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INTRODUCTION

A young student is looking for a book about a young girl’s journey on the Oregon Trail for her book report. A man is looking to buy a collection of works that includes his favorite short story, but he does not know the author’s name. A college student is writing a paper on the connotations of “cool” in American literature. Envision that all three

† J.D., Cornell Law School, 2007; B.A., University of California, Berkeley, 2002.
individuals are able to find exactly what they want and where to find it, without leaving the comforts of their homes. They can search catalogs of major libraries around the world with just one mouse click. The Google Books Library Project ("Library Project"), though still in its beta stages, has the promise and vision of making this possible. However, whether it will come to fruition remains to be seen.

Google Inc. ("Google"), the world’s leading internet search engine,\(^1\) unveiled its Library Project on December 14, 2004, announcing that it was working with libraries to create a book search engine by scanning books from the libraries' collections.\(^2\) Participating libraries are the New York Public Library, and the library collections at Harvard University, Stanford University, the University of Michigan, Oxford University, the University of Virginia, the University of Wisconsin-Madison, the University of California, Princeton University, the University of Texas at Austin, the Universidad Complutense de Madrid, the Bavarian State Library and the National Library of Catalonia.\(^3\) The Library Project as a whole will include out-of-print works and works in the public domain, as well as books currently protected by copyright.\(^4\)


\(^3\) Google Book Search Help Center—What Libraries Are You Working With?, http://books.google.com/support/bin/answer.py?answer=43740 (last visited Apr. 11, 2007); Google Book Search, Library Partners, http://books.google.com/googlebooks/partners.html (last visited Apr. 11, 2007). When the Author's Guild suit was filed, the New York Public Library, Harvard University, Stanford University, the University of Michigan, Oxford University, and the University of California were the participating institutions. See Complaint at 32, Author's Guild v. Google, Inc., No. 05 CV 8136 (S.D.N.Y. filed Sept. 20, 2005); see also Jennifer Colvin, UC Libraries Partner with Google to Digitize Books, http://www.universityofcalifornia.edu/news/2006/aug09.html (last visited Apr. 11, 2007). The New York Public Library and Oxford University currently restrict participation to public domain books in their collections. See Complaint at 27, McGraw-Hill Cos., Inc. v. Google Inc., No. 05 CV 8881 (S.D.N.Y. filed Oct. 19, 2005); Barbara Quint, Google Slows Library Project to Accommodate Publishers, INFOToday, Aug. 15, 2005, http://www.infotoday.com/newsbreaks/nb050815-1.shtml; see also Katie Hafner, At Harvard, a Man, a Plan and a Scanner, N.Y. TIMES, Nov. 21, 2005, at C1 ("For the time being, Harvard has confined the scanning of its collections largely to books in the public domain and limited the initial scanning to about 40,000 volumes. But it hopes eventually to scan copyrighted books as well, depending on the outcome of the legal dispute.").

The announcement caused a public furor as authors, publishers, librarians, and others weighed in on the Library Project’s potential copyright infringement.5 In August, 2005, Google temporarily halted scanning copyrighted library books to allow copyright holders to opt out of the Library Project.6 Despite Google’s scanning hiatus, on September 20, 2005, three outraged authors7 and the Authors Guild8 filed suit against Google in the United States District Court in Manhattan.9 On October 19, 2005, five large American publishing companies filed a suit of their own.10 On November 1, 2005, Google announced its intention to continue scanning copyrighted works in addition to public-domain works. Google stated that “its program is covered by the fair use provision of copyright law and that it therefore does not need permission of the copyright holders for the library project.”11 Google resumed scanning, albeit with a focus on scanning out-of-print titles that are no longer subject to copyright protection.12

Yet part of the furor stems from a misunderstanding of the Library Project.13 Google’s latest innovation will increase consumer access to books by providing a new medium through which consumers can gain information about books that might have otherwise been overlooked.


7 The individual plaintiffs in the suit are Daniel Hoffman, Betty Miles, and Herbert Mitgang. See Complaint at 9–12, Author’s Guild v. Google, Inc., No. 05 CV 8136 (S.D.N.Y. filed Sept. 20, 2005). Each claims copyright to at least one literary work in the University of Michigan library. See id.

8 The Authors Guild, “the nation’s largest and oldest society of published authors and the leading writers’ advocate for fair compensation, effective copyright protection, and free expression,” represents more than 8,000 published authors. Authors Guild, supra note 5; Edward Wyatt, Writers Sue Google, Accusing It of Copyright Violation, N.Y. TIMES, Sept. 21, 2005, at C3.

9 See Complaint, Author’s Guild v. Google, Inc., No. 05 CV 8136 (S.D.N.Y. filed Sept. 20, 2005); see also Authors Guild, supra note 5; Posting of Susan Wojcicki to Official Google blog, http://googleblog.blogspot.com/ (Sept. 20, 2005, 21:04 PST).


12 See Delaney & Trachtenberg, supra note 5, at B1.

Google is not the only organization digitizing books, but it is the first to scan copyrighted books in their entirety without express permission from the copyright holder. However, the Library Project’s end “product”—what users see on their Internet browsers—will never be the book in its entirety. Google maintains that the “Google Book Search helps you discover books, not read them online.” Search results of copyrighted works show, at most, only “snippets” of the protected text “like a card catalog – a few sentences of [a user’s] search term in context.” Google does not sell the books, but rather provides a “Find this book in a Library” link to local libraries and “Buy this Book” links to book sellers and publishers on the results page. It does not receive revenue from linked book sellers or publishers. The only revenue Google earns from the Google Books Partner Program (“Partner Program”) is from contextually targeted ads that appear, “with publisher permission, on some books that are part of the Partner Program, and [they] share this ad revenue with those partners.”

At the heart of this controversy is the inherent conflict underlying U.S. copyright law. At issue is the proper balance between protecting the rights of authors to promote creative production, and a democratic society’s need for access to information and “a free flow of ideas, information, and commerce.” Books are synonymous with learning. Therefore, it is seemingly unthinkable that the authors of those books would seek to restrict the public’s access to them. However, authors themselves are creators of that learning and innovation, and they must not be deprived of their statutory rights.


16 See Delaney & Trachtenberg, supra note 5. In fact, the only time a user will be able to view the entire work is when the work is in the public domain. See id.


21 Id.

Regardless of the potentially enormous social benefit, literary community members have challenged the Library Project, and Google does not have the legal right to continue unless it can establish in court that its activities are exempt from copyright infringement laws and are protected by the "fair use" exception. The crux of the matter lies in the basic fact that the Internet has revolutionized modern life—the way we do business, communicate, speak, and research. It has done so by providing faster and greater access to information. "The Internet has been likened to an enormous copying machine—misappropriation and unauthorized distribution of protected digital works has never been easier." It now tests the copyright law and challenges a doctrine of equity which has been described as "so flexible as virtually to defy definition," and as "the most troublesome in the whole law of copyright." The Internet now forces the copyright laws to catch up and adapt, as they have adapted to past technological changes.

This Note examines the Library Project and the application of traditional copyright law to the non-traditional Internet. Part I describes Google Book Search, which is comprised of the Partner Program and the controversial Library Project. This section describes each project's stated purposes and distinguishes the two. Part II examines the general value of book digitization from the consumer's perspective and describes alternative book digitization projects. Part III provides a background on U.S. copyright law, specifically focusing on the fair use doctrine. Part IV applies copyright law to the Library Project and argues that by adding

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23 See generally WEBSTER'S NEW MILLENNIUM DICTIONARY OF ENGLISH, Preview Edition (v 0.9.6), available at http://dictionary.reference.com/search?q=google (last visited Sept. 29, 2006) (defining “google” as a verb, meaning “to search for information about a specific person though the Google search engine,” or “to search for information on the Internet, esp. using the Google search engine.”).


25 Time, Inc. v. Bernard Geis Assocs., 293 F.Supp. 130, 144 (S.D.N.Y. 1968). This case was decided before the Copyright Act, however, the Act incorporates the existing common law of fair use. See Harper & Row, Publishers, Inc. v. Nation Enters., 471 U.S. 539, 549 (1985) (explaining the Copyright Act’s approach as “intend[ing] to restate the [pre-existing] judicial doctrine of fair use, not to change, narrow, or enlarge it in anyway.” (quoting H.R.Rep. No. 94-1476, 66 (1976)).

26 Dellar v. Samuel Goldwyn, Inc., 104 F.2d 661, 662 (2d Cir. 1939) (per curiam).

27 Such a change in response to new technology would in fact be consistent with the tradition of copyright law development in the U.S. See Sony, 464 U.S. at 430-31 (“From its beginning, the law of copyright has developed in response to significant changes in technology. Indeed, it was the invention of a new form of copying equipment—the printing press—that gave rise to the original need for copyright protection.”).


new functionality that will benefit scholarship and research, the Library Project’s use of copyrighted works should be considered fair use.

I. WHAT IS GOOGLE BOOK SEARCH AND HOW DOES IT WORK?

Google Book Search\(^{30}\) has the ambitious goal “to make the full text of all the world’s books searchable by anyone”\(^{31}\) to help “users discover new books and publishers discover new readers.”\(^{32}\) The project seeks to facilitate the process of searching “the oceans of information contained in the world’s books, and to also help authors and publishers promote their books and expand their sales.”\(^{33}\) This latest project reflects Google’s overall corporate mission “to organize the world’s information and make it universally accessible and useful.”\(^{34}\) Comprised of the Partner Program and the Library Project, Google Book Search Project seeks to digitize vast collections of books into its searchable database.

While the Library Project is promoted as a book-finder and the Partner Program is promoted as a marketing tool, the projects are substantially similar except for key differences in authorization and user access. The extent of users’ access to the scanned books depends on the degree of copyright protection. In general, search results will show a greater part of the book as copyright protection decreases according to statute or as a result of the copyright holder’s permission.\(^{35}\) Books already in the public domain appear in “Full View.”\(^{36}\) Books for which the copyright holder has given Google permission to use appear in “Limited Preview.”\(^{37}\) If Google scans a copyrighted work without express permission, the search results appear in “Snippet View.”\(^{38}\) Finally, the “No Preview Available” view only shows users “basic information about the


\(^{37}\) About Google Book Search, supra note 36.

\(^{38}\) Id.
book” and whether their search terms appear in the book.\textsuperscript{39} Participation is free, and participants can remove books from the program at any time.\textsuperscript{40}

### A. The Partner Program

The Partner Program is the component which works directly with publishers and authors, digitally copying books with the express consent and participation of the copyright holders.\textsuperscript{41} Google encourages copyright holders to participate in the Partner Program by appealing to their financial interests, promoting the program as an “online book marketing program” and “free worldwide sales and marketing system.”\textsuperscript{42} Interested parties who hold the rights to the books may apply and send books to the program.\textsuperscript{43} Once the application is approved and a copyright holder sets up a Google Books account, the participant submits a list of books to include in the Google Book Search.\textsuperscript{44} Participants may either send the books to Google to scan, directly upload electronic Portable Document Format (“PDF”) versions, or have Google scan them at a library.\textsuperscript{45}

The Partner Program seeks to maximize accessibility to books while also protecting copyrights. When a user searches on Google Book Search, she will receive search results that include relevant books containing her search terms.\textsuperscript{46} For each book, the search results will list the book’s title and author, “a short excerpt” containing the search terms, and the excerpt’s page number.\textsuperscript{47} Users can then browse sample pages for each listing, which will include the front cover, copyright page, table of contents, index, and back cover.\textsuperscript{48} To protect copyrights, only a limited number of pages are viewable, and users are required to log in.\textsuperscript{49}


\textsuperscript{41} See Google Book Search, Partner Program, supra note 33.

\textsuperscript{42} See id.


\textsuperscript{44} Google Book Search, Partner Program, supra note 33.

\textsuperscript{45} Id.

\textsuperscript{46} Id.


\textsuperscript{49} Google Book Search, Partner Program, supra note 33. The program limits user access to the book so that users can only browse two pages forward and backward from pages where the search term appears. Additionally, users can only access a limited portion of any given book each month. Google Book Search, Your Content Is Protected, http://books.google.com/services/print_tour/print4.html (last visited Jan. 19, 2006). Publishers have the option to individually set the percentage of each book that users may browse during a thirty-day period.
Furthermore, the copy, save and print functions are disabled. To view the entire book, interested users can click on accompanying "Buy this Book" links to online booksellers to purchase the book.

Google integrates its advertising business model into the Partner Program as well, and participants gain a new source of revenue from contextual ads that appear on pages displaying their works in addition to potential increased sales of the scanned books. Google technology analyzes a particular user’s access to a book to concurrently display advertisements for related products and services. "And when people click on these ads, Google pays the copyright holder."

B. THE LIBRARY PROJECT

The Library Project expands upon the Partner Program by including books from participating libraries in its searchable database, with or without the copyright holder’s permission. The Library Project operates similarly to the Partner Program in that it allows users to search for specific terms within a database of books. The Library Project, however, operates on passive consent, rather than express consent. The Library Project scans all books in the participating library collections unless copyright holders opt out of the Project.

Another key distinction between the projects is the degree of user access to the scanned books. In deference to copyright holders, users will only see a limited portion of copyrighted materials which publishers have not expressly offered to the Partner Program. Each search result

50 Google Book Search, Your Content Is Protected, supra note 49.
53 See id.; Answer, Jury Demand and Affirmative Defenses at 28, Author’s Guild v. Google, Inc., No. 05 CV 8136 (S.D.N.Y. filed Nov. 30, 2005) (“Google admits that it provides Internet search services to the public and derives approximately 98 percent of its revenue from the sale of advertising.”).
54 Google Book Search, Earn New Revenue with Contextual Ads, supra note 52.
55 Id.
57 See Google Books Library Project, An Enhanced Card Catalog of the World’s Book, http://books.google.com/googlebooks/library.html (last visited Sept. 29, 2006). Google has taken great pains to stress that it wants to protect the rights of copyright holders, repeatedly emphasizing on its site that in contrast to an electronic replacement for the literary works, the
for a copyrighted book names the book’s title, author, and publisher.\textsuperscript{58} For certain books, such as dictionaries, users will only see this basic bibliographic information.\textsuperscript{59} In some cases, Snippet View further displays the number of times the search terms appear in the book, three snippets including the search terms the book, and the page numbers on which the snippets appear.\textsuperscript{60} Users may run another search within the particular book, but only three instances of a given word will ever be shown.\textsuperscript{61} Sidney Verba, author and director of Google partner Harvard University Library, is reassured by “Google’s notion of showing only the snippets, which have everything to do with what’s in the book, but nothing to do with reading the book.”\textsuperscript{62}

Users will also see related information such as online reviews and other web pages related to the book.\textsuperscript{63} As in Limited Preview, Snippet View includes “Buy this Book” links to online booksellers.\textsuperscript{64} Users searching for out-of-print books may be directed to used copies at online booksellers such as Abebooks, Alibris, and Google’s shopping search engine, Froogle.\textsuperscript{65} The Project also includes a “Find this book in a library” link to local libraries.\textsuperscript{66} The contextually targeted ads which appear on Sample Pages are notably absent on the Snippet View pages.\textsuperscript{67}

When Google is “unable to show you snippets”—presumably because the copyright holder opted out of the Library Project—“No Preview Available” view displays minimal factual information about the book.\textsuperscript{68} If a book contains the search term, users will only see the book’s

\textsuperscript{61} In fact, running repeat searches of previously searched words returned the exact same snippets. See Google Book Search, True Stories of Pioneer Life, http://books.google.com/books?q=were&id=hjhu2OaXKw4C&ie=UTF-8&pgis=1 (last visited Jan. 24, 2006).
\textsuperscript{62} See Hafner, At Harvard, A Man, A Plan and a Scanner, supra note 3.
\textsuperscript{63} Google Book Search, Snippet View, supra note 60.
\textsuperscript{64} Id.
\textsuperscript{65} Id.
\textsuperscript{66} Id.
\textsuperscript{67} See id.
II. BOOK DIGITIZATION PROJECTS IN GENERAL

A. VALUE TO THE CONSUMER AND SOCIETY

Google Book Search has the potential to use the Internet to redirect students and other researchers back to the full range of knowledge available within traditional print sources. There is a growing trend in research methods of individuals increasingly migrating from library books to the Internet and other electronic sources. For example, Mr. Verba of Harvard University skeptically points to student course papers “thick with URL’s in the bibliography.” Yet, the Internet is a source of misinformation as well as information. With the ease of publication and anonymity on the Internet, information on the Internet is not always reliable or comprehensive. Internal research at Microsoft estimated that fifty percent of online queries go unanswered on today’s search engines. The Library Project includes works from major research libraries, many of which are out-of-print or otherwise inaccessible to most of the public. Thus, more than simply facilitating the research process, the Library Project will also expand the types of information available to be integrated into the research results.

On the other hand, the Project’s critics and opponents argue that the nature of Google’s Internet display of print works is inconsistent with the works’ purpose. Michael Gorman, president of the American Library Association and university librarian at California State University, Fresno calls the Project a “potential disaster.” He argues “[t]hey are reducing scholarly texts to paragraphs. The point of a scholarly text is they are written to be read sequentially from beginning to end, making an

69 See Google Book Search, No Preview Available, supra note 39.
70 See id.
71 Hafner, At Harvard, a Man, a Plan and a Scanner, supra note 3.
72 Id.
75 Hafner, At Harvard, a Man, a Plan and a Scanner, supra note 3.
argument and engaging you in dialogue.”\textsuperscript{76} Although Mr. Gorman’s argument raises a valid concern, the response is that the Library Project’s goal is to create not a \textit{readable} digital library, but a \textit{searchable} one.\textsuperscript{77} The Library Project does not eliminate the need for bookstores or libraries, and simply makes users aware of such resources.\textsuperscript{78}

The Library Project may bring the future of a worldwide digital library to the public sooner rather than later through its time-reducing and cost-cutting proprietary technology. The University of Michigan library staff estimated that it would take them more than a thousand years to digitize the library’s seven million volumes.\textsuperscript{79} Google estimated it could digitize the library in six years.\textsuperscript{80} Mr. Verba of Harvard University stated “I didn’t think it could be done by anyone, including Google.”\textsuperscript{81} He believes the University’s partnership with Google will thus “aid the library’s broader mission to preserve academic material and make it accessible to the world.”\textsuperscript{82}

B. \textsc{Alternative Projects}

The number of book digitization projects currently in operation or in development illustrates the potential social benefit, and perhaps the commercial viability, of a digital library.\textsuperscript{83} Book digitization initiatives involve a range of institutions, collaborations and business models.

The Library of Congress’s World Digital Library illustrates the public service perspective. The Library aims to digitize materials from institutions around the world to “recreate the memory of cultures that have much longer memories than we do . . . [and] bring, free of charge to anyone with Internet access, a series of Web sites that will seamlessly integrate materials of different cultures as much as possible.”\textsuperscript{84} In fact, Google is one of the first private investors in the Library of Congress’s ambitious undertaking, although the Library of Congress emphasizes that

\textsuperscript{76} Delaney & Trachtenberg, supra note 5, at B1.
\textsuperscript{78} \textit{See} Google Book Search, Why Can’t I Read the Entire Book?, \textit{supra} note 57. Of course, as a general matter, informing people where to obtain the print books does not necessarily mean they will actually go find them. However, the lack of interest of a few should not detract from the benefit to others who will in fact use the search engine to seek out works.
\textsuperscript{79} The University of Michigan also claims it is “among the most aggressive of libraries doing their own digitizing.” Hafner, \textit{At Harvard, a Man, a Plan and a Scanner, supra} note 3.
\textsuperscript{80} Id.
\textsuperscript{81} Id.
\textsuperscript{82} Id.
\textsuperscript{83} \textit{See} sources cited \textit{supra} note 14.
\textsuperscript{84} Katie Hafner, \textit{Google Gift to Digital Library, N.Y. Times, Nov. 22, 2005, at C6.}
the relationship goes no farther than investment and does not include partnership in Google Book Search.85

Publishers are also developing their own projects. Random House Publishers, the biggest American publisher, has long been digitizing all of their new content for in-house use, as well as digitizing many older books that are still in print.86 Users can search for terms within a particular book, browse selected pages, and buy the book.87 HarperCollins Publishers plans to create a searchable digital library of all its book and audio works.88 Internet users will be able to search the HarperCollins library using general search engines, including Google, or through retailers like Amazon.com.89 Both companies are introducing features which will allow consumers to incorporate portions of books into their websites.90 On November 3, 2005, Random House proposed a business model which would charge readers about five cents per page for access to digital content.91 The publisher and author would share four of the five cents of proceeds.92 According to one author, “[t]he fact that Random House has already developed such a model indicates that it supports the concept, and that other publishers are likely to follow.”93

Amazon.com also recently announced plans to incorporate a user payment structure in its existing “Search Inside” feature for books.94 The “Amazon Pages” service will allow users to purchase digital portions of a book, from a few pages to entire chapters, for a few cents a page.95 “Amazon Upgrade” will also offer Amazon customers ordering print books the option of digitally “upgrading” some books for an addi-
tional fee. Customers who purchase the upgrade will receive a digital version to read online as well as the print copy. Amazon plans to offer these options only with publishers’ authorizations.

The Open Content Alliance ("the Alliance") is Google’s most direct competition and takes a more conservative approach to copyright law. A collaboration between Google’s search engine rival Yahoo!, Microsoft, and several universities and archives, the Alliance is digitizing millions of books for display on the Internet. Because the Alliance plans to ask copyright holders for permission to include their works, users will have access to the full text of all digital works. Microsoft is to date the largest financial contributor to the Alliance, contributing $5 million—enough to scan about 150,000 books. Microsoft also announced plans for MSN Book Search, which will offer substantially the same services as the Google Books Library Project. MSN Book Search will offer access to out-of-copyright books for free. For copyrighted books, Microsoft and publishers are discussing how Microsoft might charge, either per page or per chapter.

III. AN INTRODUCTION TO U.S. COPYRIGHT LAW AND THE FAIR USE DOCTRINE

The dual purpose of copyright law in the U.S.—to promote creativity and innovation, while protecting authors’ rights—dates to the birth of

96 Amazon.com, Amazon Upgrade, http://www.amazon.com/gp/help/customer/display.html?nodeId=110744011 (last visited Sept. 29, 2006); Gaither & Tamaki, supra note 14; Amazon Announces Digital Book Sales Program, supra note 95.
97 Gaither & Tamaki, supra note 14.
99 Danielle Tiedt, general counsel and manager of search content acquisition at MSN, stated, “We’re pretty strongly ‘opt-in’ . . . . We’re very aligned with protecting copyright and intellectual property.” Katie Hafner, Microsoft to Offer Online Book-Content Searches, N.Y. TIMES, Oct. 26, 2005, at C6.
100 Other Alliance members include the University of California, Columbia University, Rice University, the Internet Archive, and the National Archives of Britain. Hafner, Microsoft to Offer Online Book-Content Searches, supra note 99; see also The Authors Guild, Yahoo Joins In: From an October 3, 2005, E-mail to Members, http://www.authorsguild.org/news/10_03_05.htm (last visited Jan. 20, 2006).
101 Hafner, Microsoft to Offer Online Book-Content Searches, supra note 99.
102 Id.
103 Id. It is unclear, however, whether the money funds the actual scanning operations or are used to obtain copyright permission.
105 Hafner, Microsoft to Offer Online Book-Content Searches, supra note 99.
our nation.\textsuperscript{106} The framers of the Constitution of the United States expressly granted Congress the authority to enact copyright legislation under article I, section 8, clause 8: "The Congress shall have power . . . \textit{to promote the progress of science and useful arts}, by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries" (emphasis added). Thus, copyright protection is a means to the ultimate end of social progress.\textsuperscript{107}

A. Copyright Infringement—Statutory and Policy Perspectives

Copyright law today is governed exclusively by federal statute—the Copyright Act of 1976, as amended, 17 U.S.C. §§ 101-810 ("Copyright Act").\textsuperscript{108} A copyright grants its owner exclusive rights to certain uses of a protected work, including the rights to reproduce, make derivative works of, distribute, and publicly display or perform the work.\textsuperscript{109} Copyright infringement liability protects the copyright owner’s exclusive rights. Two elements must be proven in order to establish a prima facie case of infringement: "(1) ownership of a valid copyright, and (2) [unauthorized] copying of constituent elements of the work that are original."\textsuperscript{110} There is no requirement that the infringement cause the plaintiff any damage or harm.\textsuperscript{111} As has been affirmed on many occasions, this is a strict test, and merely "[a]cknowledging the source of the copyrighted material does not substitute for obtaining permission."\textsuperscript{112} The act of copying without obtaining prior permission is the act the law seeks to punish.

Several of these exclusive rights are relevant in assessing the Library Project—the reproduction, adaptation, and public display rights. The reproduction right defines infringement as any single act of copying,

\textsuperscript{106}See U.S. Const. art. I, § 8, cl. 8; Hoffmann, \textit{supra} note 22, at 7.
\textsuperscript{108}17 U.S.C. §§ 101-810 (2006); see also Schechter & Thomas, \textit{supra} note 24, at 11 (The Copyright Act is "effective for works created on or after January 1, 1978. Works created before this date may be governed in part by the predecessor statute—the Copyright Act of 1909—in part by the common law of the various states, and in part by selected provisions of the 1976 law.").
\textsuperscript{109}17 U.S.C. § 106.
\textsuperscript{111}4-13 Nimmer on Copyright § 13.01 (1978). ("Nonetheless, it has been held that the plaintiff’s inability to recover any form of monetary or equitable relief can warrant a defense summary judgment."). But see Schechter & Thomas, \textit{supra} note 24, at 223.
even an intermediate step to creating a new work, or for personal or private use unless it is specifically excused by a provision of the statute.\(^\text{113}\) The related adaptation right is the copyright holder’s exclusive “right to make derivative works.”\(^\text{114}\) A derivative work is one that re­casts, transforms or adapts another work with “editorial revisions, elabor­ations, or other modifications which, as a whole, represent an original work of authorship.”\(^\text{115}\) The public display right protects a copyright holder’s right to publicly show a copy of the protected work directly or indirectly, by means of a device or process, such as a film, slide, television image.\(^\text{116}\) When a lawfully obtained copy is displayed by means of projection rather than directly, only one image may be projected at a time, and that image must be visible only to viewers present at the place where the copy is located.\(^\text{117}\) A defendant’s work may constitute infringement if it “impermissibly appropriates the expression rather than the idea of the copyrighted work,” even though the work differs from the copyrighted work and is not a direct reproduction.\(^\text{118}\)

Although a copyright grants an author a comprehensive “monopoly privilege,” such privilege is not absolute.\(^\text{119}\) Nor is it based upon any “natural right” authors have in the creation.\(^\text{120}\) Instead, copyright law makes rewarding the authors secondary to the primary concern for the public interest.\(^\text{121}\) “The copyright . . . is designed rather to stimulate activity and progress in the arts for the intellectual enrichment of the public.”\(^\text{122}\) Copyright law seeks to ensure authors’ ownership in their creations, but that protection must be viewed in the context of the broader social goal of progress to the public good.\(^\text{123}\) Copyright law has

113 Schechter & Thomas, supra note 24, at 115 (“Unless fair use or another limitation upon the reproduction right is available, a wholly private, undistributed reproduction counts as a copyright infringement.”).

114 2–8 Nimmer on Copyright § 8.09[A].


116 See id. (defining “display”).

117 See 17 U.S.C. § 109(c); 2–8 Nimmer on Copyright § 8.20 (emphasis added).

118 Schechter & Thomas, supra note 24, at 115–16.


120 Id. at 429 n.10 (quoting the report of the Judiciary Committee of the House of Representa­tives which accompanied the comprehensive revision of the Copyright Act of 1909, H.R. Rep. No. 2222, 60th Cong., 2d Sess. 7 (1909)); see also Pierre N. Leval, Toward a Fair Use Standard, 103 Harv. L. Rev. 1105, 1107 (1990).

121 See Sony, 464 U.S. at 429.

122 Leval, supra note 120, at 1107.

123 See Hoffmann, supra note 22, at 3. Hoffmann roots this commitment to the public good in the American democratic philosophy: “the fundamental right of every member of American society to better himself and his position through education.” Id. Public access to information is not only an ideal, it is necessary “to maintain a democratic and educated soci­ety.” Id.
repeatedly adapted to technological change in the past. The constant factor has been the pursuit of public good.

B. THE FAIR USE DOCTRINE—SECTION 107 OF THE COPYRIGHT ACT

Copyrights grant an exclusive right to creative works, but it is not an absolute right. The fair use doctrine is one limitation on a copyright holder’s exclusive right to a work. The doctrine was originally judicially created, to reach equitable results when “carrying out the letter of the law violated the spirit of the law . . . [whose object was] ‘to promote the progress of science and the useful arts.’”

The fair use limitation was codified in the Copyright Act. Section 107 provides:

Notwithstanding the provisions of section 106 and 106A, the fair use of a copyrighted work, including such use by reproduction in copies or phonorecords or by any other means specified by that section, for purposes such as criticism, comment, new reporting, teaching (including multiple copies for classroom use), scholarship, or research, is not an infringement of copyright. In determining whether the use made of a work in any particular case is a fair use to be considered shall include

(1) the purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes;
(2) the nature of the copyrighted work;
(3) the amount and substantiality of the portion used in relation to the copyrighted work as a whole; and
(4) the effect of the use upon the potential market for or value of the copyrighted work.

The fact that a work is unpublished shall not bar itself a finding of fair use if such a finding is made upon consideration of all the above factors.

A court “shall” consider the four fair use factors enumerated in the statute, but the list is not exhaustive, and “the statute itself does not indicate how the factors are to be weighed.” The doctrine does not provide

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125 Hoffmann, supra note 22, at 25.
bright-line rules, but it rather gives courts guidelines and the discretion to
decide, ex post, whether a particular activity should be within the copy­
right owner's rights.128 Courts are not to consider the factors in isolation
from each other, but to weigh them together, along with other relevant
factors, in light of the Constitutional purpose of copyright—promoting
the "Progress of Science and useful Arts."129

The flexibility of the fair use doctrine is both an advantage and a
disadvantage in determining liability. On the one hand, the doctrine may
be applied flexibly to reach equitable results. Within the broad criteria
given in the statute, the courts have freedom to determine fair use on a
case-by-case basis.130 There "is no disposition to freeze the doctrine in
the statute, especially during a period of rapid technological change."131
That very flexibility also engenders uncertainty, however, and resolution
often depends on individual courts' liberal or conservative interpretations
of the doctrine. Circuit Judge Pierre Leval summarized the effects of this
uncertainty: "[c]onfusion has not been confined to judges. Writers, his­
torians, publishers, and their legal advisers can only guess and pray as to
how courts will resolve copyright disputes."
132 The Supreme Court of
the United States has noted that absent clear precedent or legislative di­
rective, the judiciary must be cautious in expanding the scope of copy­
right protection, emphasizing deference to the public good.133

C. THE LIBRARY AND ARCHIVE EXCEPTION OF SECTION 108

The Library Project does not meet the stringent requirements of the
library and archive exemption, which expressly limits copyright holders' re­
production right with respect to libraries and archives activities.134
This exception limiting the copyright holder's reproduction right is a nar­

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Congress: The Google Book Search Project: ls Online Indexing a Fair Use Under Copyright
Leval, supra note 120, at 1110 ("Thus, the introductory language of our statute explains that
fair use may be made for generally educational or illuminating purposes 'such as criticism,
comment, news reporting, teaching ... scholarship, or research.'") (quoting 17 U.S.C. § 107
(1982)).
130 Sony Corp. of Am. v. Universal Studios, Inc. 464 U.S. 417, 448 n.31 (quoting
H.R. Rep. No. 94-176, p. 66 (1976)).
131 Id. (emphasis added).
132 Leval, supra note 120, at 1107.
133 See Sony, 464 U.S. at 431-32 (quoting Fox Film Corp. v. Doyal, 286 U.S. 123, 127
(1932)); see also Jeweler, supra note 129, at CRS-5 ("Although Sony sanctioned 'time shifting'
of in-home television broadcasting, neither the U.S. Supreme Court nor the lower courts
have evidenced willingness to expand this judicially created category of fair use.").
134 See 17 U.S.C. § 108. This Note discusses the section 108 library exception as it is
relevant to Google's actions. Section 108 is not a blanket exception, and institutions must
satisfy certain conditions in order for the section to apply.
row one, as even libraries or archives may not systematically copy protected works.\textsuperscript{135} For its own uses, a library may make a maximum of only three copies of a published work to replace a damaged, deteriorating, lost or stolen copy, or if the existing format of the work becomes obsolete.\textsuperscript{136} Section 108 only allows "isolated and unrelated reproduction or distribution of a single copy" of copyrighted materials for library patrons.\textsuperscript{137} Significantly, a library cannot distribute digital copies or make them available to patrons outside the library premises.\textsuperscript{138} Publishing digitized books over the Internet without restrictions is thus outside the scope of the exception. Similarly, the library exception does not apply to digital archives that exist exclusively on the Internet.\textsuperscript{139} The Library Project is only "borrowing" participating libraries' books to scan into its digital library, which is available exclusively for online searches. Google's digital library is not a library in the statutory sense.\textsuperscript{140} Nonetheless, an institution that fails to qualify for the §108 library exception may still avoid infringement liability under the general catch-all fair use doctrine.\textsuperscript{141}

IV. THE GOOGLE BOOKS LIBRARY PROJECT CONSTITUTES FAIR USE

By systematically copying protected works, the Library Project potentially infringes copyrights. The complaints against Google allege a prima facie case of infringement. The individual plaintiffs in the Author's Guild suit—Herbert Mitgang, Betty Miles, and Daniel Hoffman—allege that they hold copyrights to several fiction and non-fiction works in the University of Michigan library, a Library Project partner.\textsuperscript{142} Similarly, plaintiff publishers in the McGraw-Hill suit allege that they hold copyrights to several fiction and non-fiction works in the University of Michigan library, a Library Project partner.\textsuperscript{142} Similarly, plaintiff publishers in the McGraw-Hill suit allege that they hold copyrights to several fiction and non-fiction works in the University of Michigan library, a Library Project partner.\textsuperscript{142}

\begin{itemize}
\item \textsuperscript{135} Id.; see also Schechter & Thomas, supra note 24, at 117 ("Where the work is published ... [the library] may make up three copies, but only for the purpose of replacing a copy that is damaged, deteriorating, lost or stolen, or if the existing format of the work becomes obsolete ... ")(quoting 17 U.S.C. § 108(c)).
\item \textsuperscript{136} Schechter & Thomas, supra note 24, at 117.
\item \textsuperscript{137} 17 U.S.C. § 108(g).
\item \textsuperscript{138} 17 U.S.C. § 108; Schechter & Thomas, supra note 24, at 117. Although the section would not seem to apply to the participating libraries in this case, an in-depth analysis of the issue of whether the libraries are themselves subject to copyright infringement liability is beyond the scope of this Note.
\item \textsuperscript{140} See id. at ¶ 10-12; 17 U.S.C. § 108(f)(4).
\item \textsuperscript{141} 17 U.S.C. § 108(f)(4).
\item \textsuperscript{142} Complaint at 10-12, Author's Guild v. Google, Inc., No. 05 CV 8136 (S.D.N.Y., filed Sept. 20, 2005).
\end{itemize}
copyrights to books in the University of Michigan library. 143 No plaintiffs have authorized Google to copy its copyrighted works at the University of Michigan library. The allegedly infringing activity has two aspects in that first the digital scanning of an entire book violates the authors' reproduction rights, and that second, displaying portions of the text on the Internet violates the authors' public display rights. 144

Google announced that it would resume scanning library books without rights-holders' permission. 145 Although Google states it will honor copyrights through its opt-out policy, opponents, including Association of American Publishers CEO Pat Schroeder, argue that the policy "shifts the responsibility for preventing infringement to the copyright owner rather than the user, turning every principle of copyright law on its ear." 146 Google argues that even if plaintiff authors have a prima facie case of copyright infringement, Google's scanning is legal under the fair use exception. 147

If an individual may not systematically copy a library's contents for personal use, and the library itself may not be able to do so, why should Google have the right? From a policy perspective, the answer is that the Project is an innovative contribution to the public's benefit by facilitating research and promoting scholarship—purposes expressly endorsed by the preamble of section 107. The Library Project realistically cannot function without scanning complete copies of books into its database since searching a minimal database is hardly effective. From a legal perspective, the answer depends upon whether the Library Project constitutes fair use under 17 U.S.C. § 108. If the use is not fair, the public may have to wait years for other projects with limited authorization or funds to make Google's vision a reality. If the use is fair, as this Note argues, a

144 See Part III.A., supra.
146 Lessig, supra note 74. The Author's Guild complaint alleges that an actual controversy exists by reason of Google's announcement that "it will not cease and desist from, or remedy, its wholesale infringement of the Works." Complaint at 52, Author's Guild v. Google, Inc., No. 05 CV 8136 (S.D.N.Y., filed Sept. 20, 2005). A district court recently held that a copyright owner's knowing failure to object to a use resulted in a nonexclusive implied license for Google to use the copyrighted material as a "Cached" link in its search results. Field v. Google, Inc., 412 F.Supp.2d 1106, 1116 (D.Nev. 2006); see also 3-10 Nimmer on Copyright § 10.03[A][7]. The implied license defense was one of four copyright infringement defenses the court found in favor of Google. Field, 412 F.Supp.2d at 1115. The court further held that Google was also entitled to the fair use defense, as well as the defenses of estoppel and under the system cache safe harbor of the Digital Millennium Copyright Act. Id. at 1125. The fair use element of the opt-out policy under Field will be discussed in Part IV.A., infra.
147 See Answer, Jury Demand, and Affirmative Defenses, Author's Guild v. Google, Inc., No. 05 CV 8136 (S.D.N.Y. filed Nov. 30, 2005); Edward Wyatt, Major Publishers Sue Google, supra note 11, at E2.
copyright holder can still maintain control over her work by opting out of the Project.

A. THE PURPOSE AND CHARACTER OF THE USE

In evaluating the first factor, the purpose and character of the allegedly infringing use, courts should evaluate the commercial and transformative nature of the use, as well as the public benefit from that use.\textsuperscript{148} A commercial purpose does not automatically make a use unfair, nor does an educational purpose automatically make a use fair.\textsuperscript{149} The purposes listed in the statute are examples only; that a particular purpose is not on the list does not mean that it will necessarily weigh against a finding of fair use.\textsuperscript{150}

Though Google is a commercial corporation, its use of copyrighted works within the context of the Library Project is not commercial. In a closely analogous case,\textsuperscript{151} Kelly v. Arriba Soft Corp., an Internet search engine created an electronic database of images by collecting copyrighted images from websites on the Internet. The Ninth Circuit found that the defendant’s indisputably commercial character was not dispositive of the fair use issue.\textsuperscript{151} In that case, once Arriba copied an image from a website, it reduced the image into a lower-resolution “thumbnail” image and deleted the original.\textsuperscript{152} Arriba did not obtain prior authorization from copyright holders for such use, and a photographer whose images were collected by the search engine brought suit.\textsuperscript{153} The court found that the commercial nature of the use weighed “only slightly” against the defendant.\textsuperscript{154} Minimizing the website’s commercial operations, the court found that the use was “more incidental and less exploitative in nature than more traditional types of commercial use” because Arriba did not profit from the image, “neither using [the plaintiff] Kelly’s images to directly promote its web site nor trying to profit by selling Kelly’s images.”\textsuperscript{155}

Subsequent to the Kelly decision, the district court in the Central District of California held in Perfect 10 v. Google, Inc. that Google’s use of plaintiff’s thumbnail images in Google’s image search engine was not

\textsuperscript{149} See id. at 583-84, 585 n.18.
\textsuperscript{151} See Kelly v. Arriba Soft Corp., 336 F.3d 811 (9th Cir. 2003).
\textsuperscript{152} Kelly, 336 F.3d at 815.
\textsuperscript{153} See id. at 816.
\textsuperscript{154} Id. at 818; see also Am. Geophysical Union v. Texaco Inc., 60 F.3d 913, 923 (2d Cir. 1995) (holding the link between defendant’s commercial gain and its copying was so attenuated that it did not amount to commercial exploitation).
\textsuperscript{155} Kelly, 336 F.3d at 818.
a fair use. Distinguishing Kelly, the court emphasized that using Perfect 10's thumbnail images gives Google a direct commercial benefit through its AdSense advertising program. Though Google prohibited websites from registering in AdSense if the site contained images in Google Image Search results, the court was not convinced that the policy was in fact enforced.

The Library Project does not directly profit from displaying snippets of copyrighted works. In contrast to the Google Image Search results in Perfect 10, Google does not display advertisements on Snippet View pages. Google only earns advertising revenues in conjunction with the Partner Program. Google does not sell advertisements for the Library Project and does not sell books. Instead, search results direct users to other websites or libraries where users can access the full text of searched books. Google's commercial nature should not preclude the Library Project's non-commercial use.

The first factor inquiry does not end with whether the use is commercial, but continues to evaluate the transformative nature of the use. The relevant question here is whether Google's book scanning "merely superseded the object of the originals or instead added a further purpose or different character." A use is transformative if it alters the original "with new expression, meaning, or message" and does not, intentionally or unintentionally, serve the same purpose as the original work. A highly transformative use may make other considerations such as commercialism less important. The Second Circuit thus held in Bill Gra-

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157 Id. at 846.
158 Id. at 846–47.
159 Google will likely profit indirectly, however, if it succeeds in building a comprehensive database. Google does not sell advertising on Library Project pages, but it does in the Partner Program. A comprehensive database will make the search engine more effective and will likely attract more users to the general Book Search site, potentially increasing the Partner Program advertising revenue stream. Google most probably recognized this indirect revenue potential. This potential is not the primary purpose of the infringing use, however. It is, rather, an effect of the goal to build a search engine which facilitates access to knowledge. The Second Circuit interpreted the first factor "somewhat liberally" in Rosemont Enterprises, Inc. v. Random House, Inc., where it found that whether publication was motivated in part by a desire for commercial gain had not bearing on whether a "public benefit" may be derived from such a work. 366 F.2d 303, 307–08 (1966).
160 Kelly, 336 F.3d at 818 (citing Campbell v. Acuff-Rose, 510 U.S. 569, 579 (1994)); see also Bill Graham Archives v. Dorling Kindersley Ltd., 448 F.3d 605, 611 (2d Cir. 2006) (citing Kelly) ("[Plaintiff] significantly reduced the size of reproductions [of defendant's images]. While the small size is sufficient to permit readers to recognize the historical significance of the posters, it is inadequate to offer more than a glimpse of their expressive value." (internal citations omitted)).
161 Campbell, 510 U.S. at 579.
162 See Kelly, 336 F.3d at 819.
163 Id. at 818 (citing Campbell, 510 U.S. at 579).
ham Archives v. Dorling Kindersley Ltd. that defendant’s transformative use of reduced-size reproductions of copyrighted images in a book chronicling the cultural history of the Grateful Dead was fair use.\(^{164}\)

One of Google’s challenges will accordingly be to convince the court that by adding functionality to the digitized works—the ability to search and retrieve relevant snippets—the Library Project transforms the original work. Transformative use often involves artistically creative transformation in the same medium, such as parody, for example.\(^{165}\) Uses that merely change the medium of a protected work are not transformative.\(^{166}\) Applying fundamental copyright policy in the context of technological transformation, the Kelly court interpreted the policy liberally and found that Arriba’s thumbnail images did not hinder copyright goals, and in fact furthered them.\(^{167}\) Arriba’s thumbnail images did not supersede the original images and therefore did “not stifle artistic creativity.”\(^{168}\) The thumbnails served the transformative purpose of “improving access to information on the internet,” in contrast to Kelly’s full-size images’ purpose of “artistic expression.”\(^{169}\) More recently, in Field v. Google, the district court of Nevada held the Google Internet search engine could store and display archival snapshots of copyrighted web pages (“Cached” links) under the fair use doctrine.\(^{170}\) The court found the “Cached” link serves several transformative purposes which add value to the copyrighted work.\(^{171}\) For example, the “Cached” link allows users to access otherwise inaccessible content, see changes to websites over time, and highlights search terms on the cached page.\(^{172}\)

The similarities between the Library Project and the search engines in Kelly and Field support a finding of fair use. Like Arriba’s search

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\(^{164}\) Bill Graham Archives, 448 F.3d at 611-12.

\(^{165}\) See Campbell, 510 U.S. at 569-70, 579; see also Hanraity, supra note 139, at ¶ 18, ¶ 21 (citing Campbell and Infinity Broad. Corp. v. Kirkwood, 150 F.3d 104, 108, 109 (2d Cir. 1998)).

\(^{166}\) See Kelly, 336 F.3d at 819 (observing judicial “reluctance to find [transformative] fair use” in the latter situation, citing cases involving retransmission of radio broadcast over telephone lines, reproduction of audio CD into computer MP3 format, and reproducing news footage without editing the footage); see also Time, Inc. v. Bernard Geis Assocs., 293 F.Supp. 130, 144 (S.D.N.Y. 1968). The rationale for this view is that copyrights protect the substance of a literary work instead of the form which embodies it. See Schechter & Thomas, supra note 24, at 40.

\(^{167}\) See Kelly, 336 F.3d at 819-20.

\(^{168}\) Id. at 820.

\(^{169}\) Id. at 819.


\(^{171}\) Id. at 1118-19.

\(^{172}\) Id. The court also reasoned that the “Cached” link did not supersede the original website because the link made clear the cached page was not a “substitute for a visit to the original page,” and though the link could be disabled by website owners, “[t]he fact that the owners of billions of Web pages choose to permit these links to remain is further evidence that they do not view Google’s cache as a substitute for their own pages.” Id. at 1119.
engine, the Library Project’s purpose is to guide users to the original works, not to supersede the original work. The Library Project cannot replace an original copyrighted work as a whole, since it only displays snippets of text. The additional log-in security feature protects against the possibility that a user will perform multiple searches to access the entire work, a few snippets at a time. Like the “Cached” links in Field, Snippet View enhances users’ understanding of the copyrighted work by highlighting search terms and displaying related links. The Library Project uses copyrighted works for a different purpose than artistic expression—to transform printed readable works into a searchable catalog of snippets. Google thus changes the medium of protected works by converting them to digital format, but also adds new functionality to the digitized works as well—the purpose is not merely to create a digital replacement but to create a digital research tool.

If the transformative nature of scanning books into a searchable digital database tips the balance, the potential public benefit pushes it further towards fair use. Though public benefit or importance is insufficient by itself to constitute fair use, public benefit as a result of a transformative use weighs in favor of fair use. In *Harper & Row*, the magazine impermissibly infringed copyrights when it printed verbatim key passages from President Ford’s soon-to-be-released memoir. The quoted passages described the events leading up to the pardon of President Nixon, and were certainly of interest if not “of possible public importance.” The Supreme Court found the infringement was not fair use because the magazine intentionally usurped plaintiff’s right of first publication and merely superseded the original. In contrast, Arriba’s thumbnail images was fair use where it enhanced “information-gathering techniques on the Internet.” Similarly, the purpose and character of copying video game software code was fair where it “led to an increase in the number of independently designed video game programs” and thus furthered the basic purpose of copyright law to foster creative expression. Google Book Search has the potential to provide huge public benefits by creating an electronic book search that is unprecedented in scope.

Lastly, the Library Project’s opt-out policy illustrates Google’s good faith effort to balance copyright rights and fair use, though the rele-

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173 See Am. Geophysical Union v. Texaco, Inc., 60 F.3d 913, 922 (2d Cir. 1995).
175 *Harper & Row*, 471 U.S. at 569.
176 Id. at 558.
177 Id. at 562.
178 See Kelly v. Arriba Soft Corp., 336 F.3d 811, 820 (9th Cir. 2003).
179 *Sega Enters.*, 977 F.2d at 1523.
vance of good or bad faith in the fair use analysis is disputed. In the Second Circuit, a defendant’s alleged good or bad faith is relevant but not dispositive. In Field, the court found Google provided instructions on how to use the widely accepted industry standard “no-archive” meta-tag which informed search engines not to display cached links to the site. Field was aware he could incorporate the meta-tag into his website to prevent caching but did not do so. The court weighed the defendant’s good faith and the plaintiff’s bad faith in favor of fair use. The Library Project opt-out policy is hardly as “widely recognized and well-publicized” as the “no-archive” meta-tag. The policy is nevertheless analogous to the meta-tag policy in that Google similarly instructs copyright holders concerned with the Library Project how to remove their works from the Project. However, even if the court views the opt-out policy favorably, Second Circuit precedent will likely minimize the effect it would have in the final balance.

In sum, the Library Project search engine provides the valuable service of “improving access to information,” and serves an entirely different function from a printed book. The public benefit of Google’s book

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181 NXIVM, 364 F.3d at 477, 479. In NXIVM, the court held that a defendant’s critical analysis of plaintiff’s work using unauthorized quotations from the work was a highly transformative use that did not usurp plaintiff’s market, and was fair use. Id. at 477, 482. The majority found that bad faith is not “itself conclusive of the fair use question, or even of the first factor.” Id. at 479 (quoting Religious Tech. Ctr. v. Netcom On-Line Commc’n Servs., Inc., 923 F.Supp. 1231, 1244 n.14 (N.D. Cal. 1995)). The dissent goes further and argues good or bad faith of the secondary user should not have any bearing in the fair use analysis. Id. at 483 (Jacobs, J., concurring). The Honorable Pierre N. Leval of the Second Circuit also argues against considering good faith, arguing it is:

[A] false factor that divert[s] the inquiry from the goals of copyright. [False factors might] have bearing on the appropriate remedy, or on the availability of another cause of action to vindicate a wrong, but not on the fair use defense . . . . It produces anomalies that conflict with the goals of copyright and adds to the confusion surrounding the doctrine. Copyright seeks to maximize the creation and publication of socially useful material. Copyright is not a privilege reserved for the well-behaved . . . . The inquiry should focus not on the morality of the secondary user, but on whether her creation claiming the benefits of the doctrine is of the type that should receive those benefits . . . .

Leval, supra note 120, at 1125–26, 1128.

182 Field, 412 F.Supp. 2d at 1122.

183 Id. at 1116.

184 Id. at 1122–23.

185 Id. at 1112.


search engine therefore outweighs Google’s commercial status and the “minimal loss of integrity” to printed material given copyright holders’ option to opt out of the project. Combining the public benefit with the transformative nature of the use, the purpose and character of the use weighs in favor of Google.188

B. THE NATURE OF THE COPYRIGHTED WORK

In evaluating the nature of the copyrighted work at issue, courts will examine its inherent creativity and general availability. Copyright law rewards creation and innovation. It protects particular expressions of facts, but not the facts themselves. It logically follows that the scope of fair use corresponds to the work’s degree of creativity.189 The degree of protection the law affords consequently varies along the spectrum of creative expression, providing the least protection to highly factual works and the most protection to highly creative works “closer to the core of intended copyright protection.”190 Additionally, published works are more likely to qualify as fair use than unpublished works.191 Published works are accorded less protection because the creator has already exercised her right of first publication, introducing the work in the manner she sees fit.192 An out-of-print work may be more likely to qualify as fair use than a published work if it is “unavailable for purchase through normal channels.”193

The Library Project includes entire library collections that, as a whole, are inherently creative but are not necessarily generally accessible. The Library Project only scans according to a work’s copyright status—whether it is copyright-protected or in the public domain.194 It would not be to Google’s advantage even if it further distinguished between fiction and non-fiction because both fiction and non-fiction works are creative arrangements of words protected by copyright.195 However, the Library Project only scans published works that have reached partner-libraries’ shelves and will not interfere with the right of first publication. The focus on scanning out-of-print titles may further justify fair

188 Id. at 820; see also Hanratty, supra note 139, at ¶ 20.
189 See SCHECHTER & THOMAS, supra note 24, at 224.
191 Kelly, 336 F.3d at 820.
192 See id.
194 See Complaint at 27, McGraw-Hill Cos., Inc. v. Google Inc., No. 05 CV 8881 (S.D.N.Y. filed Oct. 19, 2005); Quint, supra note 3; Hafner, At Harvard, a Man, a Plan, and a Scanner, supra note 3; Delaney & Trachtenberg, supra note 5, at B1.
195 See Complaint at 27, McGraw-Hill Companies, Inc. v. Google Inc., No. 05 CV 8881 (S.D.N.Y. filed Oct. 19, 2005); Quint, supra note 3; Hafner, At Harvard, a Man, a Plan and a Scanner, supra note 3; Delaney & Trachtenberg, supra note 5, at B1.
use. As in *Kelly*, where the court balanced the creative and published nature of the copied work, this second factor, the nature of the copyrighted work, weighs only slightly in favor of the plaintiffs.

C. THE AMOUNT AND SUBSTANTIALLY OF THE PORTION USED

The third factor—the amount and substantiality of the defendant's use of the copyrighted work—requires both quantitative (amount) and qualitative (substantiality) analyses. As a general rule, "the more of a work a defendant takes, the more likely the use is to undermine the plaintiff's markets" and the less likely a court will find fair use. Even relatively minimal copying can also weigh against fair use if it involves copying the heart of the work. For example, the Supreme Court found that copying only 300 out of the total 200,000 words in President Ford's memoir was nevertheless substantial when the 300 words in question were those most likely to draw readers. Copying only as is reasonable in relation to the copier's purpose will weigh towards fair use however, and copying the entire work may still be a fair use if it is necessary to use the entire work.

The Library Project scans entire copyrighted works in order to produce its snippets, which weighs in the plaintiffs' favor. However, scanning entire works is not only reasonable but necessary in relation to Google's purpose of indexing the world's books. Therefore, the third factor weighs in favor of neither party so far. The *Kelly* court ended its analysis there, after finding that lower-resolution thumbnail images...
were not the heart of a work. The Ford memoir case, in contrast, involved the very heart of a work, and there was no fair use. The Library Project falls somewhere in the middle. While Google copies entire works, the resulting database is secure and users will not be able to access the entire work unless the copyright holder has given permission or the work is not protected. Depending on user variability in types of searches and the technical aspects of the search engine, it is conceivable that a user will "luck out" and stumble upon the heart of a work. Assuming three sets of two sentences in sets of two from a book could in some instances constitute the heart of an entire book, this factor may slightly favor the plaintiffs.

D. THE EFFECT OF THE USE UPON THE POTENTIAL MARKET FOR OR VALUE OF THE COPYRIGHTED WORK

The fourth and final factor protects copyright's financial incentives for creativity. In this case, it is also the factor most affected by the uncertainty arising from rapidly developing technology and the novelty of book digitization projects. Courts must consider actual effects of the defendant's infringing activity, as well as potential effects on potential markets if the activity were to become widespread among other actors. Relevant potential markets include markets for derivative works. The transformative use analysis is again significant, and helps define the relevant market. Transformative use is less likely to adversely impact the market for the original work since it does more than supersede the copyrighted work. Whether this factor will weigh for or against Google will depend on how expansively or narrowly the court defines the potential market.

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204 Id.
206 Cf. Infinity Broad. Corp. v. Kirkwood, 150 F.3d 104, 110 (2nd Cir. 1998) (finding the amount and substantiality of defendant's use was not justified where the service "permits essentially unlimited access to radio broadcasts . . . and there is thus the potential for retransmission of entire copyrighted programs").
207 At one time, the Supreme Court had declared that the fourth factor was "undoubtedly" the most important in determining fair use. Harper & Row, 471 U.S. at 566. However the Court's subsequent fair use opinions indicate a change toward equal weight among the four factors, which are to be viewed "together, in light of the purposes of copyright." Am. Geophysical Union, 60 F.3d at 926 (citing Campbell).
209 Id. "The reason for this rule relates to a central concern of copyright law that unfair copying undercuts demand for the original work and, as an inevitable consequence, chills creation of such works. Hence the inquiry considers not only harm to the market for the original photograph, but also harm to the market for derivative works." Rogers v. Koons, 960 F.2d 301, 312 (2d Cir. 1992).
210 Kelly, 336 F.3d at 821.
Case law limits the scope of “potential,” defining “potential markets” as only those that are “traditional, reasonable, or likely to be developed,”211 as opposed to merely theoretically possible. The fair use doctrine would otherwise be meaningless, as every use of a copyrighted work creates a new market.212 While the availability of a licensing arrangement is significant, the fact that a copyright holder has previously secured licenses does not by itself make a given market “traditional, reasonable, or likely to be developed.”213 Conversely, the development of a licensing market may weigh against fair use even if it develops after the allegedly infringing activity occurs.214 The heart of the inquiry is the relationship of the potential market to the original market, not the actual existence, or non-existence, of the market. Copyright owners may not preempt fair use “transformative markets” by developing them themselves and then attempting to prevent others from entering.215 Accordingly, unauthorized use of copyrighted images in a transformative market is fair use, while a substantially similar use in a traditional market is not.216 Another proposed formulation, which accounts for growing markets and technological change, is a functional test which emphasizes the challenged use’s different functionality, regardless of the medium or whether the use comprises substantially similar material.217 The Second Circuit has stated that this factor’s analysis sometimes also requires balancing the potential personal gain to the copyright owner against the potential public benefit of the use.218 In short, copyrights are not unlimited monopoly rights, and the ability to collect revenue does not automatically grant copyright holders the right to do so.219

211 Am. Geophysical Union, 60 F.3d at 930.
212 See 4-13 Nimmer on Copyright § 13.05[A][4].
214 Westin, supra note 186, at ¶ 59; see also Perfect 10 v. Google, Inc., 416 F.Supp. 2d 828, 849 (C.D. Cal. 2006). In Perfect 10, after filing suit against Google, Perfect 10 licensed a third party to sell downloadable thumbnails over the Internet. Because users could download thumbnails from Google Image Search for free, Google’s thumbnails were interchangeable with plaintiff’s product.
215 Castle Rock Entm’t, Inc. v. Carol Publishing Group, Inc., 150 F.3d 132, 146 n.11 (2d Cir. 1998).
217 Schechter & Thomas, supra note 24, at 229 (citing Nimmer on Copyright, §13.03 [B] (2002)).
218 4-13 Nimmer on Copyright §13.05[A][4] (citing MCA, Inc. v. Wilson, 677 F.2d 180, 183 (2d Cir. 1981)).
219 See Schechter & Thomas, supra note 24, at 228, 230 (claiming, “In cases of this sort the fair use dispute is really about whether the plaintiff should be guaranteed the exclusive right to exploit that market in question despite the fact that the market opportunity was not generally recognized or appreciated until the defendant came along.”). During the recent debate at the New York Public Library on the Library Project, Professor Lawrence Lessig rebuked Library Project opponents: “What you want to do is to get a kind of revenue that right
Given limited user access and the non-commercial nature of the Library Project, it is difficult to see how the Library Project will divert customers from the market for the full text of books, whether in print or digital format. Google does not sell books. It does not even sell parts of books, in contrast to the pay structure models described in Part II. It would be entirely speculative to assert that an individual who planned to buy a book will view three snippets on Google Book Search, be satisfied, and as a result not purchase a copy. If the individual was either going to borrow the source from a library or simply never intended to buy it, then there will be no effect on the market.

Even assuming partial-text retail models of other book digitization projects such as Amazon Pages were “likely to be developed” markets in the legal sense, it is still difficult to see how the Project will divert customers. The Library Project complements copyright holders’ markets, rather than competing with them. As discussed in part A, Google Book Search transforms the text through its search and display function. Google Book Search’s main potential benefit is not merely digitization, but allowing users to search capability “the full text of all the world’s books.” Similar book digitization projects do not have the same comprehensive scope as they are either limited to particular books within a publisher’s catalog, or books for which the copyright holder has previously expressly agreed to include. The ability to browse or search within a particular book is most helpful only after the reader knows which book to browse or search. Google Book Search is a search engine that helps readers identify books they wish to read. Once a user identifies a Library Project book, he will have to go to another site to purchase or browse through the book in more detail. If a user wanted to link to or download digital portions of the text, she will have to go to another site because Google does not allow users to copy, save, or print protected content.

Finally, though the effects on potential markets remain unclear, the Library Project’s effect on the value of the copyrighted work is more

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220 See Perfect 10 v. Google, Inc., 416 F.3d 828, 850 (C.D. Cal. 2006) (holding defendant’s thumbnail images would “not likely... affect the market for full-size images”); Wyatt, Googling Literature, supra note 219, at B16 (“Mr. Adler said Google’s contention that its search program might somehow increase sales of books was speculation at best. ‘When people make inquiries using Google’s search engine and they come up with references to books, they are just as likely to come to this fine institution [the New York Public Library] to look up those references as they are to buy them,’ he said[.] To which Google’s Mr. Drummond replied, ‘Horrors.’”).

clear. Google claims the Library Project will result in increased exposure of literary works, which could in turn lead to increased sales. The Authors Guild admits midlist and backlist titles stand to benefit from the Project, and fiction is "not likely to be threatened." As emphasized above, the Library Project is not designed to replace a trip to the library or the bookstore. On the other hand, authors will benefit in instances where the service leads to increased sales, and this last factor weighs in favor of Google.

In summary, Google has a slight edge over the plaintiff publishers and authors under the four factor test. Two factors favor Google while two factors only slightly favor plaintiffs. The first factor favors fair use because the Library Project is a highly transformative use that is not directly commercial. Moreover, it may easily be avoided by opting out. The second factor weighs only slightly against fair use because the works are protected works that have already been published. The third factor weighs slightly against fair use because, even though it is necessary to achieve its purpose, Google copies entire works and displays creative expression which may constitute the heart of a work. The fourth factor weighs in favor of fair use because the Library Project's transformative use complements, rather than competes with traditional and derivative markets for print works. Thus, the Google Books Library Project constitutes fair use of copyrighted works.

CONCLUSION

With the growing number of print-book digitization projects, it is increasingly clear that the world of books is poised to join the digital age in earnest. In the end, both parties agree that Google's vision of a searchable, digital world library is a worthy end goal. The controversy centers on the means of achieving such a world library and Google's perceived disrespect of copyrights. The warring interests in the Google Books Library Project suit disagree on the issue of control. A Library

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225 See Bill Graham Archives v. Dorling Kindersley Ltd., 448 F.3d 605, 614, n.5 (2d Cir. 2006), ("To the contrary, had the book been commercially successful—which it was not—it might have garnered interest in the original images in full size because the reduced images have such minimal expressive impact. An aficionado might seek more than a 'peek'."); see also Jeweler, supra note 129, at CRS-4 ("Google makes a strong argument that its indexing and text searching capability has the potential to greatly enhance the market for sales for books that might otherwise be relegated to obscurity.'").
Project opponent asserts: “Look, people should be able to search all this stuff, but it should be the author’s choice and not Google’s . . . . You can’t have a corporation just come in and say, ‘We’re going to do this and it’s good for you.’”  

Another derides Google’s “renegade notion of eminent domain: Google decides what’s good for us and seizes private property to get it done.”  

Yet, a copyright holder who disagrees with Google’s methods can opt to keep her works out of the Project altogether. Moreover, the intended ultimate beneficiary of copyright law is the public, and if it is in fact “good,” the Library Project remains within the policy for protecting copyrights. As a Library Project supporter described, the claims against Google are “the biggest land grab in the history of the Internet,” potentially “chill[ing] a wide range of innovation” if the claims “are taken seriously.”  

At this time, the suit against Google is pending and it remains to be seen whether the issue will settle out of court. A compromise appears unlikely given the firm stances of each side. Lawrence Lessig, believing that Google should maintain its stance for the public good, argues:  

A rich and rational (and publicly traded) company [with duties to its shareholders] may be tempted to compromise—to pay for the ‘right’ that it and others should get for free, just to avoid the insane cost of defending that right . . . . But if Google gives in, the loss to the Internet will be far more than the amount it will pay publishers. It will be a bad compromise for everyone working to make the Internet more useful—and for everyone who will ultimately use it.  

Google may not have purely altruistic motives. It may anticipate future revenues from selling digital literary content online. The comprehensive database of digital books it is now building will certainly position Google to make that leap. However, if Google makes that leap to straightforward commercialism, the fair use analysis would change and would likely require express permission from copyright holders. The
suit may simply be premature and copyright holders may one day have a clear case for copyright infringement. The Library Project as it stands today, however, is protected under fair use. Google copies copyrighted works, but those copies serve a different purpose than the original works. Instead of usurping potential revenues, Google directs readers to the copyrighted works, potentially increasing rightsholders’ revenues. Most importantly, the added functionality supports the very purpose of the copyright law—to increase creativity and access to knowledge. Google is clearly challenging the bounds of technology and the law. And as copyright law has adapted to technological innovation in the past, it again has a chance to adapt—to refine “fair use” in the Digital Age.

content through the Partner Program may do no more than “merely increase[ ] traffic” selling Snippets would weigh the fourth factor for plaintiffs. See Perfect 10 v. Google, Inc., 416 F.Supp.2d 828, 851 (C.D. Cal. 2006).