

Table of Contents

| | |
|---|-----------|
| ABOUT THE AUTHOR | III |
| Introduction..... | 1 |
| Copyright Law | 1 |
| Using the Guide | 2 |
| Chapter 1. Copyright Basics..... | 5 |
| An Author | 5 |
| The Work..... | 6 |
| Obtaining a Copyright | 7 |
| Expression and Fixation in Media | 7 |
| Registering Your Copyright Is Not Required | 8 |
| Publication of the Work Is Not Required | 9 |
| A Copyright Notice Is Not Required | 9 |
| Question: What Does Copyright Prevent? Answer: Copying ... | 10 |
| Copying vs. Random Independent Creation | 11 |
| Is There Evidence of Direct Copying?..... | 11 |
| Where and How Was the Original Work Published? | 13 |
| How Similar Are the Two Works? | 14 |
| Who or What Is a Copyist? | 14 |
| The Basic Public Policy of Copyright Law | 14 |
| The Limits on Copyright's Protection | 15 |
| Copyright Law Is the Same Throughout the United States | 17 |
| Chapter 2. Originality and Creativity | 19 |
| A Painting as an Original, Creative Work..... | 21 |
| Photographs as Original, Creative Works | 22 |
| Snap Shots as Original, Creative Works | 26 |
| Clip Art Used in Original, Creative Works | 29 |
| Photocopies as Original, Creative Works | 31 |
| An Endeavor to Copy: <i>Meshwerks v. Toyota</i> | 32 |
| Digital Copies—Not Original, Not Copyrightable..... | 34 |
| Copyright: No Pain, No Sweat Required | 34 |
| Setting the (Low) Standard of Creativity and Originality | 35 |
| <i>Victor Whitmill v. Warner Brothers</i> , and the | |
| Copyrightability of Tribal Tattoos | 36 |
| Telephone Directories as Original, Creative Works | 37 |
| Creativity and the “Fixed in a Tangible Medium” | |
| Requirement | 38 |
| Copyrightability of an Installation of Wildflowers | 40 |

| | |
|---|------------|
| Chapter 3. Ideas vs. Expressions..... | 47 |
| The Idea of a Scene and Expressions of That Idea | 48 |
| Genres, Schools, Movements, and Trends | 49 |
| Inventive, Innovative Ideas | 52 |
| Independent Creation of Works That Embody the Same Idea | 53 |
| Facts About History..... | 55 |
| The Copyright of Non-Fiction Works | 56 |
| Chapter 4. Scènes à Faire and Merger | 59 |
| Scènes à Faire | 60 |
| Merger | 61 |
| The Overlap of Scènes à Faire and Merger | 61 |
| Merger and Scènes à Faire in Literature..... | 62 |
| Merger and Scènes à Faire in the Visual Arts | 63 |
| Comparison of Photographs for Their “Total Concept and Feel” | 65 |
| Counterargument: Use of Uncopyrightable Elements | 69 |
| Doll Faces Not in Part but in Whole | 69 |
| Review and Discussion—Taking It to the Streets | 73 |
| Discussion and Answers—Taking It to the Streets | 75 |
| Chapter 5. Utilitarian and Functional Works | 79 |
| Patents for Utility, Copyrights for Expression | 80 |
| Physically Separable Parts | 81 |
| Silk Dresses or Silk Sculptures..... | 82 |
| Conceptual Separation of Decoration..... | 85 |
| If Form Follows from Function, It Is Not Separable | 85 |
| Three Cheers for Conceptual Separability | 86 |
| Helpful Decoration or Design..... | 88 |
| Review and Discussion—Useful Articles | 92 |
| Discussion and Answers—Useful Articles | 93 |
| Chapter 6. Copyright Term and the Public Domain | 95 |
| Chapter 7. Derivative Works..... | 101 |
| Review and Discussion—Derivative Works | 108 |
| Discussion and Answers—Derivative Works | 109 |
| Chapter 8. Works Made for Hire and Copyright Ownership | 111 |
| Works Created by Employees | 113 |
| Contractual Works | 114 |

| | |
|---|------------|
| Determining Employee vs. Independent Contractor Status | 115 |
| Avoid Work Made for Hire Questions—Just Buy the Copyright | 118 |
| Copyright Ownership | 118 |
| Review and Discussion—Works Made for Hire | 121 |
| Discussion and Answers—Works Made for Hire | 123 |
| Chapter 9. Fair Uses..... | 125 |
| Why Is There a Fair Use Escape Hatch Built into Copyright Law?..... | 127 |
| Classic Fair Uses Under Section 107 | 130 |
| News Reporting | 134 |
| On the Scene Photographs of Disaster | 136 |
| The Zapruder Film | 138 |
| Fair Use for Political Commentary? | 139 |
| Parody—the Granddaddy of Fair Use Exceptions | 141 |
| Parody Example 1 | 143 |
| Parody Example 2 | 144 |
| Contemporary Transformative Fair Uses | 146 |
| Updated Lyrics Become a Transformative Parody..... | 147 |
| Transformation Without Parody—a Successful Satire | 150 |
| Applying Your Own Bold Style as Transformation | 153 |
| A Green Light for Transformation | 158 |
| Artistic Style Does Not Equal Transformation..... | 160 |
| Lessons on How to Be “Transformative” | 161 |
| Review and Discussion—Fair or Unfair Uses | 165 |
| Discussion and Answers—Fair or Unfair Uses | 167 |
| Chapter 10. Steps of a Copyright Dispute | 171 |
| Step One: Determine the Act of Copying..... | 171 |
| Step Two: Register the Copyright if Needed | 172 |
| Step Three: Determine if You Have a Viable Copyright | 173 |
| Step Four: Gather the Evidence That the Work Has Been Copied | 176 |
| Step Five: Make a Demand | 178 |
| Step Six: Form Your Allegations Regarding the Elements of Infringement..... | 179 |
| Substantial and Material vs. De Minimis | 180 |
| De Minimis Use | 181 |
| Actual De Minimis Uses..... | 183 |
| Copying in a Different Media | 184 |
| Substantial Similarity in the Infringement Analysis | 184 |

| | |
|--|-----|
| Step Seven: Does the Defendant Have a Fair Use Defense?..... | 186 |
|--|-----|