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AN INVESTIGATION INTO THE DIGITAL SCANNING OF PHOTOGRAPHS IN ARCHIVAL COLLECTIONS

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Abstract

This paper provides an overview of copyright and ownership, with a specific focus on photographic copyright and ownership and how copyright affects photographic researchers. The discussion also covers the duration of copyright in photographs and copyright protection in the new era. Solutions are offered to some of the more commonly occurring problems that may face archivists, librarians and individuals responsible for private and public collections.

Introduction

Historical photographs are unique and a rare source of information, that constitutes an important part of our cultural and documentary heritage. Photographs speak a universal language, and as a record of past times appeal to a large audience. Copyright and related rights issues are central to the digital scanning of photographs in archival collections. One of the largest concerns of new digitisation initiatives is the protection of the institution's intellectual property. Institutions intending to embark upon a digitisation project need to be aware that copyright concerns must be confronted during the planning stages of a digital conversion project. The application of this protection is complex, as restricted activities vary based on many factors, including when an item was created, its original purpose, and the intended use of potential copies (Besek, 2003). For this reason, before establishing a digital archive that will be accessed over the Internet, the archivist must make every effort to locate the creator of the material to be digitized, so copyright can be cleared. This will affect the service delivery to the end user, especially if the institution intends to develop a business plan to market the images as a cost-recovery exercise.

My paper for this afternoon provides an overview of copyrights and how it applies to photography in the digital age.

In the past, copyright was considered complex, obscure, and highly technical and was only of interest and concern to intellectual property attorneys, legal scholars, technology developers, and right holders.

The rapid growth of the Net has highlighted intellectual property and copyright issues and concerns on a scale unprecedented in history, as it relates to the development of an inclusive global information society.

A society that needs to have an overview of:

- copyrights and ownership, and
- how copyright affects photographic researchers, in terms of the durations of copyrights in photographs, and
- how they are protected in the new era.

For those of us involved in the creation of artistic works including photographs this has become a key issue.

One of the reasons intellectual property rights (IRP) and the protection of digital images have become such pressing issues today can be traced back to the birth of a new technology: the launch of World Wide Web in 1994.

Unlike other reproduction processes, a digital copy of an image can produce an infinite number of perfect copies or clones, indistinguishable from the original.

In order to understand copyright we need to trace some of the milestones in the evolution of copyright law.

History of Copyright

Before the invention of the printing press in Europe in the 15th century, copyright law did not exist. Books were expensive and difficult to produce and few people knew how to read, so there was little need for copyright protections. By the mid-1500s, however, books had become cheaper and more widely available in Europe. To reduce the risk of rivals printing politically dangerous books, the royal government of England granted a publishing monopoly to a group of book publishers, who all belonged to a guild called the Stationers' Company.

These publishers all depended on the favor of the English crown for their existence, and so they only published materials that did not offend the royal authorities. Additionally, whenever one member of the guild obtained the rights to publish a book, all other members agreed to refrain from competition. This private arrangement was an early form of copyright. It was replaced in 1710 when the British Parliament passed a law called the **Statute of Anne**, named for Queen Anne, who reigned over Great Britain and Ireland from 1702 to 1714. This was the first real copyright law in the modern sense. It

granted authors the exclusive right to authorize the printing or reprinting of books for a limited number of years.

The copyright law has been amended frequently, often in reaction to new inventions, such as photography and the development of motion pictures.

The following table illustrates the Timeline of significant events in the evolution of copyright laws for the protection of visual artists' rights.

1710	The Statue of Anne is the first statue to recognize the rights of authors
1865	Protection of photographs is added
1990	The United States Congress passes the Visual Artists Rights Act, to protect the artists' rights of attribution and integrity. Covers paintings, drawings, photographs, prints and sculpture.
1996	World Intellectual Property Organization (WIPO) WIPO convened to bring international copyright law into the electronic age

Copyright and its nature as a property right

As copyright is a property right, this means that like property, it can be sold, bought, given away or bequeathed in a will and so ownership can theoretically change hands many times. It is important to remember this when trying to trace copyright owners for work that you wish to use, to bear in mind that the present owner of any object like a painting or photograph may not be the copyright owner.

Copyright on photographs

Photographs can be difficult to analyse under copyright law, not only because laws around the world differ with respect to scope and duration of protection, but because the photographs themselves often lack credit lines, dates and other identifying information However, in many instances, a cultural institution will not be the rights holder under copyright law. Therefore it can neither grant permission to others who wish to use a photograph nor provide a guarantee that the photograph is in the public domain.

Defining copyright ownership in photographs

In considering the copyright and ownership of photographs, it is helpful to start with the premise that the author is usually the initial owner, but there are exceptions to this rule. If the author is employed by a newspaper, magazine or similar periodical, and the literary artistic work is made by him during

the course of his employment, then the employer is the owner of the copyright insofar as the copyright relates to its publication in a newspaper, magazine or similar periodical.

Nevertheless, the author or photographer remains the owner of the balance of the copyright in the work. Where a person commissions the taking of a photograph and agrees to pay for it, and the work is made in pursuance of that commission, the person who commissions the work is the owner of the copyright in such work.

Failure to have clear information on copyright or who owns the copyright to works created or produced during employment within an institute can create problems as demonstrated in the Jurgen Schadeberg and Jim Bailey saga (1997).

Bailey v. Jurgen Schadeberg

Hazel Friedman in the *Weekly Mail and Guardian* (1996) reported that photographer Jurgen Schadeberg the ex-Drum photographer won the battle for ownership of his photographs against publisher Jim Bailey.

> The case centred on the issue of who owned copyright of the Drum photographs. Last week Bailey withdrew all claims to Schadeberg's pictures. Schadeberg's victory could now unleash a flood of suits by photographers who believe they have been exploited by both South Africa's outdated copyright laws and publishing companies that continue to profit from their work.
>
> In the interesting case of Bailey v. Jurgen Schadeberg the court ordered that Bailey must allow Schadeberg access to the historical photographs that he took during the fifties and the sixties so that he could make copies for his new publication. Schadeberg had taken the photographs whilst he was in the casual employ of Bailey but he retained the copyright to his photographs. They did not enter into a firm agreement at the time of the contract therefore Bailey had to pay damages to Schadeberg for the use of his intellectual property.
>
> When Schadeberg worked for Drum in the 1950s South African copyright legislation was based on a feudal law derived from Britain. Called the Patents, Designs, Trade Marks and Copyright Act of 1916, it stipulated that copyright ownership rested solely with the "proprietor".
>
> In his Supreme Court application the photographer argued that the constitutional protection of freedom of artistic creativity was being violated by current copyright legislation. He subsequently tried to challenge the validity of the law in the Constitutional Court on the grounds that the new Constitution protected the freedom of artistic creation which contradicted sections of the country's copyright laws. But at the time, the odds seemed firmly stacked against an argument lodged on ethical grounds.

Schadeberg ultimately won his case on factual evidence. In his lengthy affidavit, Bailey alleged that Schadeberg was employed by Drum and was, therefore, not entitled to copyright of his pictures (Friedman, 1996).

Copyright in material created by freelancers

Copyright ownership can also be unclear when freelancers are paid to create a work. As they are not an employee, they will usually own the copyright.

Where a work is made under the direction and control of the State or a prescribed international organisation, the state or such international organisation is the owner of the copyright in such work.

Works subject to copyright

As defined in the South African Copyright Act 98 of 1978, as amended works subject to copyright are those categories of works which have been brought into existence by a person's intellectual creation and can be classified into: literary works; musical works; dramatic works; artistic works (which includes images); sound recordings; films; TV broadcasts.

Literary Works covers all written works handwritten, printed, published and basically everything in machine readable form, including digitised images.

Artistic Works include graphic works, paintings, photographs which have additional special conditions attached to them, slides, sculptures, your signature, overhead projector transparencies and Power Point materials.

There is however some confusion about the status of works and which classification scheme they come under, and this is a crucial issue that has to be clarified for the specific rules and condition to be applied.

Digital images do have copyright because they are fixed and can thus be copied and the same principle covers all material on the internet, both textual and in the form of images.

The complexity of rights in an electronic environment

To provide some insight into the shifting status of an object from the perspective of rights management, let us consider the classification of a chemically-based non-digital photograph. In its original form, the photograph is classified as an Artistic Work, but when this has been digitised and becomes a machine readable code, the image is then classified as a Literary Work. If this digital image is then printed out, it then becomes an Artistic Work again, and as there are different rules for artistic and literary classes, it can be appreciated that copyright requires effective tracking mechanisms (TASI, 2002).

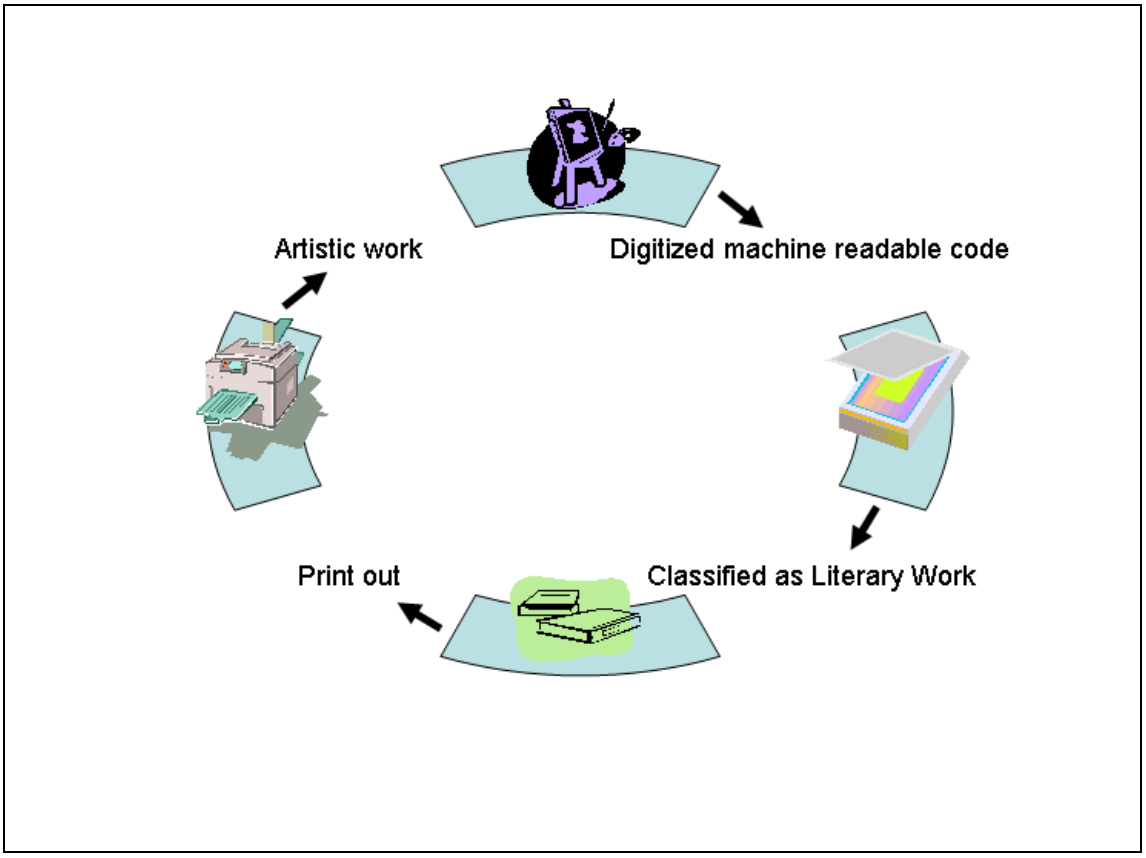


Figure 1: The shifting digital copyright cycle

Photographs

If a photograph is of an artistic or literary work, then there may be two copyrights: one copyright in the original object and one in the photograph.

If the original item was in copyright at the time the photograph was taken, then the photograph is an infringement of copyright if permission was not granted. This may mean that you can own the copyright in the photograph but you can't do anything with the photograph because you are infringing the copyright of the original object. If you want to take a photograph of an object in copyright, then you should apply for permission, stating with absolute clarity what you want to do with the photograph. This means that if the copyright owner grants permission they will be giving informed consent. If you leave the details ambiguous and you exploit the photograph, then the copyright owner can sue you. Thus it is in your interests to fully inform the copyright owner of all details.

Duration of copyright in photographs

The duration of copyright in South Africa in respect of Literary and Artistic works is fifty years from the death of the author. In the case of works of joint authorship the death of the author is deemed to be the death of the last surviving author. In respect of photographs the copyright will expire 50 years after the date the work is made available to the public with the consent of the owner.

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The copyright symbol

The absence of a copyright symbol on a work of intellectual property does not mean that the work is in the public domain and may be freely copied. A creative work is protected from the moment the work is fixed in a tangible form of expression. A photograph posted on the Internet does not necessarily mean that it is in the public domain. Copyright rules apply to the Internet. But you might consider the law of fair use to determine if fair use would permit copying.

Infringement of copyright

An infringement of copyright occurs when a person carries out an activity that is restricted by the copyright legislation without authorisation from the copyright owner. These restricted acts include: copying material, issuing or making available copies to the public, showing, playing or broadcasting or filming, adapting or amending material.

Only the copyright owner is legally allowed to perform the above or give permission for someone else to perform a restricted act. Thus, if you wish to do any of the above then you must gain permission from the copyright owner. This ensures protection of the copyright owner's commercial interests.

There are two types of infringement:

1. Primary infringement - which refers to the infringing activity itself

2. Secondary infringement - which is providing the means for others to infringe copyright. This can include the creation of a Web site which facilitates peer to peer sharing of digital material, or permitting students to scan and disseminate digital material without due consideration of any copyright issues.

Infringement of copyright is both a civil and a criminal offence. The author can take legal action to stop infringements of his/her rights. This can include seizure of the infringing material, claims for damages and an interdict preventing further infringement of his/her rights.

Defences against infringement of copyright

There are some defenses against infringement of copyright, the most important of which is fair dealing. Fair use or fair dealing essentially permits the use of copyrighted work without the need for copyright clearance, provided this use promotes the Progress of Science and useful Arts (Wikipedia. Fair use, 2005).

Fair use

The doctrine of fair use is one of the most well know exemptions to copyright law. This exemption allows for the use of copyrighted material, without permission of the creator or the copyright owner, in a limited number of contexts and for certain purposes, including criticism, commentary, news reporting teaching, scholarship or research. Fair use is essential for research and teaching, which builds systematically on the work of others. Fair use is situational and is determined on a case-by-case basis by balancing four factors against each other to estimate the relative social benefit of an unauthorized use against its cost to the copyright owner.

In determining whether a use falls within this exemption a series of criteria, popularly called the four factors are applied.
These factors are: purpose or character of the use, the nature of the copyrighted work, the amount and substantiality of the portion of the work used in relation to the copyrighted work as a whole and the effect of that use on the market.

The calculation of fair use ranges from the obvious to the highly complex. It may seem obvious, for example, that copying a photograph for a scholarly article for research purposes is fair use, but not if same information was used in a feature film on a publicly accessible

Web site. In every case, the distinction between fair use and infringement is a judgment call that requires understanding of the principles underlying the law.

For the digital archivist, one of the key factors in fair use is the potential impact of the use on the marketability of the item in question. In the digital environment building a case for fair use is troublesome for several reasons: the ease of duplication of digital files, the difficulty in controlling duplication of digital files, the commercial nature of the Internet has made the market impact test of "fair use" difficult for any materials available on the WWW.

Digitising a photograph creates a derivative work, a right not addressed under fair use that requires permission of the copyright holder. Also, a compelling case can be made that any digital posting has the potential to significantly affect the market for a given image. It would be difficult to show that making a digital copy of a photograph available on a CD-ROM or on the Internet would not have an effect on the potential market for the work.

As with the entire issue of intellectual property rights, widespread use of the Internet has raised the stakes significantly. By enabling rapid and broad distribution, Internet transmission increases the potential for copyright infringement to do real harm to the owners of a work. Laws and policies change much more slowly than technology. Most were established long before the advent of the Internet and digital imaging.

Ownership of archival records

Copyright law draws a firm distinction between the physical ownership of an item and the copyright in that item. Just because an institution has in its collection a letter, or photograph, or film, it does not mean that the institution owns the copyright in that work. There are a minimum of four scenarios regarding the ownership of the physical and intellectual property found in archives.

The first of these consist of items placed in deposit. In this instance the archive owns neither the physical item nor the intellectual property of the item that has been placed on deposit. This item is dependent upon the terms and conditions of the deposit agreement and is likely to be severely limited by these.

Second, if the archive owns the physical item, through donation, purchase, or some other mechanism, then the question of ownership of intellectual property gives rise to three possible scenarios: the archive owns the intellectual property rights to the item, a third party can own the intellectual property, or the work is in the public domain.

Third, if the archive has ownership of both the physical item and the intellectual property rights in the item then it is free to exploit the material.

The fourth scenario is where a third party owns the copyright in works that are physically owned by an archive. Most archives find themselves in this situation. Since reproduction and distribution are the exclusive rights of the copyright owner, the archive will need to, seek the permission of the copyright owner in order to make and sell reproductions, or make use of one of the exceptions to the exclusive rights of the copyright owner found in the law, especially if the copyright owner is unknown or cannot be found. Reproduction and distribution of materials under this scenario must be made without any direct or indirect commercial advantage. Copying with the intention of generating revenue could in theory make your reproduction of the copyrighted work illegal and thus make your institution liable for substantial civil and criminal penalties.

For the vast majority of our cultural heritage materials, copyright either resides with the creators of works or their estates, has never existed or has expired, and the works are in the public domain. With works in the public domain owners or caretakers cannot assert copyright ownership, but may have access policies that effectively restrict or hinder the use of the materials in their care.

The emergence of Quasi-copyright control over the public domain

Many repositories try to maintain a kind of quasi-copyright-like control over the use and further use of materials in their holdings. One strategy that many museums and some archives use to exert such quasi-copyright control is based on their ownership of the physical manifestation of a once copyrighted work.

In addition to using their control over the conditions of access to unique physical items to control subsequent use of those items, some museums and archives try to enforce a monopoly on reproductions of the unique public domain items in their collections. Reproductions are made available to researchers only if they sign agreements that limit what can be done with those reproductions. In an online environment, users are often required to “click through” an agreement that regulates the use of images and documents that would otherwise be in the public domain. Some of the terms and conditions that users have to agree to view and use the site are:

- They must agree not to use the material found on the site for personal or financial gain without prior permission, even if the work is in the public domain.
- The material may not be distributed or duplicated without the permission of the institution that holds the original material.
- The rights are normally reserved to the copyright owner.
- Copies of the digital images on the site are available for purchase, but permission is needed for commercial use, publication, manipulation, display, or distribution.

In the words of Robert Baron, the documents have become "prisoners" (2000).

Images in the Public domain

When a work is in the public domain, it is free for use by anyone for any purpose without restriction under copyright law. Public domain is the purest form of open/free, since no one owns or controls the material in any way. Works that are in the public domain in one legal jurisdiction are not necessarily in the public domain worldwide. Copyright laws differ from one country to another, both in duration of protection and what constitutes copyrightable subject matter

Today, there are dozens of Internet web pages that offer hundreds of thousands of free public domain and royalty free images. In most instances all the sites have a note warning of the terms and conditions, restrictions, and license agreements that determine the extent to which one may use the images. http://www.computerhope.com/issues/ch000845.htm

Some examples include the:

Wikimedia Commons available at http://commons.wikimedia.org/wiki/Main_Page where users are fee to use any of the sites photos, audio and video media freely.

Flickr: The Commons available at http://flickr.com/commons is a photo sharing site where institutes such as The Library of Congress, Powerhouse Museum, Brooklyn Museum, Smithsonian Institution, and various users can post and share images that have no know copyright restrictions.

Under the 'Commons' cultural institutions that have reasonably concluded that a photograph is free of copyright restrictions are invited to share such photograph under their new usage guideline called 'no known copyright restrictions'

By asserting ‘no known copyright restrictions,’ participating institutions are sharing the benefit of their research without providing an expressed or implied warrant to others who would like to use or reproduce the photograph. If a user wishes to make use of a photograph from the commons, the users is reminded to conduct an independent analysis of applicable law before proceeding with a particular new use.

Archives and libraries as a source for images

For many years authors and publishers have used libraries and archives as sources for images to illustrate their articles and texts. Typically they would visit an institution, browse and select photographs, then order copies for publication. Occasionally the institution charged a fee for non-academic publications or commercial uses. They usually required a credit line to indicate the source of the image, and sometimes a copy of the published article or book. Rarely was any attention paid to the context of the intended use or accuracy of presentation of the image, and few controls were in place to follow-up on the proposed or future uses of the images.

Today, however, researchers and authors face a daunting task when seeking illustrations, and must address challenging question such as the following.

- What rights do you obtain when you purchase or acquire a photograph?
- If one has a physical copy in hand, can one copy it and use it for one’s own private or commercial uses?
- Can one restrict others from reproducing the image from their original copies?
- Can one sell copies of the photograph for others to use?
- Can one display the image in one’s office reception room or public space?
- Can one post a scanned copy on one’s Web page or as part of an electronic publication?
- Can one continue to use copies after one sells the original image?
- If you sell or buy an image through an auction or on consignment, do you or the auction house control future publication of the image?

Several factors are involved in determining ownership of a photograph, including copyright law, the ownership status of the seller or donor, and the rights that are transferred as a result of sale or gift.

Once a work such as a photographic image has been created and fixed in a tangible form, it is protected under copyright law and several very important rights are assigned to the copyright holder. They may permit or restrict the following: copying or reproducing the work, such as print or electronic reproduction of a photograph, preparing derivative works, such as scanning to create a digital copy of a photograph, distributing or marketing copies of the work, such as posting digital copy on the Internet, selling posters or postcards, or copy prints of the image, publicly displaying the work, such as in museum or gallery.

Each of these four rights is separate and the copyright holder or designee may permit or restrict others from using the material in any or all of these ways. In addition, they may retain, assign, or license each of the rights listed below, in whole or part, to another part.

Licence a single right, such as reproduction for publication, or include all aspects of copyright ownership for a given work. Restrict use to a single instance, such as one print edition, or unlimited use, such as permitting unlimited print and electronic reproduction. Grant rights for a finite period of time, or for unrestricted use.

Obtaining permission can be a complex and sometimes frustrating process, particularly if any or all of the rights have been transferred to another party. Unfortunately, there is no central repository of information about the rights held or transferred, and in many cases significant research is required to locate the owner of the copyright. In addition, there is no requirement for the copyright holder to grant permissions or to respond to requests. An additional frustration arises from the fact that failure of the copyright holder to respond does not imply permission.

Copyright and the internet – issues and questions

Whose area of jurisdiction applies when images are downloaded over the internet from for example, Australia or USA? Does the law of the country in which they were generated govern the images?

Intellectual property rights are codified from country to country in laws that vary in type, interpretation and use. Efforts have been under way for a long time to harmonize these

various rights across countries and legal systems via treaties such as the Berne Convention and the Universal copyright convention, and by organizations such as the World Intellectual property organization (WIPO).

As more intellectual property is distributed on electronic networks, these efforts will become increasingly significant since it will be difficult to enforce the laws of individual nations when information freely and continually crosses geographical boundaries

For infringements of copyright the jurisdiction of the nation where the infringement took place applies. Images are covered by the copyright law of the country in which they were generated and would automatically be protected in most other countries of the world, as most are signatories of the Berne Convention. The Berne Convention gives reciprocal protection to other countries copyright works. The Berne convention is an international treaty, and as a member South Africa is obliged to afford the same level of protection to other countries' copyrighted work as afforded to its own.

The countries listed below are African signatories to the Berne Convention (Webster,2004).

Algeria	Djibouti	Kenya	Namibie	Tunisia
Botswana	Egypt	Lesotho	Niger	Zambia
Benin	Equatorial Guinea	Liberia	Nigeria	Zimbabwe
Burkina	Gabon	Madagascar	Rwanda	
Faso	Gambia	Malawi	Senegal	
Cameroon	Ghana	Mali	Sudan	
Cape Verde	Guinea	Mauritano	Swaziland	
Central African Republic Chad Cote d'Ivoire	Guinea-Bissau	Mozambique	Togo	

Many institutions and corporations include legal notices that warn users from abusing the material on their Web sites as a method of trying to deter unauthorised use of their images. For instance, Disney Online spells out in no uncertain terms the conditions of use for its site. Two and a half pages of terms begin: 'By using this site, you signify your assent to these terms of use. If you do not agree to these terms of use, please do not use the site'. Legal restrictions, jurisdictional issues and disclaimers follow. Disney also employs attorneys who survey the web for instances of copyright infringement

The following illustration is an example of a copyright notice as it appears on the Campbell Collections website (http://campbell.ukzn.ac.za).

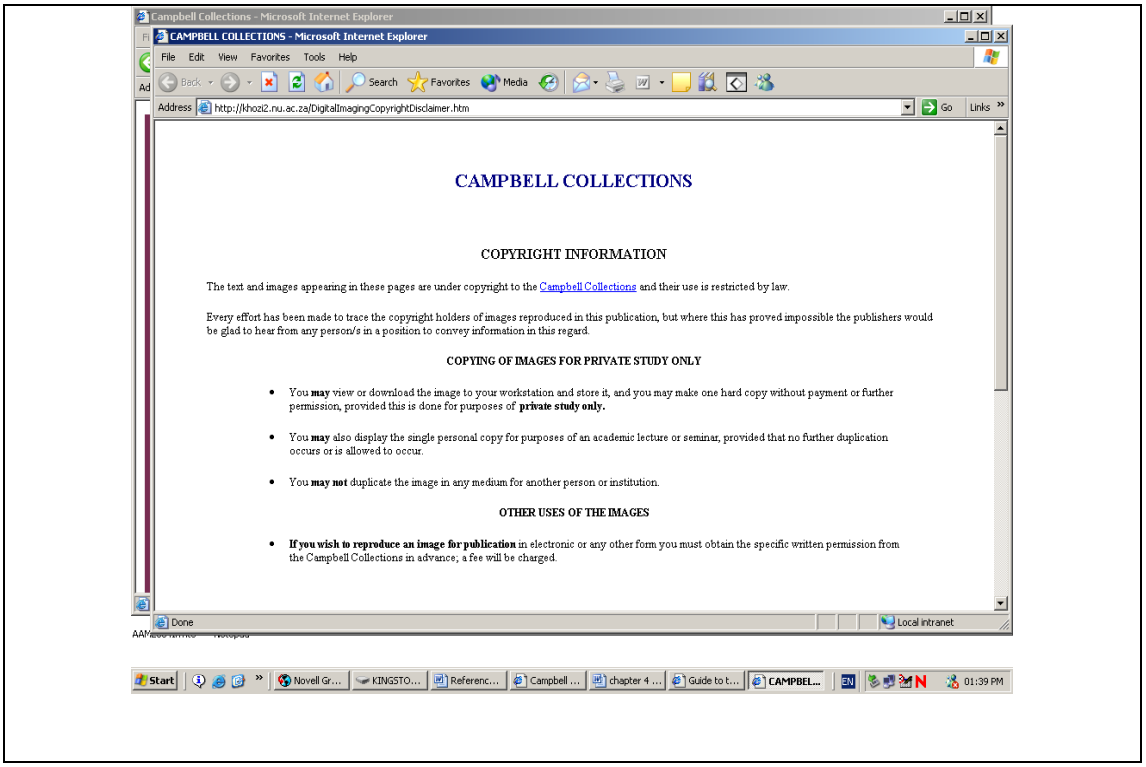


Figure 2: Example of a disclaimer notice

Suggestions and Tips to deal with legal and ethical issues of copying in the new era

Google Image Search can be used to detect copyright infringement by inserting a picture into the Google search engine. Go to the Google Images search page http://carterlawaz.com/2013/03/using-google-image-search-to-detect-copyright-infringement/ click on the camera icon on the far right of the search bar. This will bring up the 'search by image' box. Paste the URL for the image you want to search for or upload it and hit 'search'. The results will show you every instance where the photo has been used (Ruth Carter, 21 March 2013).

Tips and advise

http://research20atimperial.wordpress.com/compulsory-content/legal-ethical-issues/

Remember that multi-media works will have multiple copyright owners.

Rather link to other people's content instead of copying it. If you don't copy you can't be accused of copyright infringement. Link to an organisation's home page eg http://campbell.ukzn.ac.za or journal article's landing page not the PDF.

Controlling re-use of one's work

Tell people what they can and can't do with your work. Don't leave to chance. Make it a habit to display terms of conditions of use on any site where you post your intellectual property (thoughts, photos, data etc). Many people still think they can do anything they like with material on the internet.

You can control the re-use of your content by:

- Selecting the appropriate sharing options offered by social media sites. For example, Flickr offers a number of options to its users ranging from all rights retained to some rights reserved.

- Displaying a licence. Creative Commons offers a range of simple licences you can assign to your work. Open Data Commons offer a similar licence for data.

- Writing your own simple terms and conditions of use

Posting new unpublished works

Answering the question of who owns the intellectual property in research is complicated as researchers work as a team rather than as individuals. It is important to check who does the copyright belongs to you as a student and when it may belong to the organisation funding your research. Before sharing your work on a social media site check that it won't:

- Damage a patent application
- Stop you or your supervisor publishing the work later
- Infringe someone else's rights
- Break a prior confidentiality agreement

Terms and conditions

- When you sign up to a social media service you agree to their terms and conditions. Make sure you read them so you know what the supplier can do with the content you add to their site and your personal data collected during registration.

DALRO The Dramatic, Artistic and Literary Rights Organisation

The Dramatic, Artistic and Literary Rights Organisation (DALRO) was conceived as a multi-purpose copyright society to act on behalf of authors and publishers in South Africa by administering a broad spectrum of copyrights in literary, dramatic and Artistic Works. Through its international affiliations and its bilateral agreements with foreign societies, authors and publishers, DALRO currently administers public performance rights, broadcast rights (radio and television) and reprographic reproduction rights in published works (DALRO).

DALRO has reciprocal agreements with Reproduction Rights Organisations (RROs) in other countries. If works of mandating South African publishers are copied in those countries, then the RRO will forward the fees to DALRO to be distributed. Similarly, if a work published in a foreign country with which DALRO has a reciprocal agreement is copied in South Africa, then the fee collected may be sent by DALRO to the foreign RRO to be distributed to the rights' owner.

DALRO belongs to the International Federation of Reproduction Rights Organisations (IFRRO), which links RROs worldwide.

IFRRO – International Federation of Reproduction Rights Organisations

The International Federation of Reproduction Rights Organisations (IFRRO) is an independent organisation established to foster the fundamental international copyright principles embodied in the Berne and Universal Copyright Conventions. Its purpose is to facilitate, on an international basis, the collective management of reproduction and other rights relevant to copyrighted works through the co-operation of national Reproduction Rights Organisations (RROs).

Conclusion

While copyright law is a complex topic and varies from country to country the basic principles are the same throughout the world. A general understanding of these principles will suffice in ensuring that persons wishing to use or exploit the works of others are aware of the main pitfalls.

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