

image. People can see the image, but they get the “hands-off” message you wish to imply. Watermarking isn’t hard to do if you already have a basic understanding of your photo editing software. There are lots of great websites with step by step tutorials. Just do a web search for “How to watermark in Photoshop” (or whatever your program is).

- Another trick to do in your photo editing software, is to add a border to the side or bottom of your digital image and type in a copyright notice that becomes part of the image. Here are two ways of doing copyright notices: *copyright Stacey Apeitos 2009* or ©*Stacey Apeitos 2009*. (On a PC, or Personal Computer, you can usually make that little c-inside-the-circle symbol by simultaneously holding down ctrl + alt + c).
- Make it difficult for people to copy the image by right clicking and using the “save as” function. There are software programs that offer image copy protection or more powerfully, image encryption. Another option is to ask your web designer to employ a javascript or html trick to make images hard to copy. If you do your own web design, just search for “image protection html” and you’ll find websites that tell you how to do this.
- Your artwork is your own unless you sign the copyright away. Even if you sell the piece, the copyright automatically remains with you (in some circumstances it is worth reminding buyers about this). In Australia and many other countries around the world, copyright lasts for the artist’s lifetime plus 70 years.

Here are three useful Australian websites with resources about legal issues faced by artists:

- www.artslaw.com.au has many great papers on topics including “Displaying Visual Art on the Internet”. Select *Legal Information* from their menu bar.
- www.visualarts.net.au – check out *Advice Centre* on the menu bar.
- www.copyright.org.au - look for *Copyright Information* on the menu bar.

In conclusion I would like to share a few quotes from some very wise people:

- Art is either plagiarism or revolution. *Paul Gauguin*
- Don’t worry about people stealing an idea. If it’s original, you will have to ram it down their throats. *Howard Aiken*
- Always remember that you are absolutely unique. Just like everyone else. *Margaret Mead*

Stacey Apeitos enjoys making felt and other textile/paper/mixed media stuff. She also enjoys sharing her knowledge of online marketing with other artists. You can contact her: Stacey@staceyapeitos.com



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LEGALLY SPEAKING

Paul Sugden, on...

An Online version of TFF?

Janet De Boer contacted me recently to advise her and the TAFTA Board of Directors about some of the legal issues surrounding online publishing. The reason for this? – Textile Fibre Forum magazine could be much more accessible to people around the world if they did not have to pay the ferocious postage from Australia that will soon mean the cover cost of a single copy of the magazine *EQUALS* the airmail postage to send that single issue O.S.

Moreover, Janet’s Board of Directors is aware there’s a need to try to capture the new generation of internet savvy textile creatives. But rest assured, there will still be the traditional hard copy version available as has always been the case. By November 2010 you will in fact see the 100th issue of Textile Fibre Forum magazine – in hard copy, and very likely as an e-zine option too.

So - what are the rights of a person submitting articles and photos to a journal that publishes online? First let’s review hard copy rights: publication in a physical printed journal means copyright can be clarified in that journal, as is the case with Textile Fibre Forum magazine (see bottom of page 1, the Contents page, of each issue). People submitting articles to Textile Fibre Forum retain their own copyright (many publications buy it from writers, but not this one). So the named writer is the owner of the copyright in their work, and the photographers in their photos (something clarified in the Guidelines for article submission which Textile Fibre Forum’s editor will email to anyone on request).

Yet Textile Fibre Forum magazine will own copyright in the complete work, being the journal itself, as and when published. TAFTA (The Australian Forum for Textile Arts, Ltd) as the owner of copyright in Textile Fibre Forum can utilise one of the rights given to the copyright owners being the right to communicate the work to the public. S 31 (1)(a)(iv) Copyright Act.

The ‘right to communicate,’ means to make available online or electronically transmit a work whether over a path, or a combination of paths, provided by a material substance or otherwise (s10 Copyright Act). The “work” for these purposes is the edition of the journal including artistic and literary works therein.

This is common with journalists who submit to newspapers in that they agree that the newspaper has the right to publish the work in electronic form – originally a free option, or add-on to the print version - but since the global financial crisis, newspapers are considering charging for the free editions they have provided on their websites for their daily newspapers.

The digital age has certainly meant that there is greater freedom of access to information, and to engage with the wider community it is necessary to go with the flow and have an online presence. Even the most snooty of scholarly journals are now finding that they have to provide their material in a digital format for it to be accessed by other academics. There are lots of grey areas to debate about how rights are retained, and by whom, and where they begin and end.

What is proposed legally as the most appropriate manner to protect both the journal and the authors is that a short form of authority will be signed by each person submitting articles to Textile Fibre Forum. The form of the authority is: “I.....agree to TAFTA communicating my work (photograph or article or advertisement) in the printed and online versions of TEXTILE FIBRE FORUM. And sign and date this.” *Watch this space for more on new developments.*