a chapter from a book; an article from a periodical or newspaper; one short story, essay or poem from an individual’s compilation or an anthology; a chart

graph, diagram, drawing, cartoon, or picture from a book, periodical, or newspaper; a poem of up to 250 words or less than 250 words from a longer poem; an article, story or essay that is up to 2,500 words or excerpts of up to 1,000 words or 10 percent of the total work, whichever is less.

- **Spontaneity** has to do with the amount of time between the perceived need to copy and the use. The need to copy should occur closely in time to the need to use the copies. If you use something for one semester, it is likely to be seen as fair use. If you use something repeatedly, it is less likely to be considered fair use. If you need to continue using a work, you are expected to obtain permission as soon as it is feasible.
- **Cumulative effect** has to do with the overall impact on the market for the work. Copies should be for one course at one school and should include notice of copyright acknowledging the author of the work. Avoid making multiple copies of different works that could substitute for the purchase of books, publisher's reprints or periodicals. Avoid copying the same works from semester to semester, the same material for several different courses, and copying more than nine separate times in a single semester. Seek permission if you intend to use the materials for commercial purposes, want to use the materials repeatedly, or want to use a work in its entirety if it is longer than 2,500 words.

The TEACH Act

Digital Internet technologies make it almost effortless for anyone to upload, transmit, download, and alter materials. Because distance education applications of technology that have proliferated in recent years demanded reaffirmation of protections for creators/owners of copyrighted works, the Technology, Education, and Copyright Harmonization (TEACH) Act adapted the intent of the original copyright law and Fair Use factors to address the technological ease of copying and disseminating material.

The TEACH Act explicitly requires compliance from institutional policy makers, information technology staff, instructors, and students.

- Policymakers at accredited nonprofit institutions are required to institute copyright policy and provide information/educational materials on copyright to faculty, students, and staff members. Students must be notified that materials used in a course may be subject to copyright protection, and transmission of content must be limited to students officially enrolled in a course.
- Information technology staff are required to limit access to enrolled students through authentication and to limit storage and dissemination of materials to students in a class for a period of time no longer than a class session. Materials may be stored outside the reach of students for future transmissions, provided no further copies are made.
- Instructors are perceived as planning "mediated instructional activities" in ways similar to uses in traditional classroom settings. Student access to materials is supposed to be limited to a set time period within the course of study. In keeping with the 1976 Copyright Act, the law allows classroom performance or display of complete nondramatic literary and musical works, and reasonable and limited portions of other work (dramatic and audiovisual) is allowed in amounts comparable

to live classroom settings. Displays of any work are permitted “in an amount comparable to that typically displayed in the course of a live classroom session.” However, the act excludes works that are commercially available educational materials. Digitally transmitted work must be a mediated instructional activity directly under the instructor’s supervision or direction; an integral part of a class session; and of material assistance to the content. Additionally, it can be available no longer than the period of time the material is relevant. Analog material may be converted to digital online in limited amounts when no digital format is available to the institution or, if available, is technologically protected.

In a nutshell, use of copyrighted works on a course Web site requires:

1. Limited access to copyrighted works to students currently enrolled in the class;
2. Limited access to the time needed to complete the class session or course;
3. Information on copyright laws and policies;
4. Intact copy protection mechanisms.

In the University of Pittsburgh’s course management system, Blackboard, each course "Announcement" area (which commonly is the entry point to a course) has a reminder that the materials in the course may be copyright protected. The courses, which house copyrighted materials, are limited only to students registered for the course (need authentication to access). The materials are posted for a limited period of time (during discussion week or term). During mandatory Blackboard training, faculty are reminded about copyright law and informed about the copyright training and material at their disposal.

The University’s Center for Instructional Development & Distance Education (CIDDE) provides copyright training sessions and presentations that faculty can attend on a voluntary basis. CIDDE also provides Web sites with copyright information and links to other copyright information Web sites. The University Library Services (ULS) also has a Web site, and the University's Legal Council is available to assist as well.

Summary:

The only sure way to use copyrighted materials in ways reserved for the owner is to request and receive documented permission. However, for nonprofit educational uses, exemptions from permission are allowed. Each case is unique, based on holistically weighing Fair Use factors and ensuring TEACH Act requirements for distance education are met. **A reference table on the following pages synthesizes Fair Use, Safe Harbor, and TEACH Act information. It is followed by a “quiz” to self-test copyright understanding.**

Copyright and Fair Use

“Safe Harbor” Guidelines for Instructors

Adapted from: This chart was designed to inform instructors of what they may do under the law if copyright permission cannot be obtained. More detailed information about fair use guidelines and copyright resources is available at www.halldavidson.net.



Note: These guidelines are not the law, and may be more expansive or limited depending on the circumstances.

Medium	Specifics	What you can do	The Fine Print	TEACH Act Checklist
Printed Material (short)	<ul style="list-style-type: none"> Poem less than 250 words; 250-word excerpt of poem greater than 250 words Articles, stories, or essays less than 2500 words Excerpt from a longer work (10% of work or 1,000 words, whichever is less) One chart, picture, diagram, or cartoon per book or per periodical issue Two pages (max) from an illustrated work less than 2,500 words, e.g. a children's book 	<ul style="list-style-type: none"> Instructors may make multiple copies for classroom use, and incorporate into multimedia for teaching classes. Students may incorporate text into multimedia projects. 	<ul style="list-style-type: none"> Copies may be made only from legally acquired originals Only one copy allowed per student. Teachers may make copies in nine instances per class per term. Usage must be “at the instance and inspiration of a single instructor,” i.e. not a directive from other. Don't create anthologies “Consumables,” such as workbooks, may not be copied. 	<p>For online instructional uses of copyrighted materials, refer to this checklist:</p> <p>Accredited nonprofit institution</p> <p>Copyright policy in place</p> <p>Copyright educational material available</p>
Printed Material (archives)	<ul style="list-style-type: none"> An entire work Portions of a work A work in which the existing format has become obsolete, e.g., a document stored on a computer 	<ul style="list-style-type: none"> A librarian may make up to three copies “solely for the purpose of replacement of a copy that is damaged, deteriorating, lost, or stolen.” 	<ul style="list-style-type: none"> Copies must contain copyright information. Archiving rights are designed to allow libraries to share with other libraries one-of-a-kind and out-of-print books. 	<p>Warning and notices of copyrighted materials posted</p> <p>Access limited to enrolled students (Requires authentication)</p>
Illustrations and Photographs	<ul style="list-style-type: none"> Photograph Illustration Collections of photographs Collections of illustrations 	<ul style="list-style-type: none"> Single works may be used in their entirety, but no more than 5 images by a single artist of photographer may be used. From a collection, not more than 15 images or 10% (whichever is less) may be used. 	<ul style="list-style-type: none"> Although older illustrations may be in the public domain and don't need permission to be used, sometimes they're part of a copyright collection. Copyright ownership information is available at www.loc.gov or www.mpa.org 	<p>Limited period of time for storage and dissemination</p> <ul style="list-style-type: none"> No longer than “class session” No

<p>Video (for viewing)</p>	<ul style="list-style-type: none"> • Videotapes (purchased or rented) • DVDs • Laserdiscs 	<ul style="list-style-type: none"> • Instructors may use these materials in the classroom. • Copies may be made for archival purposes or to replace lost, damaged, or stolen copies. 	<ul style="list-style-type: none"> • The material must be legitimately acquired • Material must be used in a classroom or nonprofit environment “dedicated to face-to-face instruction.” • Use should be instructional, not for entertainment reward. • Copying OK, only if replacements are unavailable at a fair price or in a viable format. 	<p>dissemination beyond intended recipients</p> <p>Permitted works:</p> <ul style="list-style-type: none"> ○ Entire performances of nondramatic literary and musical works ○ Limited portions of other dramatic, literary, musical, and audiovisual works ○ Limited displays of images and other works in amounts comparable to live classroom setting (see columns at left) ○ Copy lawfully obtained <p>Excluded works:</p> <ul style="list-style-type: none"> ○ Commercial instructional activities ○ Copy not lawfully obtained <p>If transmitted digitally:</p> <ul style="list-style-type: none"> ○ Mediated instructional activity, directly under the instructor’s supervision ○ Integral part of class session ○ Of material assistance to the teaching content <p>If converting from analog to</p>
<p>Video (for integration into multimedia or video projects)</p>	<ul style="list-style-type: none"> • Videotapes • DVDs • Laserdiscs • Multimedia encyclopedias • QuickTime Movies • Video clips from the Internet 	<ul style="list-style-type: none"> • Students “may use portions of lawfully acquired copyright works in their academic multimedia,” defined as 10% or 3 minutes (whichever is less) of “motion media.” 	<ul style="list-style-type: none"> • The material must be legitimately acquired (a legal copy, not bootleg or home recording). • Copyright works included in multimedia projects must give proper attribution to copyright holder. 	
<p>Music (for integration into multimedia or video projects)</p>	<ul style="list-style-type: none"> • Records • Cassette tapes • CDs • Audio clips from the Internet 	<ul style="list-style-type: none"> • Up to 10% of a copyright musical composition may be reproduced, performed, and displayed as part of a multimedia program produced by an educator or students. 	<ul style="list-style-type: none"> • A max of 30 seconds per musical composition may be used. • Multimedia program must have an educational purpose. 	
<p>Computer Software</p>	<ul style="list-style-type: none"> • Software (purchased) • Software (licensed) 	<ul style="list-style-type: none"> • Library may lend software to patrons. • Software may be installed on multiple machines, and distributed to users via a network. • Software may be installed at home and at school. • Libraries may make copies for archival use or to replace lost, damaged, or stolen copies if software is unavailable at a fair price or in a viable format. 	<ul style="list-style-type: none"> • Only 1 machine at a time may use the program. • The number of simultaneous users must not exceed the number of licenses; and the number of machines being used must never exceed the number licensed. A network license may be required for multiple users. • Take aggressive action to monitor that copying is not taking place (unless for archival purpose) 	
<p>Internet</p>	<ul style="list-style-type: none"> • Internet connections • World Wide Web 	<ul style="list-style-type: none"> • Images may be downloaded for student projects and instructor lessons. • Sound files and video may be downloaded for use in multimedia projects (see portion restrictions above). 	<ul style="list-style-type: none"> • Resources from the Web may not be reposted onto the Internet without permission. However, links to legitimate resources can be posted. • Any resources you download must have been legitimately 	

			acquired by the Web site.	digital
Television	<ul style="list-style-type: none"> • Broadcast (e.g. ABC, NBC, CBS, UPN, PBS, and local stations) • Cable (e.g. CNN, MTV, HBO) • Videotapes made of broadcast and cable TV programs 	<ul style="list-style-type: none"> • Broadcasts or tapes made from broadcast may be used for instruction. • Cable channel programs may be used with permission. Many programs may be retained by instructors for years – see Cable in the Classroom (www.ciconline.org) for details 	<ul style="list-style-type: none"> • Schools are allowed to retain broadcast tapes for a minimum of 10 school days. • Cable programs are technically not covered by the same guidelines as broadcast television. 	<ul style="list-style-type: none"> ○ Only a limited amount ○ No digital format is available, or, if available, it is technologically protected.

Sources: United States Copyright Office *Circular 21*; Section 107,108, and 110 of the Copyright Act (1976) and subsequent amendments, including the Digital Millennium Copyright Act; *Fair Use Guidelines for Educational Multimedia*; cable systems (and their associations); and *Copyright Policy and Guidelines for California's School Districts*, California Department of Education.

Note: Representatives of the institutions and associations who helped to draw up many of the above guidelines wrote a letter to Congress dated March 19, 1976, stating: "There may be instances in which copying that does not fall within the guidelines stated [above] may nonetheless be permitted under the criterion of fair use.



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Copyright Issues Quiz

<p>On her home VCR, a law professor taped the original ABC news report of Nixon leaving the White House after resigning. She uses the entire news program every term in her classroom. This is fair use. (True/False)</p>	<p>False. For the first term, if it is within 10-days of the program being on air, then she met the spontaneity guideline. For the other terms, she should purchase the tape since she has time to do so, or request permission to show her videotapes. It is probably permissible, if she uses only a limited portion of the news program.</p>
<p>A History instructor rents <i>Gone With the Wind</i> to show the burning of Atlanta scene to her class while studying the Civil War. This is fair use. (True/False)</p>	<p>True. The video is lawfully obtained and it is being used for mediated instructional purposes.</p>
<p>(Continued from previous question) The instructor then digitizes the same scene and uploads it to her Blackboard course for follow-up discussion that week. This is fair use. (True/False)</p>	<p>True, if there is no digital copy of the movie owned by the University, or if the digital copy is technologically protected. In addition, the students have to authenticate to get to the Blackboard course, and after the end of the discussion week, the movie clip must be made unavailable to students.</p>
<p>A student finds a photo of a panther online. Since he is a Panther's football fan, he posts this photo on his personal Web site. This is fair use. (True/False)</p>	<p>False. Internet pages are copyrighted automatically. The student cannot post anything that is copyrighted without permission. If the photo was used in a class project (instructional), it would have been okay, as would a non-posted page.</p>
<p>A nursing TA was asked by her professor to tape a Seinfeld episode on personal hygiene for use the following week in class. The local television station denies permission when asked and states this is a violation of copyright law. The television station is correct. (True/False)</p>	<p>False. The television station is wrong. First, it does not hold the copyright on Seinfeld. Second, Congress holds that any program publicly broadcast may be used within ten school days. Some rights are extended much longer for schools by copyright holders.</p>
<p>The Instructional Media Services tapes 60 Minutes every week in case instructors need it. This is fair use. (True/False)</p>	<p>False. Schools may not tape in anticipation of requests. They can act only on actual requests.</p>
<p>An instructor gets clip art and music from popular file-sharing sites, then creates a lesson plan and posts it on his personal Web site to share with other instructors. This is permissible. (True/False)</p>	<p>False. Legitimately acquired material can be used in classrooms. However, it cannot be redistributed over the Internet or any other medium.</p>
<p>(continued from previous question) Instead of uploading it to his personal Web site, he uploads it to his Blackboard course for his class this term. This is permissible. (True/False)</p>	<p>True, as long as it is an integral part of the course, is being mediated by the instructor in an instructional activity, and it is related to assist students learning.</p>

<p>A student tries to digitize a scene from a rented copy of Psycho for her report. Her computer won't do it. The movie happens to be aired on NBC station that week, so her instructor tapes it and then digitizes it for her. This is fair use. (True/False)</p>	<p>True. Manufacturers are instituting blocking technology, authorized under the law, so newer material like VHS rentals and DVDs are blocked.</p>
<p>A student wants to play a clip of ethnic music from the country he is studying in his final project presentation about the country. The instructor has the music CD that meets his need. It is fair use for the student to copy and use the music in his project. (True/False)</p>	<p>True. As long as it is within the limitations on length.</p>
<p>Last year, students in the business department created an instructional multimedia CD-ROM that was so popular everyone wanted a copy of it. Everything in it was copied under fair use guidelines. It is permissible for the department to sell copies to recover the costs of reproduction. (True/False)</p>	<p>False. Fair use allows educational use of copyright material, true, but it does so only if there is no anticipation of wider distribution.</p>
<p>Professor Woods wants to copy an article from a popular national magazine. He notices the following legend on the inside: "All rights reserved. No part of this journal may be reproduced or used in any form without the written permission of the publisher." He is legally permitted to make copies for his students. (True/False)</p>	<p>True. If the class is the next day, this meets the spontaneity guideline.</p>
<p>Professor Smith wants to copy and pass out to his law students in one class a copy of a law board examination he has taken from a workbook he purchased in a book store. This is a fair use. (True/False)</p>	<p>False. This is a commercially available item that students could purchase.</p>
<p>Paul is required to create an electronic term paper using lawfully acquired resources from the college library. In the course of doing research, he finds a book and photocopies several pages of images and text. He then scans the photos images into his term paper. This is a fair use. (True/False)</p>	<p>True. Since this is an individual, one-time educational term project, it is probably fair use. Proportionately short excerpts of non-fiction are probably allowable under "nature" and "amount" factors and would likely have no adverse effect on the market.</p>

References:

TechLearning – www.techlearning.com; Davidson, Hall – www.halldavidson.net

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References:

- TEACH Act checklist
<http://www.unc.edu/~unclng/TEACH.htm>
- American Library Association (ALA)
http://www.ala.org/Content/NavigationMenu/Our_Association/Offices/ALA_Washington/Issues2/Copyright1/Default1964.htm Select “Distance Education and the TEACH Act.”
- US Copyright Office (Library of Congress)
<http://lcweb.loc.gov/copyright/>
- Copyright Management Center, Indiana University School of Law
<http://www.copyright.iupui.edu/>