

Economics 4050
Advanced Topics in Economics: CopyrightX: The Economics of Copyright and Creativity
Dr. Nagla Rizk

The School of Business Mission, Vision, and Learning Goals

Mission

“The School of Business aims to develop entrepreneurial and responsible global leaders and professionals.”

Vision

“To be the leading knowledge hub with Arab region relevance and global influence.”

Core Values

- *Belonging* - A tangible sense of pride in one school stemming from a common, all-encompassing purpose.
- *Ambition* - The desire to stretch the horizon by charting new and untapped opportunities.
- *Integrity and Good Citizenship* - Personal veracity and ethical professional behavior accompanied by a sense of responsibility to give back to the community.
- *Excellence* - An urge for continuous advancement, improvement and intellectual growth.

Learning Goals

- **Communication:** Each student will demonstrate effective written and oral communication skills.
- **Career Readiness:** Each student will be able to apply his/her academic education into a professional career.
- **Responsible Citizens:** Each student will demonstrate knowledge of the purpose of business in society and act on their personal values with responsibility.
- **Global Awareness:** Each student will be able to distinguish global differences in the business community with a special focus on the unique Egyptian environment.

Program-level Learning Goals

Bachelor of Arts in Economics

- **Application of Economic Theory:** Each student will be able to apply economic theory to practice and think critically, creatively, and independently.

A. Course Description and Objectives

Copyright law is changing rapidly with significant impacts on culture and the economy. This change is partly due to new technologies. Public debate concerning the appropriate domain for copyright law is ongoing, globally and on the national levels.

The purpose of this course is to engage students in world issues and debates related to copyright and creativity, with an eye to the interests of developing countries and their position in these debates. Students will gain an understanding of the basic principles of copyright law and how it affects creativity and innovation in a wide variety of artistic and technical fields. The course will examine and assess the ways in which the copyright system seeks to stimulate and regulate creative expression, exploring the development of creative industries and the pertinent business models. The course will also critically examine the main theories of copyright, with emphasis on the economics of knowledge production. A central question raised in the course is whether, and how, copyright law should be reformed to address new technologies and help bridge the developmental divide.

***CopyrightX: The Economics of Copyright and Creativity** offered by AUC is a member of the CopyrightX Community, a network of affiliated courses offered by several universities and other institutions between January and April of each year. Through a combination of pre-recorded lectures, readings, seminars, live webcasts, and online discussions, the participants in these courses examine and assess the ways in which law seeks to stimulate and regulate creative expression. Some of the conversations enabled by CopyrightX are small and limited to students in a single course, while others are global and engage the students in all of the affiliated institutions. CopyrightX was developed by Professor William Fisher at Harvard Law School; it is hosted and supported by the HarvardX distance-learning initiative and the Berkman Klein Center for Internet and Society. A list of the participating organizations and additional information concerning this educational initiative is available at <http://copyx.org>.*

While there will be reference to US law in the recorded video lectures by Professor William Fisher, the supplementary class discussions and reading materials will provide students with understandings of the legal copyright systems in other countries as well.

B. Course Requirements

This course is based on a combination of recorded lectures, weekly seminars, and optional readings.

The weekly seminars will be held over online sessions via Zoom. The zoom links will be sent to class before each class. Showing up on video is much preferred and should be pursued as much as possible.

Note: Classes will be recorded.

Each week, students will be required to watch recorded video lectures by Professor William Fisher covering the topic for the week. Video lectures will stimulate class discussion and debates. ***Students are required to watch the videos before class.***

The lectures are available at this link: <http://copyx.org/lectures/>.

Professor William Fisher prepared two interactive maps that will serve as useful aids for understanding different themes during this course. One map covers the main features of copyright law and the other covers the main features of copyright theory. The maps can be found at the following link:

<http://copyx.org/maps-of-intellectual-property/>.

Past special events are available at the following link: <http://copyx.org/events/>

C. Grade Distribution

The following is a breakup of the grade distribution.

Online Participation in Discussion (required also by Harvard)	15%
Copyright & Business Model Cases	15%
1 st Exam (midterm take-home)	30%
2 nd Exam (Final take-home- Harvard Exam)	15%
2 nd Exam (Final take-AUC Exam)	25%

Please note:

1. Online teaching and learning can be fun, but only if we make it so. Our enjoyment of the course will depend on everyone's engagement, participation and creativity.
2. Grades are **Final** and not subject to negotiation under any circumstances

D. Course Schedule

At the end of this document you will find a sheet entitled "Course Plan". This includes the course calendar with information on the videos.

E. Optional Readings

Below is the optional reading list (in chronological order of class sessions).

1. Egyptian Law No. 82 of 2002: Pertaining to the Protection of Intellectual Property Rights (Book Three), available at:
http://www.wipo.int/wipolex/en/text.jsp?file_id=190001
2. Ahmed Abdel-Latif, "Egypt and Tunisia underscore the importance of IP", WIPO Magazine 4/2014, available at
http://www.wipo.int/wipo_magazine/en/2014/04/article_0008.html
3. ACA2K Country Report: Egypt (ACA2K), available at: <http://ip-unit.org/wp-content/uploads/2014/08/ACA2K-2009-Egypt-Country-Report.pdf>
4. UNESCO World Anti-Piracy Observatory ("UNESCO"), "Egypt Country Profile 2009", available at: http://www.unesco.org/culture/pdf/egypt_cp_en
5. Meindertsma, Jessica. "Theories of Copyright", The Ohio State University, 9 May 2014, available at: <http://library.osu.edu/blogs/copyright/2014/05/09/theories-of-copyright/>
6. Rizk, Nagla (2014). "From *De Facto* Commons to Digital Commons: The Case of Egypt's Independent Music Industry." In De Beer, J., Armstrong C., Oguamanam, C., Schonwetter, T. (Eds.), *The Collaborative Dynamics of Innovation and Intellectual Property in Africa*, Cape Town: University of Cape Town Press.
[http://www.cocoaconnect.org/sites/default/files/publication/Geographical%20Indication%20\(GI\)%20options%20for%20Ethiopian%20Coffee%20and%20Ghanaian%20Cocoa.pdf#page=196](http://www.cocoaconnect.org/sites/default/files/publication/Geographical%20Indication%20(GI)%20options%20for%20Ethiopian%20Coffee%20and%20Ghanaian%20Cocoa.pdf#page=196)
7. World Economic Forum, "The Business of Creativity: Seeking Value in the Digital Content Ecosystem," (January 2015), available at:
http://www3.weforum.org/docs/WEFUSA_NormsValuesIII_Report2015.pdf
8. William Patry, "A Whiter Shade of Joint Authorship," 21 December 2006, available at: <http://williampatry.blogspot.com/2006/12/whiter-shade-of-joint-authorship.html>
9. Eriq Gardner, "Heirs of Egyptian film composer are asserting "moral rights" in a composition," The Hollywood Reporter, 5 May 2011, available at:
<http://www.hollywoodreporter.com/thr-esq/jay-z-loses-round-legal-185778>
10. Matthew Heller, "Jay-Z Says 'Big Pimpin' Copyright Suit Came Too Late," Law360, 12 August 2014, available at: <http://www.law360.com/articles/464386/jay-z-says-big-pimpin-copyright-suit-came-too-late>
11. Eriq Gardner, "Jay Z Can Thank Supreme Court for Setback in 'Big Pimpin' Lawsuit," The Hollywood Reporter, 8 June 2011, available at:
<http://www.hollywoodreporter.com/thr-esq/jay-z-can-thank-supreme-723743>

12. Maha AbdelAzim, "Jay-Z, Timbaland in Court for 'Stealing Music' from Egyptian Composer Baligh Hamdy," *Egyptian Streets*, 18 October 2015, available at: <http://egyptianstreets.com/2015/10/18/jay-z-timbaland-in-court-for-stealing-music-from-egyptian-composer-baligh-hamdy/>
13. [Dmitry Reider](#) and Mika Timor, "Egyptian author threatens to sue Israeli-Palestinian NGO for translating book without permission," Haaretz.com, 1 November 2010, available at: <http://www.haaretz.com/print-edition/news/egyptian-author-threatens-to-sue-israeli-palestinian-ngo-for-translating-book-without-permission-1.322209>
14. "Egypt author protests Hebrew translation of novel," AlArabeya.Net News, 29 October 2010, available at: <http://www.alarabiya.net/articles/2010/10/29/124172.html>
15. The Berkman Center for Internet and Society, "Copyright Entitlements," 31 December 2012, available at: http://cyber.law.harvard.edu/cx/Copyright_Entitlements
16. Bassem Awad, "Copyright flexibilities in the Arab world" (2012) WIPO-WTO Colloquium for teachers of intellectual property law, pp. 41-55, available at http://www.wto.org/english/tratop_e/trips_e/wipo_wto_colloquium2011_e.pdf
17. Ouma, Marisella (2014). "The Policy Context for a Commons-Based Approach to Traditional Knowledge in Kenya." In De Beer, J., Armstrong C., Oguamanam, C., Schonwetter, T. (Eds.), *The Collaborative Dynamics of Innovation and Intellectual Property in Africa*, Cape Town: University of Cape Town Press. Available at: https://www.researchgate.net/publication/281783387_Innovation_Intellectual_Property_Collaborative_Dynamics_in_Africa
18. Egypt: International Intellectual Property Alliance (IIPA) 2018 Special Report on Copyright Protection and Enforcement, available at: https://iipa.org/files/uploads/2018/02/2018_SPECIAL_301.pdf

All reading material and links to video lectures will be posted on Blackboard.

F. Office Hours

By appointment via Zoom.

G. Email Policy

Please use Blackboard email to contact me and copy Dana Elbashbishy at delbashbishy@aucegypt.edu

ECON. 5299 CopyrightX: AUC
The Economics of Copyright and Creativity
Dr. Nagla Rizk
Course Plan

Class #	Date	Topic (Lecture #)	Required Videos to Watch (Available at http://copyx.org/lectures/)
1.	1 February 2021	Introduction to the Course	Introduction to CopyrightX website and discussion forum -1.1 Introduction to the video lecture system and course outline
2.	8 February 2021	1. The Foundations of Copyright Law -Multilateral theories guiding copyright -Originality -The Idea/Expression Distinction	-1.2 Originality -1.3 The Idea/Expression Distinction -1.4 The System of Multilateral Treaties
3.	15 February 2021	2. Fairness and Personality Theories -Labor v. Personhood -Nonfiction	-2.1 Introduction -2.2 Fairness Theory -2.3 Personality Theory
4.	22 February 2021	3. The Subject Matter of Copyright -Useful articles -Software	-3.1 literary works (and software) -3.2 Dramatic works (and choreography) -3.3 Music -3.4 Audiovisual Works -3.5 Fictional characters - 3.6 Visual and architectural works - 3.7 Illustrations
5.	1 March 2021 (first exam distributed)	4. Welfare Theory - Applications of Welfare Theory -Alternatives to Copyright	- 4.1 The Utilitarian Framework- - 4.2 The Incentive Theory of Copyright-4.3 Applications and Assessment - 4.4 Illustrations

6.	8 March 2021	5. Authorship -Multiple Authorship -Works for Hire	-5.1 Sole Authorship (who is the author of a copyrighted work?) -5.2 Joint authorship/ Multiple Authorship -5.3 Works for Hire - 5.4 Illustrations
7.	15 March 2021 (1 st Exam Due Date)	6. The Mechanics of Copyright -Copyright and Parentalism -The Boundary between Copyright and the Public Domain	-6.1 The Decline of Formalities -6.2 Duration (The rules that determine how long US Copyrights last) -6.3 Protective Provisions: <i>Fred Fisher Music v. M. Witmark & Sons</i> -6.4 Illustrations
8.	22 March 2021	7. The Rights to Reproduce and Modify - “Probative Similarity” and “Substantial Similarity” -Derivative Works	-7.1 Reproduction (Cablevision Case) -7.2 Improper Appropriation -7.3 Derivative Works -7.4 Illustrations
25 March 2021 Drop Courses Deadline			
9.	29 March 2021	8. The Rights to Distribute, Perform, and Display -Distribution and First Sale	-8.1 Distribution -8.2 Public Performances -8.3 Exceptions and limitations upon copyright owners’ rights of public performance and display -8.4 Illustrations
10.	5 April 2021	9. Fair Use	-9.1 History of the Fair Use Doctrine in the US -9.2 The shape of the Fair Use doctrine today -9.3 Other Approaches to Fair Use - 9.4 Illustrations
11.	12 April 2021	10. Cultural Theory	-10.1 Premises of the cultural theory

		-Moral Rights in the United States -Traditional Knowledge	-10.2 Implications of the cultural theory (zones of reform) -10.3 Supplements and concerns of cultural theory
12.	19 April 2021	11. Supplements to Copyright: Secondary Liability and Para-copyright -Secondary Liability -Technological Protection Measures	-11.1 Secondary Liability -11.2 Dual-use Technology cases -11.3 Technological Protection Measures -11.4 Illustrations
13.	10 May 2021	12. Remedies -Damages -Injunctions and Crimes	12.2 Equitable Relief -12.2 Damages -12.3 Criminal Penalties -12.4 Illustrations
14.	17 May 2021 December	Final Exams Distributed	
20 May 2021 (last day of classes)			

The lectures, reading materials, maps, and recordings that have been developed for CopyrightX by Professor William Fisher are licensed under a Creative Commons License.