
Tutorial 10: Content and talents

Part 1: Key Term Quiz

1. The information and material that forms the heart of your project—what your project is about—is _____.
2. Collections of media generally granted unlimited use are called _____.
3. If a work's copyright protection has expired and not been renewed, it is _____.
4. The term for unauthorized use of copyrighted material is _____.
5. Works come under _____ as soon as they are created and presented in a fixed form.
6. Even if the owner of a work does not wish to give up or sell ownership rights, you may still be able to _____ the rights to use that material.
7. A standard document that lists licensing fees for different uses, formats, and markets is called a(n) _____.
8. If an artist takes another person's work and creates a new work based on the original, such a work is said to be _____.
9. Professional talents and actors in the United States are usually represented by a(n) _____.
10. If your talent is nonunion, be sure to require the person to sign a(n) _____.

Part 2: Multiple-Choice Quiz

1. Which of the following is not content?
 - a. photographs
 - b. animations
 - c. video clips
 - d. the graphical user interface
 - e. the program's programming code
2. The responsibility for ensuring that content included in a product does not infringe on a copyright belongs to:
 - a. the developer
 - b. the original creator
 - c. the product's purchaser
 - d. the U.S. Copyright Office
 - e. The Library of Congress
3. A source for free content in the public domain is:
 - a. a clip art collection
 - b. a stock photo/video library
 - c. a government agency
 - d. a publishing company
 - e. a television network
4. The legal privilege to publish a work in a computer-based storage and delivery medium is often called:

- a. digital watermarks
 - b. electronic rights
 - c. computer publishing licenses
 - d. new media contracts
 - e. multimedia/Internet ownership
5. A disadvantage to using a clip art image from a stock library might be:
- a. it is available in high-resolution
 - b. you are usually granted unlimited use
 - c. you can alter the image for derivative works
 - d. it is easily downloadable
 - e. you do not have exclusive rights
6. If a work is in the public domain:
- a. you can secure a free license through the Public Domain Institute (PDI)
 - b. you can license it with a \$25 processing fee through the Library of Congress
 - c. you can use the material without a license or permission
 - d. you can use the material through the public domain contract, where some percentage of the profit is disbursed to nonprofit arts organizations
 - e. it is publicly owned and thus cannot be reproduced for any purpose
7. Which of the following issues might you consider when negotiating for rights to use preexisting content?
- a. how the content will be delivered
 - b. the license's period of time
 - c. how the owner or artist will be credited
 - d. whether the copyright owner will receive remuneration for the license
 - e. all of the above
8. Works come under copyright protection:
- a. as soon as they have been submitted to the U.S. Copyright Office
 - b. as soon as a notice is published in the legal notices of a local newspaper
 - c. as soon as they are notarized by a notary public
 - d. as soon as they are created and presented in a fixed form
 - e. as soon as the original idea, concept, drawing, draft, or intent is communicated to someone else
9. Owning a work entitles you to reproduce that work if:
- a. you have purchased the work and possess a legal bill of sale
 - b. you have the permission of the copyright owner
 - c. the work is an original, unreproduced work that has not been previously copied
 - d. the work's value is less than \$100
 - e. you have a really good lawyer
10. Which of the following are included in the guidelines for creating a work derived in part from another person's work?
- a. There are no clear-cut guidelines.
 - b. Less than 10 percent of the original work was used.
 - c. Using the work does not impact the sales or value of the original work.
 - d. The derivative work is not clearly recognizable as the original work.

- e. The derivative work is in a different medium from the original.
- 11. In general, you may legally use a work in a project if:
 - a. it has a digital approval code
 - b. you paid someone to create it for you
 - c. the work contains no copyright information
 - d. it came from the school library
 - e. you got it off the Internet
- 12. Which of the following unions deals with acting and talent?
 - a. AFTRA
 - b. IBEW
 - c. AFL-CIO
 - d. AFSCME
 - e. CIA
- 13. In general, if you create a multimedia product that incorporates union talent under contract, you:
 - a. will have unlimited rights across all media
 - b. can use the material only in related media (such as Web/CD, newspaper/magazine, television/radio)
 - c. will be required to pay royalties
 - d. will have rights to the talent's firstborn children
 - e. will be able to use the material only for its initial primary use
- 14. If you use nonunion talent, you:
 - a. probably don't need to worry about getting a release
 - b. should require the person to sign a release form
 - c. need to notify the local union representative
 - d. must state so plainly in the project's credits
 - e. must pay a surcharge to the local union
- 15. You do not need to worry about having someone's written consent to use his or her image or voice in your production if:
 - a. it was already used in the National Enquirer
 - b. the subject is at least a first cousin
 - c. it is work product made for hire
 - d. the subject is younger than 18 years old
 - e. you are recording a public event

Part 3: Final Project Discussion