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October 17, 2000

**BY FEDERAL EXPRESS**

United States Court of Appeals  
For the Eleventh Circuit  
56 Forsyth Street, N.W.  
Atlanta, GA 30303

Attention: Jennifer Alexander

Re: Greenberg v. National Geographic Society, et al.,  
Docket No. 00-10510-C

Dear Ms. Alexander:

We represent the Appellees in the above-referenced action. On October 11, 2000, we filed Appellees' Motion to File Additional Letter Submission, from which an exhibit was inadvertently omitted. Enclosed are copies of the Motion with attached exhibits.

Very truly yours,

  
Naomi Jane Gray

Enclosures

cc: Norman Davis, Esq.

DOCKET NO. 00-10510-C

IN THE  
UNITED STATES COURT OF APPEALS  
FOR THE ELEVENTH CIRCUIT

JERRY GREENBERG and IDAZ GREENBERG,  
Plaintiffs/Appellants

vs.

NATIONAL GEOGRAPHIC SOCIETY, a District of Columbia corporation,  
NATIONAL GEOGRAPHIC ENTERPRISES, INC., a corporation, and  
MINDSCAPE, INC., a California corporation,  
Defendants/Appellees.

**APPELLEES' MOTION TO FILE ADDITIONAL LETTER SUBMISSION**

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Joanne McLaren (not admitted in  
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Attorneys for the Appellants

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vs.

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MINDSCAPE, INC., a California corporation,  
Defendants/Appellees.

**CERTIFICATE OF INTERESTED PERSONS AND  
CORPORATE DISCLOSURE STATEMENT**

Appellees National Geographic Society, National Geographic Enterprises, Inc.  
(now named National Geographic Holdings) and Mindscape, Inc. submit this Certificate of  
Interested Persons and Corporate Disclosure Statement.

Educational Insights  
Gray, Naomi Jane  
Itkoff, Valerie  
Lenard, Joan, U.S. District Judge  
Mattel, Inc.  
McLaren, Joanne  
Mindscape, Inc.  
National Geographic Society  
National Geographic Holdings  
Soto, Edward  
Sugarman, Robert  
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Of Counsel

By:

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Robert G. Sugarman  
for RGS

DOCKET NO. 00-10510-C

IN THE  
UNITED STATES COURT OF APPEALS  
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JERRY GREENBERG and IDAZ GREENBERG,  
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vs.

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MINDSCAPE, INC., a California corporation,  
Defendants/Appellees.

**APPELLEES' MOTION TO FILE ADDITIONAL LETTER SUBMISSION**

Appellees National Geographic Society, National Geographic Enterprises, Inc. and Mindscape, Inc. respectfully submit this Motion to file the letter submission attached as Exhibit A.

**ARGUMENT**

This Court heard oral argument in the instant case on October 3, 2000. Despite the amount of time devoted to the argument, several important questions posed by the Court remained unanswered. In order to more fully respond to the Court's inquiries, Appellees respectfully move for permission to file the accompanying letter submission, carefully limited to the issues raised, but not resolved, at oral argument. There has been no prior application for the relief requested herein.

Dated: October 11, 2000

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By: Robert G. Sugarman (NOT  
Robert G. Sugarman) for RGS)



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October 11, 2000

**BY FEDERAL EXPRESS**

Honorable Lanier Anderson  
Honorable Gerald Tjoflat  
Honorable Stanley Birch  
United States Court of Appeals  
Eleventh Judicial Circuit  
56 Forsyth Street, N.W.  
Atlanta, GA 30303

Re: Greenberg v. National Geographic Society, et al.,  
00-10510

To The Court:

We very much appreciate the significant time that the panel devoted to this case at oral argument and the meaningful and penetrating questions that were asked. We believe that, despite the amount of time spent, some of the Court's questions were not answered. We respectfully request that the Court consider this letter<sup>1</sup> as a means to accomplish that. Our comments will be limited to issues raised at oral argument.

I. CD-ROM 108 is not a derivative work. However, even if it is,  
it is, at most, a revision which is permissible under § 201(c).

A. CD-ROM 108 lacks sufficient originality to constitute a derivative work.

We respectfully submit that the District Court was correct in holding that CD-ROM 108 differs from issues of the Magazine only in trivial respects. CD-ROM 108 consists of 108 years' worth of issues of the Magazine, slavishly copied, page by page,

<sup>1</sup> We put these comments in letter form in light of the Court's request for letter submission prior to argument and the reference to the potential requests for letter submissions at the argument.

A.  
EVEN THE  
MOST  
HUMBLE  
CREATION  
CAN BE  
DERIVATIVE  
& WORTHY OF ©

I.  
IF  
DERIVATIVE  
THEN NOT  
COVERED  
BY 201-C



into electronic format, and stored in chronological order on 30 CD-ROM disks. But for the technological mechanics of reproduction, the process employed and the result of compiling the Magazine in its entirety on 30 CD-ROMs are identical to the compilations contained in the approximately 195 bound volumes, the 171 microfilm rolls and the microfiche collections of the Magazine that have long been published.

The additional elements present in CD-ROM 108 – less than one minute total of prefatory material consisting of the Moving Cover Sequence and a Kodak promotional message -- viewed in the context of the entire work of over 1,200 complete issues of the Magazine, do not provide sufficient originality to “recast, transform or adapt” the pre-existing issues of the Magazine into a derivative work,<sup>2</sup> see 17 U.S.C. § 103(a), even if the individual additions are original enough, in and of themselves, to qualify for copyright. Tellingly, while the Copyright Act provides that “editorial revisions” to pre-existing works will create a derivative work, the record is crystal clear that the Society made absolutely no changes, editorial or otherwise, to the pre-existing issues of the Magazine. See 17 U.S.C. § 103(a).

In certain of the bound volumes that the Society has published for years, there is included in the front of the work a mosaic depicting the covers of the Magazines contained in that bound volume. (Exh. A). Just as that mosaic does not transform the bound volume into a derivative work, the Moving Cover Sequence does not transform CD-ROM 108 into a derivative work.<sup>3</sup>

- B. Even if CD-ROM 108 is a derivative work, it is a revision permitted by § 201(c).

<sup>2</sup> See Paramount Pictures v. Video Broadcasting Sys., 724 F. Supp. 808 (D. Kan. 1989) (mere addition of commercials at the beginning of videocassettes containing plaintiff’s motion pictures did not recast, transform, or adapt the motion picture into an original work of authorship). Although the court found that “defendants’ advertisement is an original work, the court does not recognize the addition of it to a videocassette in any way recasting, transforming or adapting the motion picture.” Paramount, 724 F. Supp. at 821.

<sup>3</sup> The circumstances here are different from those involved in the filming of a play, an example given during oral argument. Such a film would be a derivative work due to the originality associated with camera angle, lighting, sound and other subjective elements involved in transforming the play into a film. Because the technology involved here permits the pictorial scanning of the paper Magazine into digital format without changing any of the original elements in the Magazine, CD-ROM 108 is not a derivative work.

NOT ONE  
MINUTE -  
also repeated  
on each  
disc

NOT A  
REPRINT  
w/ MOVING  
COVERS...  
SEE THEIR  
VA FORM

3.  
THE TEXT  
IS NOT  
SHARP OR EDGEY  
TO READ OR  
TO READ TO  
MAXIMIZE  
PRESS & SPEED  
UP PROCESS

THEN  
WHY  
THE  
NEW  
VA  
FORM?

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Page 3

The legislative history makes clear that derivative works are permissible revisions under § 201(c). If the later edition of an encyclopedia and later issue of a publication, which are derivative works, are permitted revisions, certainly CD-ROM 108 is a permitted revision. Indeed, if CD-ROM 108 does not qualify as a revision under § 201(c), nothing would, and that privilege, clearly given to the owner of the collective work, would be read out of the statute.

C. A mere change in medium does not create a derivative work.

The fact that CD-ROM 108 is published in CD-ROM format, rather than on paper, does not make it a derivative work. When the Society changed the medium from paper to microfilm – which it continued to do even after it assigned copyright in Mr. Greenberg's photographs to him in 1985 – no one, including Mr. Greenberg, claimed that it violated the rights of the photographers. The “slavish copying” of a work into a different medium “cannot, by itself, constitute the originality required for copyright protection.” The Bridgeman Art Library, Ltd. v. Corel Corp., 36 F. Supp.2d 191 (S.D.N.Y. 1999). In Bridgeman, the defendant “labored to create ‘slavish copies’ of public domain art” in preparing transparencies and CD-ROMs. Bridgeman, 36 F. Supp.2d at 191. The court found that “[w]hile it may be assumed that [the creation of the transparencies and CD-ROM] required both skill and effort, there was no spark of originality – indeed, the point of the exercise was to reproduce the underlying works with absolute fidelity. Copyright is not available in these circumstances.” Id.; see also L. Batlin & Son, Inc. v. Snyder, 536 F.2d 486 (2d Cir. 1976) (differences between plastic “Uncle Sam” coin bank and cast iron original in public domain were trivial, thus plastic bank was insufficiently original to support copyright).

As in Bridgeman, the Society created slavish copies of the original issues of the Magazines in CD-ROM 108. This mechanical process lacked the “spark of originality” required to render the CD-ROM collection of Magazines a new work.<sup>4</sup>

<sup>4</sup> Cohen v. Paramount Pictures Corp., 845 F.2d 851 (9th Cir. 1988), discussed during oral argument, does not affect the medium neutrality of the 1976 Act. H.R. Rep. No. 94-1476, 94th Cong., 2d Sess., at 52 (1976), reprinted in 1976 U.S.C.C.A.N. 5659, 5665 (“it makes no difference what the form, manner, or medium [in which a work is fixed]...whether embodied in a physical object in written, printed...magnetic, or any other stable form, and whether it is capable of perception directly or by means of any machine or device ‘now known or later developed’”). Cohen was a contract interpretation case that addressed the limited circumstances, not present here, where a licensor grants rights to exploit a work in certain specified media and expressly retains all rights not set forth in the license. The Cohen court did not address § 201(c). In contrast to Cohen, Greenberg has not demonstrated that the Society’s right to reproduce the photographs at issue was ever expressly restricted to certain media. Indeed, at the time the Society assigned

PUBLIC  
DOMAIN  
WORK  
OK!

A PORTION  
OF 108  
YEARS FROM  
PUBLIC  
DOMAIN  
MATERIAL

THE  
BALANCE  
FROM  
EXISTING  
COPYRIGHTED  
MATERIAL

October 11, 2000

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II. Section 201(c) does not condition the publisher's privilege on economic factors.

Section 201(c) is silent as to economics. It does not condition the publisher's exercise of its privileges on economic factors. Therefore, the potential of publishers to realize economic gain from the exercise of the privileges is irrelevant to an analysis of § 201(c). Such arguments are appropriately directed at Congress, not the Courts. See Tasini v. New York Times, 981 F. Supp. 841, 848, (S.D.N.Y. 1997) rev'd on other grounds, 192 F.3d 356 (2d Cir. 1999), petition for cert. filed, (U.S. Aug 04, 2000) (No. 00-201).

In this case, moreover, an emphasis on economics is particularly misplaced. The Society is a nonprofit scientific and educational organization. (R1-20-Exh. A). Its mission is to increase and diffuse geographic knowledge in its broadest sense. (R1-20-1). All revenues generated by the Society, including its wholly-owned taxable subsidiaries and including those from CD-ROM 108, are used to further this mission. There are no individual economic stakeholders or shareholders to benefit economically. Therefore, the beneficiary of any economic gain attributable to CD-ROM 108 is the public at large, which benefits from the Society's educational programs, scientific research and exploration initiatives, and commissioning and underwriting of the articles and photographs that appear in the monthly Magazine.

Greenberg copyright in his photographs, it was publishing, and continued to publish, the magazines in different media – microfilm and microfiche.

The Cohen court's analysis does not apply where a publisher pictorially reproduces its collective work, or a revision thereof, in a medium that may not have existed at the time the collective work was initially published, and the pictorial reproduction is a faithful reproduction of the collective work in the same word and pictorial format as the original publication in a new medium. The 1976 Act does not restrict the publisher to reproducing its collective work in a single medium; indeed, the legislative history is clear that medium neutrality in this context was specifically contemplated. Hearing on H.R. 4347, H.R. 5680, H.R. 6831, H.R. 6835 Before the House Committee on the Judiciary, Copyright Law Revision, 89th Cong. at 57 (U.S. Gov't Prtg. Office 1966) (exchange between Messrs. Kastenmeier and Cary).

work by photog  
done for non-  
profit org then  
handed over to  
a for-profit  
division of an  
other UN-related  
for profit Agency  
(MINDSCAPE)

MINDSCAPE  
& OTHER  
RETAIL  
OUTLETS  
NOT FOR  
PROFIT?

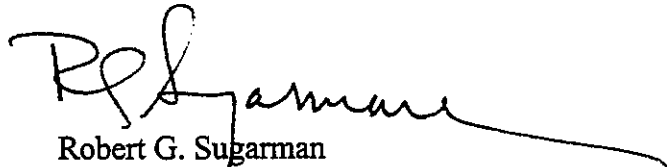
Micro film  
& microfiche  
were not sold  
to the general  
public, or sold  
for profit

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We thus respectfully submit that the constitutional underpinnings of the copyright law are furthered by the reproduction of this rich, historical archive of Magazines, and the Society's official journal, in an accessible and easily-used form for the benefit of individuals, families, schools, libraries and researchers as a revised collective work under § 201(c).

Respectfully submitted,



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Naomi Jane Gray

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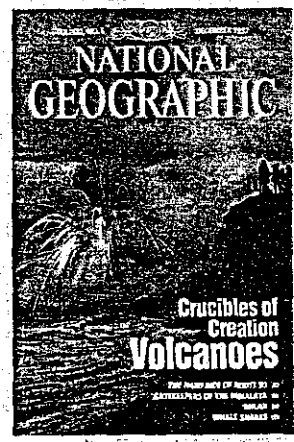
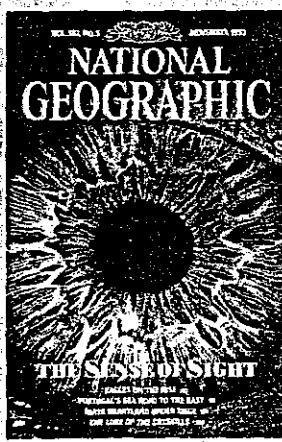
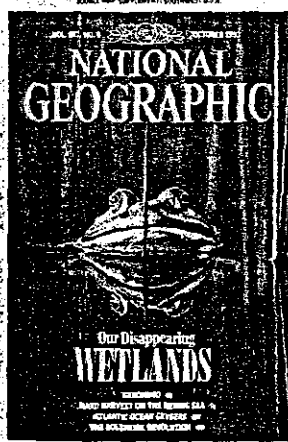
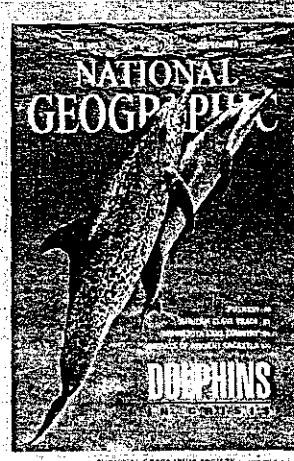
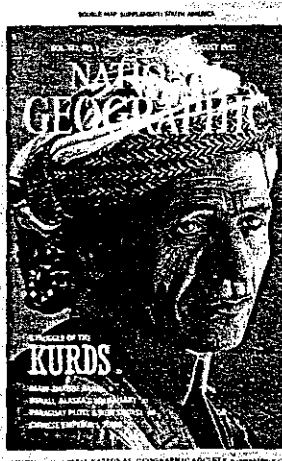
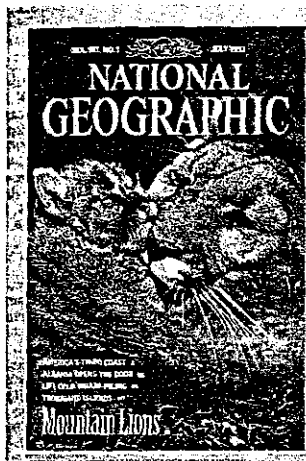




# NATIONAL GEOGRAPHIC

## INDEX

JULY-DECEMBER 1992



***For Your Information . . .***

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& DAVIS  
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