

THE USE OF VIDEO JOURNALISM AND OTHER TYPES OF COPYRIGHTED VIDEO IN TEACHING JOURNALISM

Loreto Corredoira y Alfonso

loretoc@ccinf.ucm.es

Professor of Information Law

School of Communications – Universidad Complutense de Madrid

Rodrigo Cetina Presuel

rodrigocetina@ccinf.ucm.es

Colaborator- Department of Constitutional Law

School of Communications – Universidad Complutense de Madrid

Scholarship holder of Consejo Nacional de Ciencia y Tecnología (CONACYT – México)

CONTACT INFORMATION:

Email: loretoc@ccinf.ucm.es rodrigo.cetina@gmail.com

Telephone: +34 91-3994411 or +34 662-261909

School of Communications: <http://www.ucm.es/info/dinforma/loreto.htm>

Web page: <http://www.ucm.es/info/e-tv/>

Blogs: infosociedad.blogspot.com and aprenderdospuntocero.wordpress.com

THE USE OF VIDEO JOURNALISM AND OTHER TYPES OF COPYRIGHTED VIDEO IN TEACHING JOURNALISM

ABSTRACT

Internet has changed both the ways class is taught and the face of Journalism because it offers new and different tools that can be used both in teaching and in reporting the news.

On reporting the news on the Internet, online video journalism has become very widespread. It can be found in most major newspapers websites, as well as other online news sites, blogs and social media networks in various forms: video added to a text story as if it were an illustration; video diaries in which a person expresses opinions or experiences in front of a camera; video narratives that replicate (with shorter duration) the traditional TV items; and full length online TV shows that, again, replicate traditional TV methods over the Internet.

Also, practically from the beginning of Cinema, reporters have been portrayed in movies and television shows. Such examples as the film “Good Night and Good Luck” or the TV series “The Wire” come into mind as works successfully depicting aspects of the profession.

Film can be used for teaching about the profession of Journalism, addressing such themes as foreign correspondents, ethical and moral dilemmas, the functioning of a newsroom, etc. Online video journalism can also be used in class for teaching in the same way newspapers, articles, TV journals and all other kinds of journalism have always been used in class for teaching the trade.

The Internet offers many media possibilities and its use by Professors as a tool for education has become widespread. As costs drop, initiatives using Video on Demand for educative purposes are appearing in Universities in Europe around the world. This type of channels, when teaching Journalism may use User Generated Content videos, copyrighted video content such as films, or examples of online video journalism produced by professionals.

All types of video content, including, of course, film and online video journalism content are generally subject to copyright. The use of content on the Internet, and on VOD channels specifically, involves many risks, even when used by Professors and in Universities. One of such risks is in infringing copyright and author’s moral rights. Usually, this is not due to voluntary infringement by the Professors, but as a result of the current Legislation not being accurate, clear or realistic regarding the fair use of copyrighted works.

VOD channels show particularities regarding the use of copyrighted works in terms of the limits and exceptions to Intellectual Property Rights established in the European Union and Spanish Legislations. Analyzing examples of VOD and current Legislation, this paper focuses on what a VOD channel for teaching Journalism that uses copyrighted content can and can’t do, and what types of content they can or can’t use, without infringing copyright.

Key Words: Online Journalism, Teaching, Film, On line video Journalism, User Generated Content, Video on Demand.

1. INTRODUCTION

The use of the Internet as a tool for education is growing amongst Professors at Universities. The lowering costs of technology and the price of bandwidth open the possibility of the use of VOD by Professors. VOD is a powerful tool that can be used for teaching. Journalism can benefit its qualities.

VOD channels can either use new and original content or content made from preexisting works, created by a third party. The content is made/obtained and uploaded by the Professor himself, or by his students under the formers' guidance, making him a de facto editor of the work. Professors can also use VOD that comes directly from other sources which upload the content, for example a newspaper website.

VOD channels can encourage their users to upload their own content. Such content, made by the students, can serve as a way to instruct them in News Literacy or as a result of a practice in Journalism.

Also, VOD used for teaching Journalism may incorporate films that illustrate the profession addressing a number of themes that can go from ethical and moral dilemmas to the functioning of the newsroom and everything in between. They may also incorporate Online Video Journalism examples in their various forms, taken from a variety of online resources.

The European Directive 2001/29/EC ¹(the Directive from now on) and Legislation in all European countries establish a series of conditions for Professors, so they can use video content for education and research purposes, because as the Directive's Whereas clause (14) states, it "*seek(s) to promote learning and culture by protecting works... while permitting exceptions or limitations in the public interest for the purpose of education and teaching*".

These conditions, and the knowledge of what content can or can't be used in VOD channels for education and how it should be used is necessary for Professors who wish to embark in such initiatives because they "have turned Professors and/or the staff that provides the technological platform for the virtual method in active agents of the Internet's traffic" (Martín, 2005, p. 21), and thus could make them liable if they were to, even unintentionally, breach copyright Law.

2. VOD CHANNELS FOR EDUCATION

VOD is "a method of showcasing streaming videos. Streaming videos are viewed as they are being delivered, similarly to radio and television. With VOD, the

¹ Which can be read here: <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=CELEX:32001L0029:EN:HTML>

video is derived from a main server or network and viewed on a television or computer screen²".

It is unquestionable that the use of VOD on the Internet is growing. According to a report from Informa Telecoms and Media "In 2010, 112,560,000 homes in North America will be taking VOD or NVOD services, up from 62,932,000 in 2005. Revenues will rise to \$4.735bn from \$1.532bn. European VOD/NVOD penetration will rise to 98,104,000 homes from 39,422,000, and revenues increase to \$4.497bn from \$1.275bn³". As stated before, dropping of costs, improvement of technology and quality of bandwidth are all key factors.

With VOD, "one can easily stream content by viewing the video as it is being downloaded. At the same time, the user can choose to wait to view the video until after it has been completely downloaded (into the computer's cache). Like a VCR or DVD player, VOD offers a number of options after the video has been downloaded. For example, the user can choose to pause, play, fast forward or rewind the video. The user can also skip to various scenes⁴". It also allows users to browse, search in databases for the desired videos, subjects or authors and view them over the network whenever the please.

VOD allows a piece of content that is already stored in a server to be viewed simultaneously in real time and from different locations. Any kind of desired video content can be uploaded and can be watched instantly., without any need for arrangements, save loading the video

This technology improves the availability of multimedia information to teachers and students alike. It adds value to the educational purposes and can use any kind of video and can be used as a tool for teaching any discipline.

3. VOD USED FOR TEACHING JOURNALISM

In teaching Journalism using VOD, many types of videos can be used. Any kind of video that the Professor deems useful can be uploaded to a VOD channel and its up to him and his students to find the most suitable videos for the subject the Professors wishes to illustrate upon.

We believe there are three kinds of video content that can be extremely useful in teaching Journalism through a VOD channel:

- Films that have journalism as a theme or portray prominently Journalists and the Profession.
- Examples of Online Video Journalism whether it is as video complimenting a text story; video diaries or video blogs, online video news items and full length online information TV shows.

² As defined in <http://www.wisegeek.com/what-is-vod.htm>

³ <http://www.dtg.org.uk/news/news.php?id=1320>

⁴ According to the definition obtained at <http://www.wisegeek.com/what-is-vod.htm>

- User Generated Content that touches subjects of Journalism or is in itself a News Item.

All of them can bring different elements to the formation of the Journalism student and can be studied in different ways from one another. They also present differences in the way they should be used, and also have legal and other issues to be taken into account. We will examine them one by one.

4. TEACHING JOURNALISM THROUGH CINEMA

. From as early as 1914, in such films as Chaplin's *Making a Living*, Film has been interested in Journalism.

Film has presented the Journalist and the Profession in both positive and negative lights. There are true stories made into movies and fictional Journalists that represent situations found in real life and Journalists found in stories of pure fiction, but that may represent both in a positive or negative way, the profession.

There are paradigmatic examples of good Journalism and good professionals such as the ones portrayed in *Good Night and Good Luck* or *All the President's Men* that also present us with true stories. In the latter, Journalism is presented in a very positive light.

All the President's Men can be used to teach students about the responsibilities of a Journalist. "In this movie, everything's done the way it should (Journalists identify themselves as such, they check for the accuracy of the information from at least two different sources, they retain information if it is not diligently contrasted even if the competence might get ahead of them..." (Mera, 2008: p. 510).

In current times that the way Journalism is being made has changed and keeps on changing, allied with so many technological tools such as blogs, social networks, posts, digital photography, even online Video that allow information to travel at vertiginous speeds and news sites are updated on the fly and every minute, before the competitors it is very important to stress to students that not only what information they are publishing is important, but also the way the Journalist obtain that information, and how they can prove it to be true.

There are also the true stories that present Journalism shedding a grayer light on the profession, such as in *The Insider* or that present them in a negative way, like in *Shattered Glass*.

As Montse Mera enlists in her article, there are movies that present us with totally fictional journalists, from Clark Kent and Lois Lane in the *Superman* series of films (a positive, albeit naïve take on the profession, there journalists, when not flying around, are the heroes of the story, using their skills for the absolute good of mankind and society) or Cary Grant and Rosalind Russell in *His Girl Friday* that, albeit a romantic comedy, still manages to criticize the profession.

There's also an extensive list of works of fiction, but inspired by true stories that center on Journalism and make for a good subject of study. Such examples include Sidney Pollacks' *Absence of Malice* or Wilders' *Ace in the Hole*. Both works of fiction present the same theme, bad practices in Journalism. These films present a negative perspective of Journalism, raising important ethical and moral questions, also satirizing and criticizing the profession and are definitely worth studying.

"Megan Carter (the protagonist of *Absence of Malice*) is a clear example of how the Watergate scandal negatively influenced some Journalists, that, after realizing what that story meant, became obsessed with finding hidden plots and conspiracies everywhere, and saw conspiracies behind every piece of information. In their eagerness to unveil the truth, she and her editor in chief overlook many of the necessary filters for checking the accuracy of the information" (Mera, 2008: p. 517).

There are many more examples of Films that can be used for teaching journalism, properly illustrating the good and bad aspects of the profession, and that can raise ethical or moral questions or issues that are good for discussing in class but listing them would be a work in itself.

There are many possibilities and that always is a good thing, however, we will use the last one mentioned, *Absence of Malice* as an example as to how our VOD platform for Teaching Journalism should handle a film as a subject of study, from the clips that should be chosen to the information, or the essay that could accompany it to the information and metadata that should go published online along with the video.

A good example of a VOD used for education is that of e-Television⁵, part of the Academic Channels of the Universidad Complutense de Madrid. E-Television actually has a channel called "Journalists and Film" that studies ethic responsibilities of the journalism professionals. Inside the said channel, we can find clips extracted from various films related to journalism, for example, *Absence of Malice*:

The screenshot shows the 'Buscador de los Canales Académicos' (Academic Channels Searcher) interface. At the top left is the logo of the Universidad Complutense de Madrid. The search bar contains the text 'Búsqueda Avanzada'. To the right, the search results are displayed under the heading 'RESULTADOS DE LA BÚSQUEDA (23)'. Four results are shown as thumbnails with titles and durations:

- 1. [Análisis ético y estético del cine. Los Puentes de Madison](#) (00:06:19)
- 2. [Análisis ético y estético del cine. Apocalipsis Now](#) (00:05:45)
- 3. [Periodistas y cine. El Año que Vivimos Peligrosamente](#) (00:17:51)
- 4. [Periodistas y cine. Ausencia de Malicia](#) (00:09:17)

The fourth result, 'Ausencia de Malicia', is selected and expanded. It shows a video player with a scene from the film. To the right of the video player, the following metadata is displayed:

- Título:** Periodistas y cine. Ausencia de Malicia
- Autor:** Canal Hablemos de Cine. E Televisión
- Materia:** Periodistas y cine. Derecho de la Información: RESPONSABILIDAD ÉTICA DEL PROFESIONAL DE LA INFORMACIÓN: PUBLICACIÓN DE LA INTIMIDAD
- Descripción:** Megan Carter, una joven y ambiciosa periodista, acusa en un artículo, haciendo uso de una filtración dispuesta por la Fiscalía, a Michael Gallagher, hijo de un antiguo jefe mafioso, de ser culpable de la desaparición de un líder sindical. El afectado idea un plan para salir airoso de la acusación y dar, a la vez, un escarmiento a la periodista y su diario. Se incluyen tres fragmentos. Uno sobre la publicación de la intimidad y el uso de filtraciones, otro sobre el remordimiento de conciencia y, un tercero, sobre la rectificación del medio.
- La intimidad de la persona se refiere principalmente a su ideología y tendencia de comportamiento social, y está estrechamente relacionada con la privacidad. Aunque por sus actos denote cual es su intimidad, cada persona puede reservarse para su privacidad el realizar manifestaciones sobre ella. Al realizar una información, se debe calibrar cual es el alcance real en la noticia de determinado aspecto de la intimidad, y si este es irrelevante y además puede causar perjuicio a un ser humano, omitirlo.**
- La responsabilidad ética, la conciencia, se basa en el ensayo-error: Cuando profesionalmente sabemos que hemos actuado incorrectamente, el remordimiento lleva a plantearse dejarlo todo. Sin embargo, saber rectificar y aprender del error para mejorar el trabajo futuro es mucho más valioso.**
- La rectificación que recoge la cinta no es ni de la periodista ni del medio, sino desde la Fiscalía, y propiciada por el propio afectado.**
- Editor:** Dra. Loreto Corredoira y Alfonso
- Colaborador:** Germán Domínguez Pérez (zalatas@hotmail.com)

Example taken from <http://www.ucm.es/info/e-tv/canales>

⁵ <http://www.ucm.es/info/e-tv/canales/>

As seen, the channel combines Video with explanatory text that follows Dublincore⁶ standards. This allows for the clip to both be used in class, in simultaneous viewing or outside of class, in an asynchronous mode.

Professors should be aware, and make their students aware that under no circumstance should they violate the DRM or any anti copy technology that may be protecting the disc, as this is illegal and even a criminal offense in most countries. It is recommended that the material is obtained from the University's library film catalog.

As said before, VOD channels, even used for education, must seek to comply with Legislation currently in force in order to avoid liabilities. European Countries' Copyright Legislation, are a result of their adaptation to the Directive which enlists possible limitations and exceptions to copyright that may be adopted by the countries as they see fit. They have done this to various degrees, resulting in different scopes of the use of content for education according to the country where the work is being used. However, there are more or less common legislative tendencies in all of the European countries.

Regarding the use of Films, which are copyrighted content property of authors and producers, one should remember to always mention the name of the author and producer, it is also recommended to mention the country of origin of the film and the year it was released. Also if the title of the film you use was translated from its original language, it is best if you use both.

All of the aforementioned are required in most legal systems both in Europe and around the world in every country that signed the Bern convention. At least mentioning the name of the author is strongly recommended, as this is the common requirement in all legislations.

Also, according to the Directive, and the Legislation in most European countries, such as Spain, it should be stated that only the use of fragments of the complete films is allowed. These fragments, or excerpts, should be used to the extent justified by the purpose of the inclusion. Legislation allows for the excerpt to be used as a quotation for the illustration of the educational activities.

This extent can vary in the various legislations. For example, in Danish Law the limit of the use is set "to 20% or 10 pages whichever is less" (Silke & Haeusermann, 2006: p. 18), but in the Spanish doctrine, a fragment refers to a "...unit of content that has its own meaning, autonomy and whose authorship can not be mistaken..." (Corredoira & Lopez, 2007: p. 8) and also, it is important to acknowledge that "a quotation can never include a full text, only a part of it... the quotation is not measured exclusively in relation to its length, also according to the value and worth of what's quoted". (Ribera, 2002: p. 258).

It is also important to indicate that the quotation is included for analysis, comment or critical assessment.

⁶ <http://www.dublincore.org>

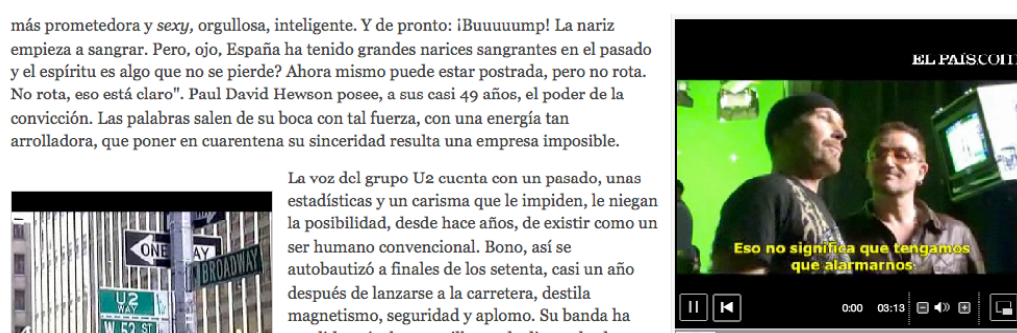
The exception at aimed to Professors but the use outside of the classroom is scarcely legislated and the interpretation of the law is at least controversial. Because of this, it is best to make sure that the VOD channels using film are used in a closed network or in hardware used specifically for the viewing of the channel and that the original works from which the clips are taken come from the collections or catalogues belonging to the Universities and/or Libraries. Also, we repeat under no circumstance DRM measures should not lifted as doing so may constitute a criminal offense in many legal systems.

5. STUDYING ONLINE VIDEO JOURNALISM

Although the use of Video on News sites is not new, certainly Multimedia is now one of the most important components on the online news provider sites. “Across the developed world, news companies are transforming their online operations, with text and still images increasingly augmented by a more kinetic mix of media. Video, interactive graphics, and audio are supplementing the more traditional outputs: generated by journalists who are being encouraged to work in new ways...” (Lupton & Thurman, 2008: p. 3).

An important element in teaching online video in Journalism is certainly the use of the examples themselves, the use of video found on online news sites and of examples of multimedia news making.

The examples of online video journalism can be compiled and given a new, more didactical context creating a VOD channel for these means or the examples can be studied on the online news sites themselves. Added channel can be found to the VOD channel in the sense that it would allow (in the same manner as the use of film for teaching journalism) for the example to be contextualized with accompanying text or links that stress what it is to be taught to the student.



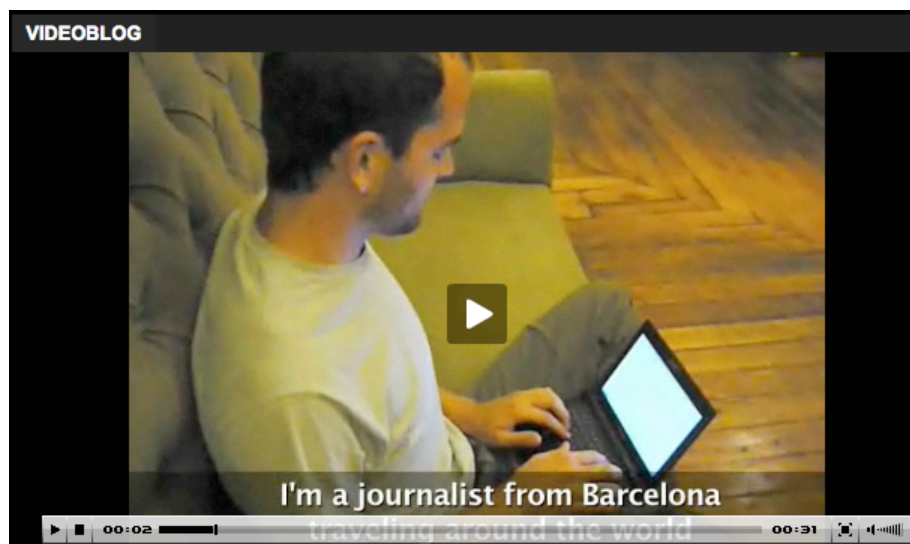
Example taken from www.elpais.com⁷

One of the most important things that students must learn is “video on the web should be integrated with text and *focused around a particular moment*. It must also complement the written story, not repeat it” (Lupton & Thurman, 2008: p 13). For this we must scope the different web sites in search of valid examples, both good and bad, in order to illustrate our point. The easiest way is just to show the final product in class of

⁷ To read the full article go to http://www.elpais.com/articulo/portada/U2/rompe/horizonte/elpepusocephs/20090405elpepspor_10/Tes

course, but using VOD we could for example, upload the video (and also include part of the original text that it accompanies). Then, we can add text of our own explaining the strong (or bad) points that make our example a good (or bad example). We could also provide the students with links that take them to the original item or to different ones in order to make a comparison between them.

Another type of online video journalism that is worth studying is Video Blogging. “During world-shaking events such as the recent tsunami in Southeast Asia or the latest election of the Us president, the best sources of information are often not the official TV news, newspapers and government press releases but the personal diary entries of bloggers. Not only do bloggers describe events from a personal and thus more immediate perspective, but they also provide validation and corrections to public media releases” (Parker & Pfeiffer, 2005: p. 4). Video blogging should have the same qualities as traditional text blogging. Its principal medium is video, usually embedded or using video links with supporting text and images, and other metadata.



Example of a Video Blog taken from <http://joanplanas.com/video blog/?lang=es>

Aside from discussing the quality, accuracy and value of blogs as a means for Journalism, we can also analyze the way video blogs are made, using more or less the same technique for other online video journalism media in our VOD channel. We could for example feature a really good video blog in one video in our channel and in the text we produce we could stress the shortcomings of this kind of media, such as: the impossibility to add comments in the same video form that could open an interesting video debate or the problems with related to bandwidth. As always, we can provide links to other examples in order for our students to review.

“Harvesting” the videos when they are online video journalism examples can be sometimes end up being problematic. Libraries are not likely to have an archive of this type of material we can go to in order to get the content for our channel.

With video blogs, there should really be no problem, as videos are usually uploaded to sites like Youtube and then embedded in the video blog page. Thus, the general case is that the place that stores these videos (and the blog too) will give us sharing options. Some might let us download the video, some will give us the embed code or the link to the video. With the appropriate technology (the one that powers our

video channel) it might be possible to take this link and use it to play the video through our platform.

Some online news sites such as www.20minutes.fr upload their videos to the French Youtube like VOD site Dailymotion and give us the sharing options for those videos. Also, this online newspaper and its Spanish counterpart, www.20minutos.es are published under a Creative Commons license, allowing for the reproduction and distribution of the content and also the transformation of it into derivative works.

Some sites like (the digital version of the also Spanish) online newspaper El Pais (www.elpais.com) have some content that is published under a Creative Commons license allowing such use as long as it is without commercial intent.

Some other newspapers, such as the online version of the New York Times (NYTimes.com) require permission to use what they publish. They have mechanisms in order for one to obtain such permits. For text articles it is possible to obtain an instant permission filling out a form following a link that can be found at the bottom of most articles. For the use of videos however, we should ask for permission for each one at a time. Specifically for incorporating their content in academic courses, they refer to the conditions set for Academics by the Copyright Clearance Center.

Sites like BBC news require asking for written permission in order to use any original content that is made available on the site.

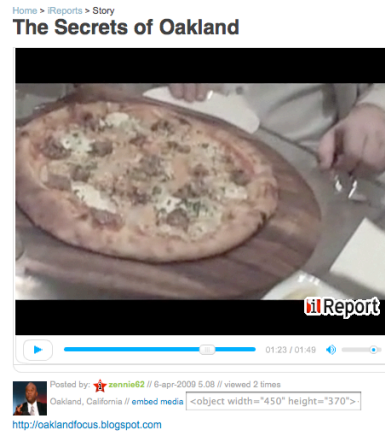
Also, some content found on the newspapers sites might belong to external agencies such as Associated Press or Thomson-Reuters, thus, according to their copyright policies, permission should be obtained directly from them.

Finally, if you are able to obtain the video directly from the site, using legally permitted software, you may use it for your educational purposes following the Limits and Exceptions or Fair Use rules that apply in your legal system.

6. TEACHING JOURNALISM USING UGC

User Generated Content, UGC, should be studied as a kind of citizen journalism. There are strong initiatives from almost every major Newspaper site that invite citizens to participate with content: photos, text or video. The BBC and CNN both have UGC news initiatives that nurture from videos uploaded by the user. The BBC has “Your News⁸” that features new stories made up from material sent in by the public. CNN, through iReport.com, publishes “unedited, unfiltered news” uploaded by the users.

⁸ http://news.bbc.co.uk/2/hi/talking_point/your_news/6719867.stm



Example taken from CNN's i.report.com⁹

These initiatives of course, are worth studying and a possible approach to do in our VOD channel is again, to “harvest” some examples from these sites and complement them with accompanying text, generating a piece of information for students that includes the video and an analysis of what they are seeing, whether it be made by the Professor or the students themselves.

But also, UGC can be studied in a different way. Many VOD platforms these days allows for easy (and not to costly) ways for the general public to upload their videos. It would be very interesting to set up an UGC News channel that comes from the University and invites students from the university or other universities, or even the general public to submit their news stories. This might prove to be a very interesting methodology to study UGC content, by getting the original content right into the VOD channel. Observations and analysis could be made on what kind of content is uploaded and how good it is. The reactions and perceptions to it from the general public can be analyzed via user comments and surveys. It could also have a spin off channel where it teaches its users, the “citizen journalists”, via video tutorials, how to properly make their news item, choose relevant content and give adequate context to the information, in a nutshell, how to improve the value of their news item.

Regarding the use of content, taken from iReport.com, Your News or any other site that uses UGC news, we must ask for permission from the site owners. On these sites, users, when uploading their content agree to grant a non exclusive license on their works, allowing the site to use it for its purposes (creating or publishing the news content on their sites or TV program), and also a sublicense that includes the possibility of the content being shared with “trusted third parties” according to the terms of use of the BCC or that are “their affiliates” according to CNN. Most sites that allow for UGC share similar policies in regards to the content.

7. CONCLUSIONS

A VOD channel dedicated to the study of Journalism can add value to the use of video as opposed to just playing a video in class in a traditional way. The Internet and its tools are definitely attractive to students today, and the integration of those tools into the classroom can only improve the learning experience.

⁹ Original item can be viewed directly at <http://www.ireport.com/docs/DOC-240246>

Even though this paper makes suggestions regarding the methodology that could be used to better take advantage of a VOD channel used for Journalism, in the end it is the Professors initiative and creativity, along with that of his students, that can make the VOD channel for teaching Journalism an engaging experience.

Using Film to study Journalism through a VOD channel can make for a fulfilling experience. Cinema has given its attention to Journalism practically from the beginning and examples abound, just waiting for us to use them in our channel and complement them with the appropriate material.

Using VOD channels can also be used for teaching about Online Video Journalism examples around the web, whether it be found in the major Newspapers Websites or in alternative news sources such as blogs, video blogs and other sites that serve news based on user generated content.

Also User Generated Content News can be given a closed study if we devote a VOD channel for both an output of news uploaded by users and as a “playing field” for studying and analyzing UGC news.

If we wish to use our own VOD channel for content to be uploaded, in order to give a proper use to the content and protect us against liability, it is recommended that the following is stated:

- That the user grants permission to use the material in any way the Channel sees fit in order to achieve its goals. It is best if we indicate how and for what means we will use the material (edit, copy, reproduce, etc...).
- That upon uploading the work, the uploader declares that he has full legal rights, power and authority to grant us the license stated before.
- That the author will be given credit for his work and that he retains his rights over it. (We should also give him the right to remove his name from it).
- That the author and/or uploader is solely responsible for his content.

Because of the reality that is Internet and its implications regarding copyright and other intellectual property rights, special care should be taken into not breaching the laws, taking into account the enforceable law both in the place we want to use the content and the place where the content was originally uploaded. It is also very important to have an adequate “Terms of use” policy.

We believe that is necessary to amend the current Legislation that regulates copyright and author’s rights abroad. The amended Legislations should include the European Union’s Directive 2001/29/EC and also the domestic law of the countries that form the Union. This should be done in order to achieve a total balance that guarantees the protection that the Law should give creators and producers of works but that at the same time allows initiatives that use VOD, such as the ones described in this paper, to develop their full potential as tools for education and research

All around Europe, there is the need of finding a better definition for the concept of *classroom*, which should not be understood as only as an space enclosed between four walls, it should also include the Virtual Campus, the Library, Distance Learning and the Online Resources. Also, what the concept of *official education* includes and does not include should be defined, or, the Law should just mention the term *education*, without any shade of meaning.

Finally, the Three Step Test or Fair Use Concept should be included in the Legislation of any European country that has not adopted it yet. This will give the Law more dynamism in order for it to adapt to new situations that arise as a result of the use of copyrighted works on the Internet, such as new initiatives that include such works, using new applications or new technology.

If done right, a VOD channel for teaching Journalism can only improve on the learning journalism experience.

Madrid, April 2009

References

Corredoira, Loreto & Lopez Alfonso, *Nota técnica para la elaboración de un Código de Uso de las Webs universitarias de Video o canales on demand*. (Paper presented for the Second International Conference of Blogs and Journalism on the Web). Madrid, 2007;

Haeusermann, Daniel & Silke, Ernst, *Teaching Exceptions in European Copyright Law – Important questions remain*, The Berkman Center for Internet & Society at Harvard Law School, 2006. This paper can be downloaded at <http://cyber.law.harvard.edu/publications>;

Kietzman, Shannon, *What is VOD?* 2003. Retrieved on 8 February 2009 from <http://www.wisegeek.com/what-is-vod.htm>.

Lovelace Consulting, *Report forecasts major growth for VOD*, London, 2005. Retrieved on 1 april 2008 from <http://www.dtg.org.uk/news/news.php?id=1320>

Lupton, Ben & Thurman Neil, *Convergence Calls, Multimedia Storytelling at British news websites*. (Paper presented at the ninth annual International Symposium on Online Journalism). Austin, 2008;

Martin, Sara, Internet, docencia y propiedad intelectual, en Fernández-Valmayor Alfredo Coord., *Como integrar investigación y docencia en el CV-UCM*. Madrid, 2005;

Mera, Montse, Periodistas de película. La imagen de la profesión periodística a través del cine, in *Estudios sobre el Mensaje Periodístico*, 2008, 14. Madrid 2008.

Parker, Conrad & Pfeiffer Silvia, *Video Blogging: Content to the Max*, in IEEE Multimedia; 12(2). Melbourne, 2005;

Ribera, Begoña, *El derecho de reproducción en la propiedad intelectual*, Dykinson: Madrid, 2002;

Webs and Urls:

The European Directive 2001/29/EC: <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=CELEX:32001L0029:EN:HTML>

e-Television at Videoma: <http://www.ucm.es/info/e-tv/canales/>

e-Television (information page) <http://www.ucm.es/info/e-tv/>

Dublincore: <http://www.dublincore.org/>

Cuellar Manuel, *U2 breaks the horizon*. Example retrieved on 5 April 2009 from http://www.elpais.com/articulo/portada/U2/rompe/horizonte/elpepusoiceps/20090405elp/epspor_10/Tes

Joan Plana's Video Blog. Example retrieved on 1 April 2009 from <http://joanplanas.com/videoblog/?lang=es>

20 Minutes France: <http://www.20minutes.fr/>

20 Minutos Spain: <http://www.20minutos.es/>

Dailymotion: <http://www.dailymotion.com/>

El País Digital: <http://www.elpais.com/>

New York times: <http://www.nytimes.com/>

BBC News: <http://news.bbc.co.uk/>

BBC News "Your News":
http://news.bbc.co.uk/2/hi/talking_point/your_news/6719867.stm

CNN's Ireport: <http://www.ireport.com/>

CNN's Ireport example, *The Secrets of Oakland*, retrieved on 6 april 2009 from <http://www.ireport.com/docs/DOC-240246>

Films:

Clooney, George, *Good Night and Good Luck*, Warner Independent Pictures. USA, 2005.

Donner, Richard, *Superman: The Movie*, Warner Bros. Pictures. USA, 1978;

Hawks, Howard, *His Girl Friday*, Columbia Pictures Corporation. USA, 1940;

Lerhman, Henry, *Making a Living*, Keystone Film Company. USA, 1914;

Mann, Michael, *The Insider*, Touchstone Pictures. USA, 1999;

Pakula, Alan, *All the President's Men*, Warner Bros. Pictures. USA, 1976;

Pollack, Sidney, *Absence of Malice*, Columbia Pictures Corporation. USA, 1981;

Ray, Billy, *Shattered Glass*, Lions Gate Films. USA/Canada, 2003;

Simon, David, *The Wire*, HBO. USA, 2002-2008;

Wilder, Billy, *Ace in the Hole*, Paramount Pictures. USA, 1951.

