

GUIDE TO

copyright basics

VOLUNTEER
LAWYERS AND
ACCOUNTANTS
FOR THE
ARTS
ST. LOUIS

Most of the material in this publication is excerpted from Circular 1 *Copyright Basics* and other publications issued by the U.S. Copyright Office. Terry Mahoney, a St. Louis University law student, wrote the sections on work made for hire and fair use. VLAA Executive Director Sue Greenberg wrote the remaining text, and Create Studio at Washington University designed the cover.

Special thanks:

Terrell Carter
Melinda Compton
Richard E. Haferkamp
Kathryn Lamont
Mary Engelbreit Studios
Claudia Shugert
Volunteer Lawyers for the Arts of Massachusetts

This publication is designed to provide general information; it should not be utilized as a substitute for professional legal and/or accounting services. If legal advice or other expert assistance is required, consult a professional.

St. Louis Volunteer Lawyers and Accountants for the Arts (VLAA) is a referral service that provides free legal and accounting assistance to income-eligible artists and small arts organizations. For those who are ineligible for free services because their family income or annual operating budgets exceed VLAA guidelines, VLAA can provide the names of lawyers and accountants who have expertise in addressing arts-related problems.

VLAA also offers a wide variety of educational programs in arts law and business including seminars, speakers, a resource library, and publications. Arts Resolution Services, a national collaboration among several volunteer lawyers for the arts organizations, provides mediation services and workshops in negotiation skills.

Publication of this guide was made possible, in part, by a grant from the Whitaker Foundation. VLAA is supported by the Regional Arts Commission; the Illinois Arts Council, a state agency; the Missouri Arts Council, a state agency; corporate sponsorships; foundation grants; donations from individuals; and workshop fees. VLAA is a nonprofit, tax-exempt organization.



W H I T A K E R F O U N D A T I O N

St. Louis Volunteer Lawyers and Accountants for the Arts
6128 Delmar, St. Louis, MO 63112
314/863-6930
vlaa@stlrac.org
www.vlaa.org

Preface

“The immediate effect of our copyright law is to secure a fair return for an ‘author’s’ creative labor. But the ultimate aim, is, by this incentive, to stimulate artistic creativity for the general public good.” — Justice Potter Stewart, *Twentieth Century Music Corp. v. Aiken*, 422 U.S. 151 (1975)

It is a principle of American law — as articulated in the Constitution — that artists and inventors should reap the economic benefits of their creative endeavors. Copyright law enables creators, producers, publishers, and distributors of artistic works to control whether, how, and when their works are used.

But copyright law also strikes a “cultural bargain” between creators and the public interest by limiting the scope of the copyright holder’s monopoly through the fair use doctrine, providing protection for creative expression, but not for ideas, and the copyright’s eventual expiration.

The inherent tension between copyright protection and the First Amendment is being exasperated by the widespread use of the Internet and the development of new technologies. This challenge underlies the battles over online “file sharing” of music and movies.

While copyright law’s impact on the exchange of information in a free society merits thoughtful debate, this “big picture” topic is beyond the scope of our publication. What follows is a summary of core copyright concepts and critical issues for artists and arts organizations. It is intended to provide answers to the most frequently asked questions and is by no means an exhaustive discussion of copyright law.

We encourage you to seek legal counsel when you have questions about protecting your intellectual property rights or using another artist’s work.

Copyright Basics

What Is Copyright?

Copyright is a form of protection provided by the laws of the United States to the authors of “original works of authorship” including literary, dramatic, musical, artistic, and certain other intellectual works. This protection is available to both published and unpublished works. The Copyright Act generally gives the owner of copyright the *exclusive* right to do and to authorize others to do the following:

- To *reproduce* the copyrighted work in copies or phonorecords¹;
- To prepare *derivative works* based upon the copyrighted work;
- To *distribute* copies or phonorecords of the copyrighted work to the public for sale or other transfer of ownership, or by rental, lease, or lending;
- To *perform the work publicly*, in the case of literary, musical, dramatic, and choreographic works, pantomimes, and motion pictures and other audiovisual works; and
- To *display the work publicly*, in the case of literary, musical, dramatic, and choreographic works, pantomimes, and pictorial, graphic, or sculptural works, including the individual images of a motion picture or other audiovisual work.

In addition, authors of certain works of visual art have the related moral rights² of attribution and integrity as described in the Visual Artists’ Rights Act of 1990.

Who Can Claim Copyright?

Copyright protection exists from the time the work is created in a fixed form. The copyright in the work of authorship *immediately* becomes the property of the author who created it. Only the author or those deriving their rights through the author can rightfully claim copyright. In the case of works made for hire, the employer and not the employee is the author. The authors of a joint work are co-owners of the copyright in the work, unless there is an agreement to the contrary.

What Works Are Protected?

Copyright protects “original works of authorship” that are fixed in a tangible form of expression. The fixation need not be directly perceptible so long as it may be communicated with the aid of a machine or device. Copyrightable works include the following categories:

- literary works;
- musical works, including any accompanying words;
- dramatic works, including any accompanying music;
- pantomimes and choreographic works;
- pictorial, graphic, and sculptural works;
- motion pictures and other audiovisual works;
- sound records; and
- architectural works.

¹ The term phonograph includes any material object in which sounds are fixed, including CDs, cassette tapes, LPs, and other formats.

² For an explanation of moral rights, see page 11.

What Is Not Protected by Copyright?

Several categories of material are generally not eligible for protection. These include:

- Works that have *not* been fixed in a tangible form of expression. For example: choreographic works that have not been notated or recorded, or improvisational speeches or performances that have not been written or recorded.
- Titles, names, short phrases, and slogans; familiar symbols or designs; variations of typographic ornamentation, lettering, or coloring; mere listings of ingredients or contents.
- Ideas, procedures, methods, systems, processes, concepts, principles, discoveries, or devices, as distinguished from a description, explanation, or illustration.
- Works consisting *entirely* of information that is common property and containing no original authorship. For example: standard calendars.

How to Secure Copyright

The way in which copyright protection is secured is frequently misunderstood. No publication or registration or other action in the Copyright Office is required to secure copyright. There are, however, certain advantages to registration (see page 5).

Copyright is secured *automatically* when the work is created, and a work is created when it is fixed in a copy or phonograph for the first time. “Copies” are material objects from which a work can be read or visually perceived either directly or with the aid of a machine or device. Examples include books, sheet music, and microfilm. “Phonographs” are material objects embodying fixations of sounds, such as cassette tapes or CDs.

Notice of Copyright

For works first published on and after March 1, 1989, use of the copyright notice is optional, though highly recommended. Use of the notice is recommended because it informs the public that the work is protected by copyright, identifies the copyright owner, and shows the year of first publication. Furthermore, in the event that a work is infringed, if the work carries a proper notice, the court will not allow a defendant to claim “innocent infringement” — that is that he or she did not realize that the work is protected.

The notice for visually perceptible copies should contain the following three elements: © 2005 John Doe. The notice for phonorecords embodying a sound recording should contain the following three elements: ℗ 2005 Jane Doe. The use of the copyright notice is the responsibility of the copyright owner and does not require advance permission from or registration with the Copyright Office.

How Long Protection Endures

Work that is created on or after January 1, 1978, is automatically protected from the moment of its creation. With the 1998 passage of the Copyright Term Extension Act, the work is ordinarily given a term enduring for the author’s life plus an additional 70 years after the author’s death. For works made for hire, the duration of the copyright is 95 years from publication or 120 years from creation, whichever is shorter.

Transfer of Copyright

Any or all of the copyright owner’s exclusive rights (see page 2) or any subdivision of those rights may be transferred, *but the transfer of exclusive rights is not valid unless the transfer is in writing* and signed by the owner of the rights conveyed. Transfer of a right on a non-exclusive basis does not require a written agreement (see page 7).

Registration

Although no publication, registration or other action in the Copyright Office is required to secure copyright, there are certain definite advantages to registration:

- Registration establishes a public record of the copyright claim;
- Before an infringement suit may be filed in court, registration is necessary;
- If made before or within five years of publication, registration will establish prima facie evidence in court of the validity of the copyright; and
- If registration is made within three months after publication of the work or prior to an infringement of the work, statutory damages and attorney's fees will be available to the copyright owner in court actions.

Under the following conditions, a work may be registered in unpublished form as a "collection," with one application form and one fee:

- The elements of the collection are assembled in an orderly form;
- The combined elements bear a single title identifying the collection as a whole;
- The copyright claimant in all the elements and in the collection as a whole is the same; and
- All the elements are by the same author, or, if they are by different authors, at least one of the authors has contributed copyrightable authorship to each element.

An application for copyright registration contains three essential elements: a completed form, a nonrefundable filing fee and a nonreturnable deposit — that is, a copy or copies of the work being registered.

Online registration through the electronic Copyright Office (eCO) is the preferred way to register basic claims for literary works; visual arts works; performing arts works, including motion pictures; sound recordings; and single serials. Basic claims include: a single work, multiple unpublished works if they are all by the same author(s) and owned by the same claimant and multiple published works if they are all first published together in the same publication on the same date and owned by the same claimant.

Advantages of online filing including a lower filing fee (\$35), fastest processing time, online status tracking, secure payment by credit or debit card and the ability to upload certain categories of deposits directly into eCO as electronic files. To access eCO, go to the Copyright Office Web site at www.copyright.gov and click on *Electronic Copyright Office*. If you do not have an electronic copy of your work, follow the directions for sending a hard copy or copies.

You can also register your copyright using forms TX (literary works); VA (visual arts works); PA (performing arts works, including motion pictures); SR (sound recordings); and SE (single serials). To access all forms, go to the Copyright Office website and click on *Forms*. On your personal computer, complete the form for the type of work you are registering, print it out, and mail it with a check or money order and your deposit. The basic registration fee is \$65. The mailing address for applications filed on paper and for hard-copy deposits is: Library of Congress, U.S. Copyright Office, 101 Independence Avenue SE, Washington, D.C. 20559.

Work Made for Hire

Ordinarily the person who creates a work is considered the “author” as that term is used in copyright law. A painter is considered the “author” of his painting, a composer the “author” of her music. It is the author of a work who owns the copyright in that work. When a work is done for hire, however, there are two situations in which the copyright is held not by the creator, but by the person who put him to work.

The first situation concerns works that are produced by employees. When an employee creates a work while acting within the regular scope of employment, it is the employer who is considered the author and the employer who owns the copyright. For instance, the copyright in a newspaper article is usually owned by the paper and not by the reporter who wrote it.

Sometimes it can be a little unclear if a person is truly an employee, or is, instead, an independent contractor or freelancer called in to do a job. It is best to clarify this relationship before beginning an assignment.

The second situation involves some commissioned works. When a non-employee creates a work for another, the party who ordered or commissioned the work owns the copyright if, and only if:

- 1) The parties expressly state in a signed written agreement that the work will be considered a work made for hire; and
- 2) The work falls within one of nine specified categories: a contribution to a collective work; a part of motion picture or other audio-visual work; a translation; a supplementary work; a compilation; an instructional text; a test; answers to a test; or an atlas.

In thinking about work made for hire, artists should consider whether they will ever want to sell copies or different (derivative) versions of their work. If so, they should avoid agreements of this kind.

Arts organizations involved in creating new works should clarify, in advance, who owns the copyright. VLAA can supply sample contracts and encourages members of the arts community to include mediation clauses in their agreements.

Fair Use

Courts have long recognized that in some situations it's just not sensible or fair to penalize someone for using another person's work without permission. That, in a nutshell, is the principle behind the doctrine of fair use.

Congress wrote the fair use doctrine into the Copyright Act of 1976. That's both good news and bad news for anyone who wants to use another person's work without permission. It's good news since the law says that you can "borrow" so long as it's fair to do so. It's bad news because determining what "fair" really means is subject to interpretation. The statute does provide examples of uses that can be considered fair. In effect, Congress was arming people who are sued for using a work without permission with ready-made arguments for why their use of a work should be allowed. Examples include reproduction for criticism, comment, news reporting, teaching, scholarship, and research.

The courts decide what is fair on a case-by-case basis. This means it is possible to overstep the bounds of fairness, even when the copying was done for one of the protected purposes. Take, for example, the matter of making copies for classroom use. Although the statute cites this as a possible instance of fair use, one court ruling held that it was not fair use when a duplicating business copied excerpts from various books, collated them, and sold them to college students as a "course packet."

As a general rule, courts are more generous in allowing works to be parodied than in permitting them to be quoted outright. In a case concerning 2 Live Crew's bawdy song, *Pretty Woman*, a take-off on Roy Orbison's hit ballad *Oh, Pretty Woman*, the Supreme Court recognized a limited right to borrow from a copyrighted work in creating a parody. It held that a parodist may use the "heart" of the work being parodied so long as no more is taken than necessary to "conjure up" the original. The court also noted that a parody must not harm the market for the original song. This touches on an important issue courts consider when asked to decide if something is fair use: is the new work in direct competition with the original? If so, then it is generally not considered fair use.

A court will also take into consideration how large a portion of a work is being taken. This isn't a simple question of counting seven musical notes or the number of words that are copied. A court would be far less likely to allow the use of two lines from a haiku (a Japanese poem of three lines and exactly seventeen syllables) than it would be to allow the use of two lines from a novel.

As a general rule, one can quote from a purely factual work such as an encyclopedia more readily than from an artistic work. For example, rap artists must pay for even the tiniest snippet when they sample another artist's music.

If there's one piece of advice that can be used to sum up the doctrine of fair use it's this: let your conscience be your guide. Do unto others; if you ever consider using someone else's work without permission, ask yourself how you'd feel about it if you were the creator. Likewise, if someone uses your work without permission, ask yourself if you think the typical person in your situation would feel cheated. In either situation, if you think you'd feel that too much is being taken, or that the copyright owner's right to profit from his work is being jeopardized, the chances are that it's not fair use.

Permission & Licensing

The safest and most ethical course is always to get permission from the copyright owner before using copyrighted material. The various arts disciplines approach this process in different ways. A theatre might contact the playwright's agent, Samuel French, Inc., or Dramatists Play Service. A jazz festival would obtain a license from ASCAP and BMI, the performing rights societies that collect royalties for the non-dramatic performance of music. Permission to reprint a poem would probably be obtained from the publisher.

Regardless, the process is the same. It begins with a request to use the material. Describe, in detail, exactly what you would like to use, how, and when. Be prepared to pay a fee or royalty (often negotiable) and to give the specified credit. For more guidance, see *Getting Permission: How to License and Clear Copyrighted Materials Online and Off*.

Once permission is granted (preferably in writing), you've entered into a licensing agreement. But exactly what rights have been granted? The distinction between *exclusive* and *non-exclusive* rights is crucial. A non-exclusive license means that the intellectual property rights conveyed may be granted to more than one licensee. An exclusive license does not necessarily mean that there is only one licensee. It may mean that the scope of the license is exclusive to a certain geographical area or to a limited field of use. For example, a licensor may grant an exclusive license for a product for sale in the United States and may grant another exclusive license for the product sales in Japan. Permission agreements should clearly state whether the granted rights are exclusive or non-exclusive.

Licensing intellectual property is big business. Not surprisingly, entertainment/character licensing continues to be the largest category in the industry. While not everyone creates artwork that is suitable for licensing, many fine artists, illustrators, craftspeople, and photographers have entered into lucrative licensing partnerships with merchandisers. Licensing agreements usually contain a specified use, a limited time, a specified territory, and a fee or royalty. A variety of other clauses may be included in the agreement. Common provisions address artist approval of product design and quality, earnings statements, the right to inspect the records of the licensee, and grounds for terminating the contract.

VLAA urges artists to seek legal counsel before signing agreements with art licensing agents or manufacturers.

If you want to give people the right to share, use and even build upon a work you've created while preserving your copyright, you may want to consider Creative Commons licensing. The nonprofit organization's free, easy-to-use copyright licenses provide a simple, standardized way to give the public permission to share and use your creative work — on conditions of your choice. Similarly, if you're looking for content that you can freely and legally use, a large pool of Creative Commons-licensed work is available. More information: www.creativecommons.org

Core Concepts

Originality

Copyright protects “original” works of expression, not the ideas conveyed in the work. This principle is known as the *idea/expression dichotomy*. The idea/expression dichotomy allows artists to draw freely on familiar themes, myths, and images. For example, a new play about young lovers being kept apart by their families probably would be considered original even though the basic plot and characters — the ideas — are just like *Romeo and Juliet*, *West Side Story*, and many other works. The play would be protected because the playwright expressed the ideas through his own dialogue, setting, specific plot elements, and character development.

Infringement

To prove infringement, there must be evidence of actual copying. The first author would have to demonstrate that the second author had *access* to his work and that the two works are *substantially similar*. Originality does require at least some minimal level of creativity. For example, in a case involving telephone phone books, the Supreme Court decided that the white pages are not protectable because the selection of the data (all customers in a geographic area) and the arrangement of the data (in alphabetical order) were not sufficiently original.

Works of Utility

Utilitarian aspects of a work are not protected by copyright. A “useful article” has an intrinsic utilitarian function that is not merely to portray the appearance of the article or to convey information. Examples are clothing, furniture, dinnerware, and lighting fixtures. Copyright does not protect the mechanical or utilitarian aspects of such works of craftsmanship. It may, however, protect any pictorial, graphic, or sculptural authorship that can be identified separately from the utilitarian aspects of the object. For example, a carving on the back of a chair or a floral relief design on silver flatware could be protected by copyright, but the design of the chair or flatware itself could not. Some designs of useful articles may qualify for protection under the federal patent law or as trade dress.

Copyright Secured Automatically Upon Creation

Copyright is secured *automatically* when the work is fixed in tangible form. Examples of works that are fixed include paintings, books, and CDs. Even though registration is not a requirement for protection, the copyright law provides several incentives to encourage copyright owners to register. Likewise, the use of a copyright notice (Example: © 2005 John Doe) is no longer required, but is recommended.

Joint Authors

When “authors” collaborate to create a new work, they are considered joint authors when two criteria are met. First, the authors must intend at the time the work is created that they are creating a joint work. Second, the joint authors must contribute protectable expression (not just ideas, such as playwright getting suggestions from the cast). Joint authors are treated as “tenants in common” with each co-owner having an independent right to license the use of a work, subject to accounting to the other co-owners. When artists collaborate, they should sign agreements that clarify and protect the rights and obligations of all parties whether or not they qualify as joint authors. Collaboration agreements typically outline deadlines, copyright ownership, credit, how income and

expenses will be shared, decision-making, what will happen if a collaborator wants to quit, dies or is disabled, and a procedure for resolving disputes, such as mediation.

Ownership of the Physical Work Versus Ownership of the Copyright

Ownership of the physical item, such as a book or a CD, is not the same as owning the copyright to the work embodied in that item. In other words, the author retains the exclusive reproduction and other rights unless the rights are transferred. Transfer of exclusive rights is not valid unless that transfer is put in writing and signed by the copyright owner.

Limitations and Exclusions

Copyright law strikes a “cultural bargain” between creators and the public interest by limiting the scope of the copyright holder’s monopoly. While it is illegal for anyone to violate any of the rights provided by the copyright law to the owner of the copyright, these rights are not unlimited in scope. Two examples are fair use (see page 6) and the idea/expression dichotomy (see page 8). Here are three additional “compromises:”

- *First Sale Doctrine.* Under the first sale doctrine, ownership of a physical copy of a copyrighted work, like a book, permits the owner to lend, resell, or rent the item. But rental rights are restricted in some mediums. For example, the first sale doctrine doesn't apply to software, because it usually is licensed rather than sold.
- *Compulsory Music Licenses.* This exception to the copyright holder’s exclusive rights of reproduction and distribution allows anyone to record and distribute any commercially-released, non-dramatic song (a song that is not from a musical or an opera) so long as the mechanical license rates established by copyright law are paid to the copyright owner of the song. Generally, compulsory licenses are obtained by contacting the Harry Fox Agency (www.harryfox.com).
- *Public Domain.* Works in the public domain can be used freely without permission. Examples include works created by federal government employees as part of their regular jobs and works in which copyright protection has expired. Determining the copyright term for a work created before 1978 can be tricky, but if the work was published or registered before 1923, it probably is in the public domain. For more information, visit www.copyright.cornell.edu/public_domain. It is important to note that there may be valid copyrights in derivative works based on works that have fallen into the public domain. New versions include musical arrangements, adaptations, revised or newly edited editions, translations, dramatizations, abridgments, compilations, and works re-published with new material added. Derivative works are independently copyrightable. However, the copyright in the new work does not affect or extend the protection, if any, in the underlying work.

Plagiarism

Plagiarism, which comes from a Latin word for “kidnapper,” is taking someone else’s ideas, words, or other types of work and presenting them as your own. In academia, plagiarism is considered unethical and dishonest. It can end a politician’s career or destroy a journalist’s reputation. Plagiarism is morally reprehensible, but it is not the same as copyright infringement, which occurs when someone makes unauthorized use of material that is protected by copyright.

Estate Planning

You're not alone if you don't like the thought of planning for the eventual disposal of your assets. But if you fail to make estate planning decisions, the impact on your heirs can be costly and stressful.

For artists, estate planning involves more than writing a will or setting up a trust. Visual artists need to make plans for the ultimate disbursement of their artwork. If you're a composer, writer, choreographer, filmmaker or visual artist, you may have another valuable asset — the copyright in your works. In most cases, the works will be protected for 70 years after your death. Remember, ownership of copyright is completely distinct and separate from ownership of the physical object. For example, while your papers may reside in a university library, the copyright to those letters and papers will likely belong to your estate.

Here are some basic (and far from exhaustive) copyright-related points to keep in mind when planning your estate:

Recordkeeping: The first step is organizing and documenting your work, which includes tracking sales and gifts. Maintain complete files of any publishing, recording, licensing, assignment and collaboration agreements. You also should maintain records of registrations with organizations, such as the Writers Guild of America, and copyrights that you have registered with the U.S. Copyright Office.

To protect young writers, musicians and artists from having to “live” with bad deals they made early in their careers, when they had little negotiating skill or leverage, copyright law (Section 203 of the 1976 Act and Section 304 of the 1998 Act) gives creators or their heirs the right to terminate assignments after a given number of years have passed. Although the specifics are complicated, generally speaking, work signed away after 1978 is eligible to be recaptured after 35 years; work signed away before 1978 is eligible to be recaptured after 56 years. There are complex guidelines that must be met to recapture transferred rights. For more information, check out the Creative Commons Termination of Transfer Tool, www.labs.creativecommons.org/demos/termination.

Instructions: Leave clear instructions. Will copyright ownership be bequeathed to family members, institutions or other parties? Do you have specific instructions or restrictions on how your work may be used or licensed? Remember, both money and reputation are at stake. To prevent infighting or legal disputes over who controls the copyright in your work, consider the option of expert management. In some circumstances, a cultural executor such as a gallery or a literary agent may be better equipped to manage licensing (and other matters, such as the disposition of artwork or posthumous publishing agreements) than family members.

Documents: Once you have sketched out your plans, you must prepare and execute the relevant documents. A qualified attorney should assist you, and you may need to consult an accountant to discuss the tax consequences of your decisions. Finally, you should revisit your estate plan every few years to ensure it remains consistent with your wishes.

Related Rights

Free Speech: The First Amendment applies to artistic expression, verbal as well as non-verbal. It is a shield that protects against government restriction or punishment of expression, particularly when the government discriminates on the basis of content or viewpoint. The Supreme Court has handed down several decisions limiting free expression. Speech that creates a “clear and present danger” of violence or injury is not protected. Under some circumstances, time, place, and manner restrictions are permissible. Generally, libel and slander are not protected. Commercial speech — such as advertising — enjoys less protection than other speech does. Finally, expression that depicts sexual conduct in an offensive way and lacks any serious artistic, political, or scientific value is not protected.

Moral Rights: These rights, which have been in place in many European countries since the 19th century, are based on the premise that an artist’s honor and livelihood are dependent upon the presentation of his work as created and that alteration can damage his reputation. Moral rights fall into four categories: 1) the right of an author to receive credit as the author, to prevent others from falsely being named author, and to prevent use of his name for works he did not create; 2) the right of an author to prevent mutilation of a work; 3) the right of an author to withdraw a work from distribution if it no longer represents his views; and 4) the right of the author to determine when and how to make his work public. Under the Visual Artists Rights Act of 1990, some works of art are protected from being altered or destroyed without the consent of the artist.

Trademark: A word, name, symbol, or device used by a manufacturer or merchant to identify goods or services and distinguish them from other goods or services. Examples include logos and phrases such as Hallmark’s, “When you care enough to send the very best.”

Trade Dress: The total visual image of a product including features such as size, shape, color or color combinations, texture, and graphics. Examples are Campbell’s distinctive red and white soup cans or the design of McDonald’s buildings. Trade dress law may offer recourse when an artist’s style is replicated without pirating any particular work.

Patent: Patents provide an inventor with the exclusive right to make, use, or sell a new, useful, and not obvious invention for a limited period of time. Utility patents have been granted for everything from airplanes to zippers. Design patents protect new, original, ornamental designs for articles of manufacture.

Right of Privacy: The right of a person to be free from intrusion into matters of a personal nature is known as the right of privacy. The underlying premise is that some facts are so intimate that they should not be made public without the person’s permission. Although not explicitly mentioned in the Constitution, the right of privacy has been held to be implicit in the Bill of Rights.

Right of Publicity: An individual’s right to control and profit from the commercial use of his name, likeness, and persona is called the right of publicity. This right varies from state to state, but most states protect public figures and celebrities from the unauthorized commercial exploitation of their identity. The laws attempt to strike a balance between an individual’s right of publicity and freedom of speech. The greatest protection is provided for news. Lesser protection is provided for entertainment and fiction, and the least protection is available for advertising.

Resources

Copyright Office

www.copyright.gov

Library of Congress

James Madison Memorial Building

101 Independence Avenue, S.E.

Washington, D.C. 20559

(202) 707-3000

U.S. Patent and Trademark Office

www.uspto.gov

Commissioner for Trademarks

2900 Crystal Drive

Arlington, VA 22202

Trademark Assistance Center: (703) 308-9000

Guide to the Visual Artists Rights Act: Understanding Your (Limited) Moral Rights

www.vlaa.org

Books

Borchard, William. *Trademarks & the Arts*

Fishman, Stephen. *Copyright Handbook*

Leland, Caryn. *Licensing Arts & Design*

Samuels, Edward. *The Illustrated Story of Copyright*

Stim, Richard. *Getting Permission: How to License and Clear Copyrighted Materials Online and Off*

Vaidhyanathan, Siva. *Copyrights and Copywrongs*

These books and many others on arts law and business practices are available in the St. Louis Volunteer Lawyers and Accountants for the Arts library, located within the Regional Arts Commission office, 6128 Delmar. You can search the library's e-catalog by visiting www.vlaa.org.