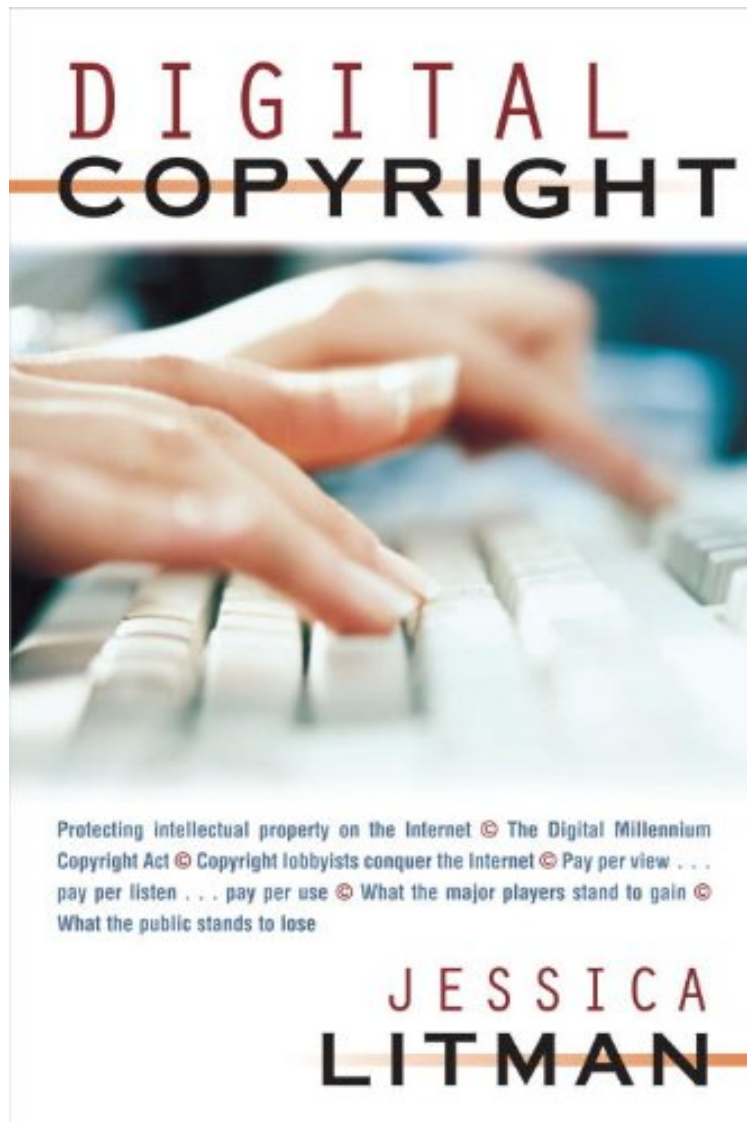


Digital Copyright

Jessica Litman

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Jessica Litman : Digital Copyright before purchasing it in order to gage whether or not it would be worth my time, and all praised Digital Copyright:

3 of 3 people found the following review helpful. Eye opening; everyone should read this bookBy Martin A. MillerProfessor Litman tackles the dense and often counterintuitive basis of copyright law and delivers an easy to understand explanation of what copyright law is, what it attempts to accomplish, why it was deemed necessary, and how it came to be that copyright owners (e.g., the RIAA) are suing your teenage sons and daughters.Criticisms of this

book in previous reviews cite the fact that the book includes a number of journal articles cobbled together. That's fine with me - the quality of these articles are such that I don't mind the occasional restating of points made in a previous chapter - these are all issues that bear repeating! I understand that the prose is necessarily awkward at times - hey! this is copyright law, it's s'posed to be opaque! The salient issues (for me) from this book are the following: 1. Copyright law is designed, developed and negotiated by those who have the biggest stake in making the most money. 2. The US Congress, our representative to insure that we, the public, are not shafted by unfair, restrictive copyright laws, have betrayed our trust. They are swayed by lobbyists, large campaign contributions, and rubber stamp whatever the copyright owners want. The consumer's voice (and to a great extent, the voice of emerging technologies as well!) is silent. 3. It's no longer about copying, it's about consuming. 4. The Internet (and the digital technology that accompanies it) provides copyright owners the ability to monitor, meter, enforce and control access. Fair use is (or will be) a thing of the past; "fair use" was grudgingly accepted by copyright owners mainly because preventing copying for "personal use" was deemed "unenforceable". No longer. We as individual consumers must make our voices heard. Read this book - educate yourself. 0 of 0 people found the following review helpful. Good information, feels dated in approach. By Thirdman If you need this information, it will satisfy you. Not particularly fun to read about (maybe because it feels slightly old or behind the times), but probably helped lay the foundation for current thoughts on copyright. I prefer Pirate's Dilemma or Lawrence Lessig (Code, Remix) instead. 17 of 27 people found the following review helpful. Interesting but not helpful. By benboy This is a well-written and interesting history of copyright as it applies to digital works. But, it does not, as the title suggests, tell you much about protecting digital property. The material is informative and has the ring of a very long law review article (or perhaps more likely, a collection of law review articles). Recommended for scholars and curious bystanders of the digital copyright wars but not recommended for those actually trying to protect work on the Net or formulate a policy for exploiting works.

In 1998, copyright lobbyists succeeded in persuading Congress to enact laws greatly expanding copyright owners' control over individuals' private uses of their works. The efforts to enforce these new rights have resulted in highly publicized legal battles between established media and new upstarts. In this enlightening and well-argued book, law professor Jessica Litman questions whether copyright laws crafted by lawyers and their lobbyists really make sense for the vast majority of us. Should every interaction between ordinary consumers and copyright-protected works be restricted by law? Is it practical to enforce such laws, or expect consumers to obey them? What are the effects of such laws on the exchange of information in a free society? Litman's critique exposes the 1998 copyright law as an incoherent patchwork. She argues for reforms that reflect common sense and the way people actually behave in their daily digital interactions. This paperback edition includes an afterword that comments on recent developments, such as the end of the Napster story, the rise of peer-to-peer file sharing, the escalation of a full-fledged copyright war, the filing of lawsuits against thousands of individuals, and the June 2005 Supreme Court decision in the Grokster case.

From Library Journal Litman (law, Wayne State Univ.) offers a surprisingly readable, even entertaining dissection of 1998's Digital Millennium laws passed throughout the 20th century. Central to her exegesis is a critique of the method of drafting legislation, begun just about 100 years ago, that lets the interested parties negotiate among themselves and submit to legislators proposed amendments and revisions. She includes libraries as parties with special interests in this system and notes that the most important group consumers is inevitably not represented. And she has special disdain for her fellow Chapters jump from a historical investigation of legislative practice, to comparison of several recent technological challenges to copyright, to an explanation of how shifts in the understanding of underlying principle have shaped the law. In the end, Litman proposes a vastly simplified system but admits that "a wholesale reconceptualization of copyright law seems unlikely-. There are not many Don Quixotes in Washington." Recommended for all types of libraries. Eric Bryant, "Library Journal" Copyright 2001 Cahners Business Information. Copyright 2001 Reed Business Information, Inc. From Booklist Readers with an interest in doing business on the Internet, or in the specific issue of copyright, should not be without this book. The author, a recognized expert in copyright law, demonstrates how the World Wide Web has the potential to restructure copyright laws in the U.S. It's a tricky, complicated issue in which questions of control versus access are paramount. How, for instance, do you regulate the use of a copyrighted work when anyone who logs onto the Net can access it for free? Do you try to charge each computer user a royalty? To put all this in its proper context, Litman provides a capsule history of U.S. copyright law, showing how every development in the technology of publishing has brought further refinement and further complications to the law. At the center of the book is a single question: Do the new statutes now being proposed by copyright holders make sense? The book is quite technical in places, but it's also clearly written and sensibly argued. A timely and very useful resource. David Pitt Copyright American Library Association. All rights reserved "Professor Litman's work stands out as well-researched, doctrinally solid, and always piercingly well-written." JANE GINSBURG Morton L. Janklow Professor of Literary and Artistic Property Columbia University "Litman's work is distinctive in several respects: in her informed historical perspective on copyright law and its legislative policy; her remarkable ability to translate complicated copyright concepts and their implications into plain English; her

willingness to study, understand, and take seriously what ordinary people think copyright law means; and her creativity in formulating alternatives to the copyright quagmire." PAMELA SAMUELSON Professor of Law and Information Management Director of the Berkeley Center for Law Technology University of California, Berkeley