

Copyright or No Copyright?

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Abstract

As Richard Raysman mentions in his book, *Intellectual Property Licensing: Forms and Analysis*, intellectual property is a legal concept for which exclusive rights, for instance, patents, copyright and industrial design rights and trademarks are granted for the creations of the mind which regulates and appreciates the efforts of their owners.

Nevertheless, the era of having multiple promotional platforms on the internet, where creation and showcase is not only reserved for the elite, indeed puts this whole group in a rather difficult position: in other words boundless competition. Especially in the circle of musicians, photographers, writers or any other creative artists, it is very possible for anyone to be recognized as a celebrity to the public eye just by publishing his/her works on the internet. And in these particular conditions, it is also quite the norm for a rising artist to pursue his/her works out of mere passion. His/her main goal should rather be making himself/herself acceptable as well as appreciated to the people using this free platform of recognition, instead of being keen on making a business out of it. This can be the same for a writer, a photographer or a scientific researcher. For instance, a writer can assemble his/her articles on the internet for reviews and improvements as well as in order to keep track of his/her works.

In this case, it is also intriguing to know the general public's point of view: how the public distinguishes between someone whose work is up for free to the whole community and someone who one has to pay for permission in order to have access to his/her work. Of course, there is also the case of comparison between the qualities of work where money is not the key issue for the buyer. On the other hand, this may also put the artist into difficulty in deciding if his/her work is really worthwhile to expect a recompensation from others. Also, if a particular artist has given up his/her works up for free earlier, will it affect his/her popularity if there is a copyright or license law now.

It is indeed a difficult question in this technological world, where the line between copyrighted and non-copyrighted work is so thin, and yet both have the possibility of having similar quality consisting of the passionate fruitful efforts of both the artist and his/her counterparts. In the end, it is indeed a matter of choice and determination to hold onto it.

References

Intellectual Property Licensing: Forms and Analysis, by Richard Raysman, Edward A. Pisacreta and Kenneth A. Adler. Law Journal Press, 19982008. ISBN 973-58852-086-9