For Your Reference
S1:Ep. 5 - A Media Pirate's Life

Joshua Ortiz Baco ([00:03](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Paris, did you change the Netflix password? I,

Paris Whalon ([00:08](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

No. Why?

Joshua Ortiz Baco ([00:11](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

I was saying something about household restrictions

Paris Whalon ([00:16](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Be audacity. Oops. Yeah, <laugh>. And they just raised the cost. Unsubscribe. I'm not into this. This is a bull.

Robin Bedenbaugh ([00:46](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Hello everyone, and welcome to four, your reference, brought to you by the Council on Library and Information Resources. I'm Robin.

Paris Whalon ([00:53](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

I'm Paris.

Joshua Ortiz Baco ([00:55](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

And I'm Joshua. And I'll be paying for my own Netflix

Robin Bedenbaugh ([01:00](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

<Laugh>. They have really locked stuff down hard and honestly, I gotta say I'm surprised it took 'em so long to do it.

Paris Whalon ([01:08](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Your pirate days are over, my friend <laugh>.

Robin Bedenbaugh ([01:11](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

That patch was really cute, though. Honest. As a, as a separate question though, do any of us know, like when the words pirate and piracy were first used to describe stuff that didn't involve like swashbuckling and shoulder parrots?

Joshua Ortiz Baco ([01:30](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

I'm gonna go for not that long ago, but long ago.

Paris Whalon ([01:35](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Long ago. I'm not sure, to be honest.

Robin Bedenbaugh ([01:37](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

You don't know. Is it that time again? I think it might be.

Paris Whalon ([01:43](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

It is time for emergency librarian

Robin Bedenbaugh ([01:54](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Here to save us once again from talking in speculative circles about things we don't know anything about is Aaron Whitaker, our emergency librarian. So Aaron, when and how or, you know, give us, give us an idea of like how this term started to be used in in ways that didn't involve actual, you know, seafaring awful people.

Paris Whalon ([02:21](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

<Laugh>.

Speaker 4 ([02:22](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

So it actually happened way earlier in the timeline of the usage of term than you term that you would think it did. So the term actually is from the 12th century. It's from Greek. It means one who attacks or one who attempts, which I thought was kind of romantic. <Laugh> and then <laugh>. Not too much later. In 1668, we get the first official record, according to the Oxford English dictionary of the word pirate referring to someone not in a swashbuckling sense. And it was used actually for clandestine printers who would sort of steal plates from other printers and, and produce and redistribute works of others. So they were called land pirates in 1668. So it is pretty consistently for a long time been used to describe like, forms of intellectual property theft or copyright theft.

Speaker 4 ([03:42](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

In 1736, we get the term pirate used for the first time in an etymological dictionary referring to pla garies. So been hundreds of years. We've used it to refer to people not on the high seas. And then cut to 1913, which is I think sort of when we start using it in a technological sense. And that is when we started using it to describe unlicensed radio broadcasting. I always think of, I used to live really close to this park in Knoxville where the ham radio club would meet <laugh>. And to this day, they do actually still raise like flags on their cars when they come and meet like each like ham radio personality pirate, I don't know has kind of their own flag that they raise. So I think that's pretty incredible, that legacy. And then of course we get to the 1980s, the piracy of theft slogan starts popping up. We start getting the FBI warnings on you know, previews and movie theaters and on.

Robin Bedenbaugh ([04:56](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

I remember those vividly.

Speaker 4 ([04:58](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Oh, yeah, yeah.

Robin Bedenbaugh ([04:59](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

<Laugh>.

Speaker 4 ([05:01](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Fast forward to even now, we have some modern day controversy about even using the terms. So like, are we really gonna compare copyright infringement to like, murdering and pillaging? So sort of, kind of like a the term may have gotten away from us in a sense that is potentially harmful in terms of the degree of the crime. So that is a brief history of the word pirate. So 16 68, 19 13, 1980s. Been using it for a long time to describe this kind of stuff.

Robin Bedenbaugh ([05:44](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

All right. Very cool. That is interesting information to know. And we we're gonna be talking more about such things in our next segment. Thank you again, Erin. And it's time now for us to bring on our very special guest in reviewer two. Joining us for reviewer two today is Dr. Lucas Logan, associate Professor of Communication Studies at the University of Houston downtown. Welcome to the show, Lucas.

Speaker 5 ([06:16](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Thanks. Good to be here. That was an intense introduction with the planes

Robin Bedenbaugh ([06:21](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

<Laugh>, right? <Laugh> we, we like to be intense around here, so, yeah.

Speaker 5 ([06:26](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Can I throw one thing in about kind of interesting start of piracy stuff is in the 19th century. 'cause I think this relates to a lot of the way people look at music, piracy sheet music really took off and the industry like absolutely hated it because people could print their own sheet music and the British version of like the recording industry at the time would hire exco and boxers to break into people's houses and just rip up their sheet music and break their pianos and all of this.

Robin Bedenbaugh ([06:52](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Wow. So I

Speaker 5 ([06:53](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Feel like really fervent and actually a lot more physically violent back then. That's in a book by Adrian Johns title, piracy from from Gutenberg to Gates.

Robin Bedenbaugh ([07:02](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Wow. <laugh>. So who's really the violent ones here? I mean, you go, you gonna break somebody's piano because they have some sheet music that seems, that's speaking of intense. Yeah. <Laugh> more so

Joshua Ortiz Baco ([07:15](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Just one more plagiarism in Spanish. Like the older sense literally means to hold somebody hostage.

Robin Bedenbaugh ([07:25](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

We have feeling strong language, <laugh> strong language. So Lucas, before we start peppering you with questions how about you tell us a little bit about you, your research as it relates to piracy and intellectual property?

Speaker 5 ([07:42](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Okay. most of my research now is more intermediary liability, but it is shifting back toward piracy for reasons we're gonna talk about today. My dissertation was on piracy, mainly in the European Union on you, the Pirate Bay and these BitTorrent sites. And I have several publications along those lines in dealing those issues in with privacy. And also, again, it was focused on the European Union because that's where most of this stuff was coming from. You know, the Pirate Bay which, you know, versus Spotify really. And and also a and m gave me a lot of money to go to Europe for doing that. So

Robin Bedenbaugh ([08:12](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

<Laugh> Yeah, if you're a grad student, if you can find somebody to throw money at you to do research, you that's, that's where you go <laugh>. But so you've been exploring things of intellectual property for I won't say how many years now. In intellectual property related regimes. Do you see patterns across time as you think about the history and what's going on today?

Speaker 5 ([08:37](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

I think what pattern we're seeing now that I think we may talk about is that the industry just kind of never learns the lesson. And that, I mean, we can go, if you go into the eighties, you know, this was the logo for a home taping is killing music. When it was people recording on VHS and on cassettes and the industry just really doubled down, tried to keep things like movie rentals from happening just stupidly, you know, and all that happens, it's really good for the industry. Later on in the nineties, you get to the point where they entirely stop doing singles. They're charging you $20 for a Britney Spears cd and you only want hit me baby one more time. And the digital thing is sneaking up on 'em and they know it's sneaking up on them and they think that they can just kind of technologically or legally get through it and it doesn't happen.

Speaker 5 ([09:19](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

And of course, the industry crashes. You get that piracy kick up. Then you get kind of the equivalent of the British thing I was talking about where they just start suing single mothers and everything for downloading two songs off of Napster and, and those kinds of things. Yeah. And then so that starts to die out, I guess, with streaming. But the lesson of streaming was supposed to be that everything could be affordable and easy and you didn't have to worry about a bunch of viruses on your computer and all of this. But now all the streaming services are breaking apart. I can actually get basic cable with my internet plan for cheaper than I can all the subscriptions that, you know, I applied to or use other people's passwords for. And when you see these things like lockdowns on the passwords and all of that, you see that they're just not learning their lesson again. And you're probably gonna see more innovations in piracy. And there has been an upsurge, and I'm seeing a lot more just kind of in the know of like the, the private sites and the really elite things starting to pop back. And it's just a matter of time before something like BitTorrent gets updated to the point that it's a little bit more secure and all of this is just going to come full circle.

Robin Bedenbaugh ([10:15](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Yeah, I feel like it's, it's one of those things 'cause like was the recording industry of America and like a lot of these quote unquote industries, right? So the recording industry of America was never about making music. It was about distributing media or like the industry, what they were doing. The artists were the ones making the music and you know, they, the recording industry was always the one sitting sort of there in the middle like, Hey, if you want your music to get out to people, you have to come through us. But they never really figured out that that's where they need to live or that that's where they do live and how to position themselves as technology changes. Yes.

Speaker 5 ([10:52](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

And they didn't realize what stopped everything, because the whole deal with the Spotify versus Pirate Bay thing, they're both outta Sweden. And the idea was always that the industry said you can't compete with free. So you had to have these big international Interpol raids, FBI raids, just arresting people, taking servers, locking people up, because you couldn't compete with free Spotify. I mean, you argue about that business model as you want, prove that you could compete with free if you just have a simple streaming service. And it did take Spotify years to get in the US because of legal hurdles. And so it, it proved that you can actually do this if you have something where you have the entire library and something like Netflix was supposed to be the entire library, what they would call the black box. And then now you can barely get anything on Netflix.

Speaker 5 ([11:31](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

You've got Max and you know, anime or something. You do crunchy roll, you have shutter for horror, you have you know, Hulu doing all of these things. One of the biggest criminal things about it to me is not having basic cable antennas are made so poorly now that I essentially have to pay or borrow my mother's DirecTV password to get public basically Fox, NBC things that are public goods that no one should have to pay for. And so like this is a problem in itself that you can't even access the basic media that's supposed to be free. And it does seem like it's all gonna lead up to just some kind of crash because it doesn't seem sustainable. This stymied up.

Paris Whalon ([12:10](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Yeah. Lucas, I wanna shift gears just a little bit and talk about the present. You know, everyone's talking about artificial intelligence, so there are several challenges that have emerged with the use of ai, right? Can you talk about why it's imperative to have global regulations in regards to this?

Speaker 5 ([12:29](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

There are a lot of reasons. So yeah, it's top to bottom. Like we could go like really dark or just really just basic in the copyright stuff. <Laugh>. like right now, I think there is, there's a lot of pressure. If anyone's gonna run in ai, it's probably not gonna be, you know, the, the United States government, but you know, Adobe Google and, you know, a lot of others are taking interest in it, but, you know, with Google, maybe not in, you know, the way you would like, and it, it depends on how you look at it. Main thing with that is, you know, you can just copy people's work. You're seeing the rider strike is a good example of that Mm-Hmm. Where they fight with over AI and just replacing them, you know, with buttons and have a few editors to, to clean it up.

Speaker 5 ([13:11](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

And so that is something that could, you know, damage livelihoods. And that also just like copying and distorted copyright. It works what Google is doing now. I mean, I'm sure you guys talk all the time about how Google is basically useless as a search engine days. And a lot of that now is because they are just putting up AI articles that are from just pieces of things other people have written actual copyrighted stuff and just jumbling it together, putting fake names of authors and all of this as your top searches. And so if you're looking at, you know, misinformation or things like that, if those are issues that concern you you have that issue there. The other thing that you have is just people making other people's likenesses. It's a, a Taylor Swift thing going on right now. Mm-Hmm. <Affirmative>. And that is also a bigger issue in things like pornographic websites and you know, just things that can let you just, you know, high school kids doing that with their teachers, you know, that kind of thing.

Speaker 5 ([14:01](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

And, and much, much, you know, darker things there. So there has to be some kind of regulation on that. I don't see how you don't get there. As far as the copyright thing and all of that, I mean, I think a, a lot of commercials now advertisements, I hear songs and I'm like, wait, is that that one Panda Bear song or something? I'm like, no, that's not, that's something that sounds almost exactly like it, that was probably AI generated. And so that is, you know, a threat to authors. And it does get to the point of, and in my opinion the AI and the copyright, the problem is it does affect market value, which is a violation of copyright. Like it's undeniable. And so I think arguments that, that it's fair use for the, for them to, for the, you know, purpose of flourishing knowledge or whatever, to, to put copyrighted things through there or make things similar. I, I think it's just falls on its face and it's just a matter of, you know, how you're going to reign that in. I mean, there's just like a myriad of questions there.

Joshua Ortiz Baco ([14:55](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Yeah, I have, so my question is semi related to ai, but not exactly about ai. It is just the whole conversation around AI brought up this issue of who has to pay and who has it, who doesn't. And so the Association of Research Libraries, they put out a statement a couple weeks ago, maybe a month ago, that Copyrightable works fall on their fair use for training ai, right? So they can put them into training data for their models but researchers in libraries, libraries or anybody has to request pay and sometimes just not get access to these things. Right. is there, is there a contradiction in there between what research libraries are saying about what is fair use for these companies and not fair use for random general people trying to access them?

Speaker 5 ([15:54](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

I'd say that's 100% <laugh> a contradiction. Like there's absolutely no way to, to justify that because it's, you know, essentially the same thing. And I think it's actually, I think it's just a bigger violation for the private companies to be doing that, because that is what's more affecting the market value than, than, you know, private people or researchers or those kinds of things. And so I think that is like a bigger problem there. And I think that is a problem with AI in general is, you know, it's a tool. You know, it's, you know, it's like a hammer. It's really cool when it's building your deck. It really sucks when it's hitting you over the head and <laugh> it. Yeah, it it's something that in, in the hands of people who just want, you know, mass layoffs and you know, just to not really have to deal with artists anymore and to be able to just kind of take control over these things and just you know, have these things run through very quickly and in their very own vested interest and not in the interest of, you know, just humanity or knowledge or anything in general.

Speaker 5 ([16:51](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Then you're going to get, I think, just distorted viewpoints like that. And it's not good that, especially in the us I mean, the copyright office moving really slow on these kinds of things in general and is really scared to, you know, kind of off their pick overlords. And, you know, it may be in other places, like there's probably more regulation gonna come through the eu, for instance, before anywhere else, but it's something that, that really does not need to be completely market driven, because then it's gonna be driven only for the market and shut everyone else

Joshua Ortiz Baco ([17:20](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Up. Do you what do you think of the argument that these companies need to use these copyrightable machines? And this is the argument of the association of Research Libraries. They need to use a copyrightable material because they're going to advance research. And if they don't, then we're not gonna have as good research.

Speaker 5 ([17:43](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

I mean, that depends on the research. And I mean, with, I would almost say like, like it doesn't really get too much with, with copyrighted stuff with it makes sense, like in the medical field, you know, with, with you patents and those kinds of things, and using that to, to advance there. But I don't, you would have to really make that the specific argument. Like what kind of, you know, research, are you just going to advance through that through artificial intelligence? No, it seems to me that what you're gonna do is just fill out a bunch of like articles and things that people have to pay for <laugh> and, you know, not, and, you know, just kind of cut off the author there. I would have to like look more at those specific arguments. I'm sure there's some that can be made, and I'm sure that from, again, like from the right place and with the right initiative it could, but just these to me aren't entities with, with a really strong history of, of like doing things with copyrighted material or other people's works just for, you know, the greater good and to expand knowledge.

Speaker 5 ([18:38](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

And also, you know, just, you know, knowledge is always expanding anyway because it <laugh> do we really want the guy to get there any faster? So,

Paris Whalon ([18:52](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

So in your research, specifically in the chapter that we read you refer to the information economy. First off, can you define that for our listeners? And then can you also kind of tell us how the average content creator is affected by the information economy? And when I say the average content creator, I just mean somebody who might sometimes make a video every blue moon about nonsense and post every now and again and engage with them news through Facebook.

Speaker 5 ([19:21](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Okay. Yeah. Information economy I guess broad term maybe a little dated at this point. Mm-Hmm. <Affirmative>. But no, just sharing the idea of an economy that is built around simply like information around copywriter works around media content. It can include even, you know, like, like Instagram influencers, these kinds of things. Things that are just, you know, purely informational. And also the software part of that too. So, you know, your computers, tablets, phones, all of this are all just part of that. And it's just an economy that's built around kind of the sharing and exchange of media and information. It affects, I mean, the most basic way with copyright and everything is, you know, you put this on YouTube and someone has a Bob Dylan song in the background and it knocks it off.

Speaker 5 ([20:06](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

You have people that'll not so much anymore, but, you know, we're just getting sued for just, you know, minor things with piracy. You have a crisis of very complex economic system that people just don't understand. So, you know, how many times are you watching a video and they say I don't make any money off of this copyrighted material, so blah, blah, blah. It's like, that doesn't mean anything. And people don't really know what they're often getting into. They don't really kind of know the limits of, of what they can be doing or should be doing. And additionally, the problem with things like anything like Zuck based or Elon based or whatever, is you have kind of these algorithms that are controlling what you know, what pops up. And so because that's all algorithmically done they're gonna err on the side of caution.

Speaker 5 ([20:54](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

And so a lot of things, like I know artists, music artists that they get their stuff knocked out, it's like their material that they own, but someone will just put in the copyright complaint, it can take months to get it back and those kinds of things. So it's like constantly bumping up against that. And really the only way that this stuff gets regulated is through those algorithms, which can be, you know, highly erroneous and can, you know, also end up just causing all kinds of chaos with you know, with politics and things like, you know, just fake news and censorship and, and so forth. But yeah, like everyone is just, I think, intimately evolved at least, you know, like in the United States and Europe Yeah. With the information economy like wholly. And it's, yeah. It's all, yeah. Part of what we're involved in day to day.

Robin Bedenbaugh ([21:40](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

So I wanted to, I wanna ask you a little bit about the Communications Decency Act. I know you're very familiar with this, and specifically section two 30 and section two 30. I wanna, I, I'd love to hear you talk some more about how that's both a good and a bad thing. You mentioned Taylor Swift earlier, and I think that's where I start thinking about this Section two 30 really is the basis for free and open internet. Yeah. and like you to talk a little bit about that, but it also does leave people like Taylor Swift vulnerable to stuff like deep fake porn of her being spread around Twitter or X or whatever Elon's play thing is called today.

Speaker 5 ([22:21](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Okay. So

Robin Bedenbaugh ([22:22](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

<Laugh>

Speaker 5 ([22:23](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Section two 30, see, it's still, it's our, the Safe Harbor Law in the us the Electronic Frontier Foundation, public Knowledge, all of them still ha it as a very weird thing for the us, like the, the best sort of liability laws in the world best set that it is actually extremely helpful. And that it, it keeps, like I was saying, more things from being, you know, knocked out by Zucker Zuckerberg or whatever, because it allows, you know, a greater amount of time for things to to kind of get centered, taken down. And it removes liability from, from the company. So it removes liability from, you know, Facebook or something like that. It's it is hated the I think the Biden administration went in wanting to get rid of it because of the proliferation of, of fake news and these kinds of things, making it harder to stop rushing, disinformation, all of that, the right hates it for some weirder reason.

Speaker 5 ([23:18](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

They think it's like the they think it's an act that just allows them just to be censored all the time for no reason. And like, it's, it's really kind of convoluted, but everything they do with, you know, like like weird silenced and shadow band and all of that has to do with section two 30. So there is kind of a bipartisan move against it, but at the same time it's, you know, it, nothing's really getting done. With the Taylor Swift stuff, like if you, if you go back to a lot of that though, a lot of that stuff doesn't fall under tival suits. And so it kind of goes out the window there. This is criminal action, like if it gets determined because I think the other example I met, or the Scarlet Johansen example from a few years ago, those were phone leaks of a lot of other Kate Upton and everything, the FBY, I went off on that on criminal charges, you know, saying that this was illegal stuff. The same way with 52 30 doesn't really apply to a lot of copyrightable things because that's considered straight up theft. And so it, it is something that, you know, can be worked around. I'd say it's better than anything that anyone else is proposing, but I mean, it is from 1996, it's just an entirely different world of internet <laugh>. And, you know, we've put, you know, a lot of

Robin Bedenbaugh ([24:30](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Are you saying technology has advanced since 1996? <Laugh>? Yeah, a little bit. A little

Speaker 5 ([24:34](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Bit. You know, it's kind of hard to you know, put that toothpaste back in the tube at this point with a lot of it <laugh>. But in general, I would say probably very just dangerous and even more just kind of damaging to the internet to take out that CDA right now, because the safe harbors do allow you to put a lot of things up there. They allow you to have a lot more kind of freedom of speech online, and they keep these companies and these algorithms from getting really, really strict and just wiping everything out. And even if you look at Europe and the EU where they don't really have those laws you have a lot harsher kind of EU directives that people are always just protesting and freaking out about due to just these really harsh these really harsh algorithms that would just initially just knock everything out, legal streams, you know, your own videos and all of that. Just just to make sure that they're not violating any law because, you know, they're scared to do so and they're watching their back.

Robin Bedenbaugh ([25:30](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Cool. So I think we have time for one more question. I'll ask if you don't mind, Joshua and Paris. And so Microsoft and OpenAI in particular have been hit with copyright infringement, lawsuits recently New York Times, and, you know, some individual authors you know, for basically taking their content and using it to feed their their machine, so to speak. So what do you predict is gonna be the outcome there if you had to guess?

Speaker 5 ([26:01](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

It's really difficult right now, <laugh>. Yeah, it's, it, it's starting to look like there is just from what I've seen, you know, just kind of a public outpouring and maybe even just a public outpouring, but from a lot of media companies and everything, that there is an effort to maybe kind of shut this down right now. And that some of these lawsuits might stick. I would think that they should, but like, you just never bet against Google. They, I mean, they defeated Viacom, they, you know, they, they, they beat everyone. They, they've got those lawyers. So you know, it, it's hard to tell how that will go. A lot of that is just going to come down to that. But in general yeah, it's, you're gonna see just more and more of it, and it's, yeah, it's not a good look and I really don't know how you can restrain it, especially as this stuff just is moving so fast and it's gonna get harder and harder to pinpoint the technology and what happened and how you can you know, like mimic people's voices and change things and modify the character of use.

Speaker 5 ([27:00](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

I mean, there's one AI thing that a friend of mine uses, it's called it's called to, I think and what it does is it's like if you're plagiarizing a paper or whatever, it will look at your past papers, things you've written, and modify the plagiar like into your voice. And so <laugh> Wow. Yeah.

Paris Whalon ([27:18](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Wow.

Speaker 5 ([27:19](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Like turn it in or one of these <laugh> plagiarism systems fines.

Robin Bedenbaugh ([27:23](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

And so I could steal stuff from Joshua and it would make it sound more like me. Yeah. Is basically

Speaker 5 ([27:28](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

What you're in your voice and yeah, <laugh>,

Robin Bedenbaugh ([27:31](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Good to know.

Paris Whalon ([27:32](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Go on. <Laugh>. There's

Speaker 5 ([27:34](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

A lot of challenges with that. And so these early lawsuits, it's hard to tell kind of just like the early kind of a, a like music piracy, lawsuits and those kinds of things where, you know, the technology like changes and all of a sudden it's a whole new set of, of affairs in the courtroom. But these early lawsuit, it, it might stick we'll see.

Robin Bedenbaugh ([27:51](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Alright, well I wish we could stay and talk all night, but that's the time we have for today. Thank you Lucas, for joining us. Alright. And now it is once again time for Paris and Joshua to help us navigate the wild world of media in check this out.

Paris Whalon ([28:12](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Hello everyone again. Check this out segment where we're gonna delve into the dynamic world of information literacy, where knowledge meets the digital age. I'm Perth Whalen, and this is Joshua Zba. And this time we're gonna be exploring the intersection of intellectual property rights, information literacy, and you, or at least what that has to do with you. So grab your headphones and tune in for free as of now, and let unravel the layers of information literacy together. Okay. So earlier we were just having this great discussion with Lucas Logan about intellectual property and the laws, or the rules that shape how individuals access, use, and share intellectual creations. Now as members of educational institutions, we have a unique role in that glam institutions, which is galleries, libraries, archives, and museums share this mission of providing equitable access to knowledge. This is why libraries and other educational institutions are able to really share resources like newspapers, like the Wall Street Journal that requires a subscription, movies and even like unique collections, like games with their users.

Joshua Ortiz Baco ([29:25](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Yeah, this was crazy to me. I don't know if you remember having this experience in, in my head, libraries were about books. And if it wasn't in the library, it didn't exist there was no way of getting it. Until you talk to a librarian and find out, oh, you guys can request things like books come from other places, <laugh> if you haven't experienced that yet it's not just books. The library can get access to newspapers, magazines you can even find and serene titles and TV shows through your library, which you're gonna be talking about a little bit today. So even though for us getting movies and books might feel like the same thing when we're at the library content providers and the legal system do not treat them as if they were the same thing.

Joshua Ortiz Baco ([30:22](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

So if you're lucky you walking over to your library you ask them for a title and they'll have an agreement with the streaming companies Mm-Hmm, <affirmative> that have the copyright copyrighted material that you're looking for, or they can help you find other legal and free streaming titles. Right? and we have a list put together of some examples where you might be able to find these. And it includes a lot of documentaries, a lot of educational films as well as historical films. Now, what happens if you can't find them there and your library doesn't have an agreement with the streaming company, you might think, Hey I subscribe to that company with a big red letter n or maybe to that company that runs with King Chaka Ulu. Does that mean I can stream a movie for my class, my community, my friend?

Joshua Ortiz Baco ([31:27](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Turns out no, no, you can't <laugh>. Yeah. The majority of streaming services do not provide educational licenses. So in other kind of streaming collections in academic streaming collections, there'll be an educational license so that you can use it for your classroom. You can use it for an event. And you might be asking yourself when did I agree to not have the use for this? When did I agree to only use this when I was in my house? Well, it turns out when you clicked on agree terms just like the rest of us, you skipped over the section. Dennis <laugh> and just for reference this is what it looks like from the terms of use for the Big Red letter n service. It's a, their service and any content access through our service or for your personal and non-commercial use only, it may not be shared with individuals beyond your household.

Joshua Ortiz Baco ([32:36](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

You agree not to use the service for public performances. This is different, right? We're used to buying, some of us are used to buying the DVD or you buy the file. Yeah. Right? so when you have that, you're not streaming it. And you have the rights to actually show this movie, show this title. When you're streaming what happens is license agreements override copyright, or fair use. So that little box that you ticked means more in those cases when you're streaming than the legal system <laugh> system. Now, in the cases when the library doesn't have an agreement in place, what we have to do is request, and more than often we have to pay for one-time educational screening or for an individual's individual films public performance rights. Yeah. Even though we buy this, there's still a bunch of restrictions. And so you really wanna get with your local librarian to help you guide through these requirements. Mm-Hmm, <affirmative>. So you stay on the right side of the law and trust us. Just like we were discussing before these companies are watching out for this. Do not get caught doing stuff. <Laugh>.

Paris Whalon ([33:57](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Yeah. Do not get caught up. So for our listeners, this explains a few things that you may have actually experienced. So like why you can't use streaming services with accessories like projectors unless you specifically have an HDMI port. So if you ran into the black screen or wouldn't even show up on your sheet that's hanging from a wall, that's probably what was going on. Another example is the screen mirroring or that sharing feature in video conferencing software like Zoom or something. Which will basically black out the window in use if you try to record or mirror that video content. This all has to do with digital rights and concern with monitoring the sharing and intellectual property or content. So coming full circle with this and bringing it back to your point about public performance rights and education, I actually had this dilemma with an instructor who wanted to show films a couple of weeks ago. And the issues that we ran into with their request was not only that the class was larger than the watch party feature would allow on most platforms, but that instructor was also teaching in an online course using video conference software. So while, you know, fair use for educational purposes was in play here we were dealing with third party sources and there were still issues with access because of digital rights and piracy prevention tactic such as that digital rights management, which blacks out the screen.

Joshua Ortiz Baco ([35:26](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Yeah. So you might be wondering at this point, how do I stay out of hot water and dodge legal pitfalls? Well, you guessed it. You're going to break out those information literacy skills and probably some media literacy skills as well.

Paris Whalon ([35:41](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Yeah. So it's helpful, as y'all know, to start out with working vocabulary that can really lead to reputable sources, including, you know, your scholarly publications, maybe some educational videos but also within there there's gonna be some evidence and opinion-based thought leaders. So just be aware of that. So these are just some terms that you can use to explore that complexity of intellectual property rights from a perspective reps that is relevant to you. So of course you see the different types of intellectual properties like copyright and trademark on this list, but there's also terms like creative Commons, which you might not be familiar with. Creative Commons is basically a type of license that allows creators to specify their permissions for their work and how it's used. So think like taggings, like we mentioned earlier with social media or, you know, old school like citations in the paper.

Paris Whalon ([36:32](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Another word that you might, or another couple words you might not be familiar with is open source, which is incredibly important to glam so that your galleries, libraries, archives, and museums institutions due to budget constraints and various other reasons. Now open source is software or coate freely available to the public to view modify and share, which basically encourages community participation and innovation without restrictive licensing. A couple examples of this might be the web browser, Mozilla, Firefox and Libra office, which is an alternative to commercial counterparts that have access barriers like paywalls.

Joshua Ortiz Baco ([37:15](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Yeah. And a related term that often gets confused. So we confuse open source with open access, but there are some really important distinctions between the two. When we talk about open access, we're generally referring to published works. We're often referring to peer review research images, and more so and so more now we're talking about data. Open access can also refer to digital collections that can be used freely. So the Smithsonian has an image collection that's open access. The Library of Congress has an open access ebook collection. Both that I recommend a ton. When we refer to open access publishing we are usually referring to publishing models that don't ask you the reader to pay to get access. Instead the money, because as we all know, there's no such thing as a free lunch comes from authors or institutions or other funding sources. The, the world of open access is constantly growing. Thankfully as more people recognize the value of making it easier to access cultural heritage information and research. Mm-Hmm, <affirmative> again, your local librarian will be the hero that can point you in the right direction of journals, publishers, and other sources of open access materials.

Paris Whalon ([38:46](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Yeah. Thank you for making that distinction. So naturally as y'all build out your vocabulary on a subject you're accumulating this information that you have to sort through and you're gonna start for having a lot of questions about it. So these are some questions that may surface as you kind of absorb this information through different modalities. So whether it be the videos or you know, articles that you ran into, this is basically going to lead us to engage with the process of media literacy. So some questions that may show up might be what steps should I take to properly attribute the source when using materials from the institution's collection? So this might be you trying to cite something from your special collections at your university library. Another one is, how can I determine the copyright status of a particular work or a piece of information?

Paris Whalon ([39:35](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

So maybe you wanna use a particular song on the beginning of your podcast, but there are restrictions about what songs you can use, how long you yes, how long the clip is that you can use. You need to be aware of those types of things. Another question you might use or might ask will be how can I incorporate these third party content into my media creations while respecting copyright laws? So if you wanted to use a music video for whatever reason, and you're video cast like this, you are gonna have questions around that and how much of that you can use just like the song. So you probably need to ask somebody like a librarian. But these are just a few of the questions that may require more time and context to really get the full picture of your copyright in this particular situation.

Joshua Ortiz Baco ([40:25](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

And those are fantastic questions. Some of those I didn't know about to be, to be honest, <laugh>. So as you are going through those questions and exploring reputable sources, there are some practical measures and actions that you can take to navigate this really complex intellectual property use in your stuff, right? And we have some suggestive resources you can check out to expand your knowledge. There's also a few things you can do to engage with this topic. So the first support open access and creative comments, resources using open openly licensed content which allows for greater flexibility in sharing and modification. So here you have institutions organizations and projects that do that support this attribute and seek permissions. So that's how you make sure to respect the creators and that their content is associated.

Joshua Ortiz Baco ([41:37](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Yeah, yeah. With their names, right? Cite them ask for permission. Sometimes it's just a matter of sending out an email. Yeah. And this fosters a culture of ethical use and collaboration. Understand copyright basics. We've been giving you an introduction to some of these in the conversation with Lucas Logan. But at the end of the day, you are responsible for the content that you create. So you need to understand those basics so that you can make informed decisions about using and sharing creative works while saying within the legal boundaries, legal and ethical boundaries.

Paris Whalon ([42:18](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Yes. Yes. Thank you so much for going over a few options for our listeners. So diving into this world of intellectual property, I really shows us how to balance creativity in the law and glam institutions are fierce defenders of this first amendment, which includes equitable access to information, which we talked about earlier. So we are committed to providing spaces and resources that are relevant to our users by removing these barriers that prevent you from exploring and engaging with the cultural heritage knowledge and information. So we just want y'all to be aware of what we do on the regular.

Joshua Ortiz Baco ([42:55](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

Yeah, this has been awesome. Like always. I wish we could keep going 'cause there is so much to talk about in this area. But a Olivia, with, with a simple request, please use, share and create content responsibly. This is our digital world. We need to maintain it brush up on regulations and account credit where credits do citations tags and proper attribution styles. Thanks for staying tuned to check this out, and we'll catch you next time,

Robin Bedenbaugh ([43:32](https://www.temi.com/editor/t/rhSjcNFJ4i2PptBkZTxZAFFW5h-uS8iE-1DV9caGvpj_o4r4pp3NPKeKyW5117h7q8fzcvVkkwIii9vic6FDof-n7Dc?loadFrom=DocumentDeeplink)):

<Laugh>. All right. So always I have to jump in at the end, right? But something y'all made me think about though is is some advice I would, I would wanna throw out to people too. In this information economy we're living in, we are often also content creators. So think about how you can, you know, use Creative Commons licenses on your own work so that you can, you can really sort of be part of that community of, of sharing Yeah. Out there. So anyway, thank you both, as always. It's always fun to do this with y'all and we'll all see you next time.