

## Guidelines for Electronic Course Reserves Materials: Assessment Process – Principles & Scenarios

### Introduction

The Guidelines for Electronic Reserve Materials are based on the following tenets:

- 1) The presumption that nearly all materials placed on Electronic Reserve are copyrighted, whether they bear a copyright notice or not.
- 2) Pedagogical need is the primary determinant for placing an item on electronic reserves with the Texas A&M University Libraries.
- 3) Course instructors are the only individuals that can accurately determine the pedagogical needs of their course.
- 4) A Fair Use assessment is the final determinant on how material is handled relative to electronic reserves.

These tenets place the primary responsibility for complying with US Copyright Law on the course instructor. This approach strengthens the validity of the copyright assessments by placing them in the hands of the Course instructors – the individuals best qualified to determine whether the material placed on Course Reserve is pedagogically necessary. By adopting these tenets, the Libraries have removed artificial numerical limits, which had no basis in law.

**NOTE:** Through case law it has been established that “required” materials can be subject to fair use. However, **“additional readings” are not subject to fair use because they are not considered a pedagogical need.**

### Fair Use Assessment

To conduct a fair use assessment within our academic environment, one must know what exactly is to be taught, how it is to be taught, and what materials are needed to support the teaching. That can only be done by you, the course instructor / faculty member.

So what must you consider? Fair use of copyrighted materials is allowed if:

- (1) The use **transforms** the material taken from the copyrighted work by using it for a beneficial purpose that is different from the material’s original purpose, adding value in the process, and
- (2) The **amount** of the copied material is commensurate to this transformative purpose.

Let's look closer at these two factors...

### **Transformation / Transformative**

The first factor to consider is how the copyrighted material is going to be used. If it is to be used for its original purpose then you can't copy it freely. If you intend to use the copyrighted material for a different purpose, the use may be considered "transformative." A use is considered transformative if the material is being used for a new, value-adding purpose from that for which it was originally created.

Let's look at some examples:

**Example 1:** You are teaching a class on analog integrated circuit design. You have assigned a textbook entitled *Introduction to Analog Integrated Circuit Design* for this class. There is another book on the same topic that is an excellent reference entitled *Advanced Analog Integrated Circuit Design*. You also want your students to have access to a copy of this book and you want to assign problems from it, but it is expensive and you do not want your students to purchase two expensive books. Accordingly, you ask the libraries to make a digital copy of *Advanced Analog Integrated Circuit Design* and to place the electronic document on reserve so that all students in the class can access it in lieu of buying it. This is **not a fair use**, because it is **not transformative**. The purpose of *Advanced Analog Integrated Circuit Design* is to be used in class to teach students. You are asking to make a copy of this textbook for precisely this purpose. Thus, the copying of the book is not transformative and hence is not a fair use. In this case, you must ask the libraries to try to procure a license from the copyright owner to permit the copying.

**Example 2:** You are teaching a class on cold war diplomacy and politics. You want your students to have some historical context. Accordingly, you want to copy and stream the film *13 Days* to give them some understanding of the tensions between the U.S. and the U.S.S.R during the Cuban missile crisis. Because the movie originally was created principally to entertain, and since the purpose of the streaming is pedagogical, the use **is transformative** and thus **is a fair use**.

Whether streaming the entire movie is a fair use depends upon the amount of the movie that you would have to show to meet the pedagogical objective of giving your students historical context. If streaming only a portion of the film would

suffice to meet this objective, then you should only enable the streaming of that portion of the movie that suffices to give your students the necessary historical context.

**Example 3:** You are teaching a class on chemistry. You like poetry and you want to engender the same sentiment in your students. Accordingly, you ask the library to copy and put on reserve a set of poems for no reason other than to entertain your students. You do not use the poems in your teaching. The use of the poems in this context is **not transformative** and there is **no pedagogical need** in the course, thus this is **not a fair use**. To put them the material on electronic reserve you must ask the library to obtain the consent of the copyright owner.

**Example 4:** You are teaching a physiology class in the medical school. There is a standard physiology text that physicians routinely use as reference called *Physiology*. You ask the library to make copies of this book to help your students to better learn the material. *Physiology* was written precisely to help practitioners. Accordingly, the use is **not transformative**, and the library cannot legally make copies without obtaining permission from the copyright owner.

**Example 5:** You are teaching a business class. You have selected a particular textbook for your class, because it is the best available text on the subject, but two chapters are not particularly good. Another book better addresses the topic covered in those two chapters. You have asked the library to copy portions of this book that address this topic and to put the copies on reserve. This use is **not transformative**, because the second book was written for the purpose of teaching business, and you are using the excerpt for this same purpose. In this case, you would ask the libraries to obtain the permission of the copyright owner to permit the copying and distribution of these excerpts.

### **Amount**

The second factor that must be considered is the amount of the copyrighted material you may use under fair use. Here you must assess if the amount of the copied material is commensurate with the transformative purpose. The principle is that you should only use the amount of copyrighted material absolutely necessary for your transformative use.

**Example 1:** You are teaching a literature class. You want to use a copyrighted poem to serve as the basis of a discussion on literary style. The poem was not principally written as a pedagogical text but rather for general consumption. Copying the poem and putting the copies on reserve **is a fair use**, because you **are**

**transforming** it into a pedagogical tool. In this example, making only portions of the poem available does not serve your pedagogical purpose, because students must read the entire poem to have a meaningful class discussion about it. Thus, making copies of the entire poem and putting them on reserve is a fair use.

**Example 2:** You are teaching a class on history, and you want to teach your students how to properly research a topic. You recently read a horribly researched and poorly written book entitled *History: What is it Good For?* You ask the library to copy an illustrative chapter from this book and to make the chapter available on e-reserve for the purpose of demonstrating to your students how not to perform historical research. Using **only an illustrative chapter** from the book, not the complete book, as the subject of criticism and as an example of (bad) research and writing is a new and beneficial purpose different from the book's intended purpose (i.e. **transformative**). This use **is a fair use**.

**Example 3:** You are teaching a class on jazz, and you discuss elements of particular jazz recordings throughout the semester to make various illustrative points. You can stream appropriate excerpts of music on electronic reserve so that everyone in your class can access the musical passage in question, or, depending on pedagogical purpose, the entire composition. However, it would be improper to include an entire piece of music unless the entire piece is commensurate with your pedagogical purpose.

**Example 4:** You are teaching an art history class. You want to display various pieces of contemporary, copyrighted art. You put various, selected copyrighted items (e.g. image files of the art) on electronic reserve so that each student in the class can examine the images at their leisure. Your inclusion of these images in electronic reserves **is a fair use**. Since the entire image of each piece of art is necessary for the student to understand the work, inclusion of the entire image of each copyrighted piece of art in electronic reserves **is a fair use**.

**Example 5:** You are teaching a film class. You show the entire film *Lawrence of Arabia* for the purpose of teaching about how certain screen shots can be used to effectively tell a story. Your use of the film in this way is a fair use, since it is transformative: You are not showing the film to entertain; rather, you are showing it for the purpose of teaching cinematography. To achieve this objective, you need to show the entire film. Thus, displaying the entire film in this context **constitutes a fair use**.

## Medium of the Copyrighted Material

As you will have noted in the above examples, the medium in which the copy is made or the medium of the original copyrighted work is irrelevant in determining whether a use is a fair use. For example, streaming all or part of a film for a pedagogical purpose and putting it in electronic reserves could be a fair use if the use is sufficiently transformative and if the amount taken is commensurate to this transformative use. The same basic two-step fair use analysis applies to text, audio, images, and audio-visual materials.

## Final Tips

What you can freely put on electronic reserves:

- 1) Any material for which you are the copyright holder.
- 2) Links to materials contained within a database to which the Texas A&M University Libraries subscribes.

What you shouldn't even consider putting on electronic reserves:

- 1) Commercial textbooks, or textbook-like material, that is still in publication and/or available for purchase
- 2) Commercially available consumables, such as workbooks

Remember, you can put a lot on **physical** (print) reserves:

- 1) A purchased copy of a commercially produced course-pack
- 2) Current textbooks
- 3) Copies of books listed in your "required" and "suggested" reading list
- 4) Any material for which you are the copyright holder