Contents

Introduction. Cultures and/of/in Copyright
Part One: Cultural Backdrops
Chapter One. The Limits of Ownership in the United States
Chapter Two. Scarlet v. SABAM: An Emerging Backlash against
Chapter Three. Discovery and Ownership in an Age of
Chapter Four. Hindered Hope: Shepard Fairey, the Associated Press,
Chapter Five. New Digital Production Models: The Consolidation of
Chapter Six. "Not a Category of Constitutional Significance":



Part Two: Cultures of Production

Chapter Seven. Permissions and Precedents: A Cautionary Tale from
Chapter Eight. Authorship and Ownership of User Contributions
Chapter Nine. No Copyright Intended
Chapter Ten. Fracturing Digital Entertainment by Kindling Rivalries
Chapter Eleven. Taking IP Digital: A Personal Tale154 Aaron Barlow
Part Three: Cultures of Copyright
Chapter Twelve. Copyright and Cultural Use: Tracing Tensions
Chapter Thirteen. Intellectual Property and Jewish Ethics:
Chapter Fourteen. Scratching Out Authorship: The Creative Network 196 of Hip Hop DJs André Sirois (DJ food stamp)
Chapter Fifteen. Biocultural Diversity and Copyright: Linking
Chapter Sixteen. Toward a Reflexive Approach to Remix–or–What

vii

.390

Chapter Seventeen. Authorship Abroad: Considering Copyright243 Across Cultures Angela M. Shetler
Chapter Eighteen. The Mutual Interests of Multicultural Studies and254 Some Rights Reserved Copyright Jill M. Parrott
Part Four: Implications, Actions, and Pedagogical Work
Chapter Nineteen. A Culture of Sharing: The U.S. Nonprofit Sector271 and Intellectual Property Guiseppe Getto and Jessica Getto-Rivait
Chapter Twenty. Oppositional Copyright Curricula in the
Chapter Twenty-one. Using Eco-feminism to Sustain the Open
Chapter Twenty-two. Borrowed Images: A Studio Arts Conundrum
Chapter Twenty-three. Cultural Critique, First-year Composition,
Chapter Twenty-four. Asking the Right Questions
References

Index.....