

you to assign your copyright to the publisher (see the chapter 3.2, *Mutual Dependency: Publishers*). Employers will also make you want to assign your copyright, as detailed in chapter 5.3, *Mixed Authorship is the Norm: Graphic Design*. Finally, if you work on a large scale production such as a feature film, the production company will also want you to sign over copyright.

If you do still have the copyright, and others are interested in re-using your work, you can also issue them a license. You can tune the license with regards to the parameters that follow.

### Scope of the license

You can choose to license the creation of reproductions only for specific uses. For example, you give someone the right to use your photograph in a specific issue of a magazine. The idea is that if they want to use it again in another context, it is a different kind of use and they'll have to re-negotiate.

If you are negotiating with another artist to include their work in your project, such a scoped license is usually fine. However, you should be careful about scoping too narrowly, otherwise the license can become a burden on how you can exploit your own work! For example, if you obtain a license to use someone's photograph in your printed publication, you'll want to have a license that will also be valid for future editions, and for an eventual electronic edition of the publication.

### Exclusive vs. non-exclusive

An exclusive license makes sure that only the one person or company who signs the license agreement can use the work, and no-one else. A non-exclusive license gives the copyright holder the freedom to license the work again on other occasions to other parties. An exclusive license could therefore be more expensive.

You should be careful with granting exclusive licenses. After all, you will lose the capacity to use the work even your-

