Cases of Note - Commercial Appropriation

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the library or anyone else may reproduce them, convert the format, etc. It might be a good idea to examine the films carefully to make sure there is no copyright notice. It is possible that they were actually produced for the FAA by a government contractor which actually does hold the copyright. Changing the format of a public domain work does not create any new copyright in the underlying work. It remains in the public domain.

**QUESTION:** There is a video produced by the BBC in 1988 called “Race for the Double Helix.” It is out of print but available used through several vendors. The BBC will not respond to the library’s request for permission to make a copy. Various offices respond that they are not the one responsible and cannot help. If the library makes every effort to get permission and fails, must it purchase a used copy or could it make a copy from a loaner?

**ANSWER:** The question omits some critical information. Did the library once own the tape which has now been destroyed or damaged; is this an acquisitions question? If it is the former, Section 108(c) applies. The library may duplicate the tape from a loaner after it makes a reasonable effort to find an “unused” copy at a fair price. In other words, it may replace the lost or damaged copy but only if new copies are no longer available.

On the other hand, if the library is trying to acquire something it has never had in the collection, the Copyright Act provides no permission to reproduce the tape at all. Thus, purchasing a used copy may be the only way to lawfully acquire the video.

**QUESTION:** One of the public libraries in the system is located near the Emily Dickinson homestead, and it has a significant collection of material about her and her work. The library has copies of a number of dissertations. Researchers frequently ask the library to copy entire dissertations for their use. Academic libraries in the area have a variety of practices they follow, but most have a reference copy and a circulating copy of the dissertations created at their institutions. Some do reproduce the dissertations and charge for the copy. As degree granting institutions, do they have some rights to the material?

The practice here has been to refer the public library and its requestors to UMI’s Dissertation on Demand service because none of the librarians is uncomfortable recommending that anyone copy anything in its entirety. Are dissertations different?

**ANSWER:** Most universities require graduate students to sign some sort of release that gives the library the right to hold the dissertation and use it to fill interlibrary loan requests. If ill results in making a copy, there is not much problem since the release signed by the student author grants this permission. However, if the release or agreement from the student author says that the library may lend only the original or not reproduce the dissertation, then even the degree granting institution has no right to copy it for researchers.

**QUESTION:** May a corporate library archive and put its Internet searches on the company Intranet? If the library conducts a search and downloads it to a library hard drive, archives it on one company server and then emails the results to a patron, are there now three copies of the material? Is this a problem?

**ANSWER:** The term “Internet searches” indicates that the search really involves material on the open Web or digital products for which the company has a license. For licensed material, the terms of the license agreement control what use may be made of the search results. Material on the Internet is copyrighted just as it is in print. Reproducing the material widely and putting it even on an Intranet raises copyright concerns. If putting the searches on the Intranet means simply putting the question and then the URL where the information was found, this is no problem. It is the reproduction of the copyrighted work that is of concern.

Normally making one copy for a user is permitted under Section 108(d) but multiple copying is not permitted. Having works accessible by multiple users within the company counts as multiple copying. However, if the copies are “transitory” and are destroyed as soon as the patron has received the results, there is no problem. But if the library is indeed making three copies and retaining them, it should seek permission.

Cases of Note - Commercial Appropriation

by Bruce Strauch (the Citadel) <strauchb@citadel.edu>

**SURF NEKKID or You Should Be So Lucky**

Yes, those luscious lads and lassies at Abercrombie are at it again.


The long string of names are of course surfer dudes among whom we find one of the illustrious Strauch of this world.

Abercrombie is that famous outfitter that loves to use hunks and hunettes to peddle shirts, khakis, jeans and outerwear. Its subscription catalog “Abercrombie and Fitch Quarterly” (Quarterly) is a national mini-scanal that uses 80% of the company’s ad budget. This sex-oozing 250 page tome has seasonal themes, photos of hot models, stories, news and editorial.

In 1998, Abercrombie held a photo shoot at Old Man’s Beach, San Onofre Beach, California. While there, they purchased photos of the above dudes from surf photographer LeRoy Grannis for $100 each. Said photos had originally been snapped at the 1965 Makaha International Surf Championship in Hawaii.

Thus making the surfers into fairly old dudes as the Strauch who authors this fabulous column was only a senior in high school in that year and I can guarantee you he’s old.

Abercrombie put together the Spring 1999 Quarterly, “Spring Fever”, with a section called “Surf Nekkid” and a 700-word story “Your Beach Should Be This Cool.” Old Man’s Beach was described, not Hawaii. But the story was illustrated with the dudes — names captioning the pics — in Hawaii.

Two pages later featured ads for “Final Heat Tees” shirts based on what the dudes were wearing in the Hawaiian competition.

The dudes saw this as a commercial misappropriation of their names and likenesses and sued.

It’s not stated in the facts whether there were nekkid models. It’s only way down in the opinion that you learn that — gasp — there were!

Abercrombie won in the district court on summary judgment and dudes appealed to continued on page 79
the Ninth Circuit. The review was de novo. Botusan v. Paul McNally Realty, 216 F.3d 827, 830 (9th Cir. 2000).

Viewed in the light most favorable to the nonmoving party, was there a genuine issue of material fact? Well, let’s find out.

**First Amendment Issues**

The district court found the use of photos and names was expression protected by the Constitution. Ninth Circuit said no way.


To sue you must show a use of personal name that accords to the defendant’s advantage commercially or otherwise (!!) and a lack of consent. Id. at 417.

California has layered this with a statutory remedy for the same under California Civil Code § 3344. This neither replaces nor codifies the common law and addresses the use of someone’s name for advertising. Cal. Civ. Code § 3344(a). Plaintiff must prove the common law elements and show defendant knew what he was doing.

This is balanced by the use of a name “in the public interest, which rests on the right of the public to know and the freedom of the press to tell it.” Montana v. San Jose Mercury News, Inc., 34 Cal. App. 4th 790, 793 (Ct. App. 1995). This protects “almost all reporting of recent events,” and “people who, by their accomplishments, mode of living, professional standing or calling, create a legitimate and widespread attention to their activities.” See Eastwood, 149 Cal. App. 3d at 422.

Abercrombie relied on Dora v. Frontline Video, Inc., 15 Cal. App. 4th 526 (Ct. App. 1993) which held a surfing documentary in the public interest because it recorded “a certain time and place in California history and, indeed, in American legend.” Id. at 543. Surfing legend Mickey Dora was hacked off about being used in that one, but the court wrote:

“...surfing is of more than passing interest to some. It has created a life-style that influences speech, behavior, dress, and entertainment, among other things. A phenomenon of such scope has an economic impact, because it affects purchases, travel, and the housing market (!??). Surfing has also had a significant influence on the popular culture and in that way touches many people. It would be difficult to conclude that a surfing documentary does not fall within the category of public affairs.” Id. at 546.

What a dry way to say it. What they mean is it ranks right up there with Demolition Derbies, Mud Wrestling, Tractor Pulls, Pie-eating Contests and Barbecue Cook-offs. It’s AMERICAN by God, and we’re proud of it!

The Ninth Circuit found a big distinction between a documentary on Mickey Dora and the use of the dudes “as window-dressing” to sell t-shirts. The dudes were not described as legends and were not connected to the story. The use of their images contributed little or nothing to any matter of public interest.

A note also distinguished our dudes from the famous Dustin Hoffman case where his “Tootsie” picture was digitally altered to appear in a current designer dress in L.A. Magazine’s “Grand Illusions” article. There the 9th Cir. found First Amendment protection because L.A. Magazine had no connection to the gown designer and received no consideration. Hoffman v. L.A. Magazine, 255 F.3d 1180 (9th Cir. 2001).

Abercrombie placed the dudes right before “Final Heat Tees”, making its use much more commercial.

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Federal Copyright Preemption

Abercrombie said this was really a copyright issue and thus federal Copyright Act preempted state law.


Dude photos are pictorial works of authorship and protected by the Copyright Act. See 17 U.S.C. § 191 ("pictorial... works include... photographs.") But the squabble is not over the use of LeRoy Grannis' photos as creative works of authorship that's at issue. The fight is over the use of dude's names and likenesses.

The mighty Nimmer weighs in on the issue with:

"The 'work' that is the subject matter of the right of publicity is the persona, i.e., the name and likeness of a celebrity or other individual. A persona can hardly be said to constitute a 'writing' of an 'author' within the meaning of the copyright clause of the Constitution. A forrtiori it is not a 'work of authorship' under the Act. Such name or likeness does not become a work of authorship simply because it is embodied in a copyrightable work such as a photograph." Nimmer, supra at 1-23 (1999).

Got that? What he's saying is "me, myself & I" is a persona—a person. — and owned by me separate from any photo made of me.

Whether Grannis had properly conveyed his copyright interest in the photos for $100 each is a separate thing.

The Fifth Circuit held the same distinction between misappropriation and copyright when a record company used names and likenesses of musicians and song writers on its CD's, catalogs and posters. See Brown v. Ames, 201 F.3d 654, 661 (5th Cir. 2000).

Likewise the California Court of Appeal in KNB Enterprises v. Matthews, 78 Cal. App. 4th 362 (Cl. App. 2000) in a case involving erotic photos put up on a website for profit and without permission.

Lanham Act

Dudes also brought a claim for trademark confusion under the Lanham Act which the district court nixed. The Ninth Circuit's holding in AMF, Inc. v. Sleekcraft Boats, 599 F.2d 341 (9th Cir. 1979) puts celebrity confusion on a par with any other commercial confusion.

As the confusion question is factual in nature it's a pretty natural jury question. Wendi v. Host Int'l, Inc. 125 F.3d 806, 812 (9th Cir. 1997).

Confusion factors to consider:

1. level of recognition of plaintiff in society for whom defendant's product intended

Surf historian Steve Pezman says the dudes "are considered legends in the surf community and are still highly well-known and regarded." Making it likely the dudes would be known to the Abercrombie target audience.

2. relatedness of the fame to the product

Dudes are famous because they surf. Abercrombie is selling "Final Heat Tees."
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We also sought grants from the Prisoner’s Benefit Fund for specific materials the prisoners had requested, and updating some of the gift multiple volume sets.

By the end of the fourth or fifth year we had to turn down some offers of some donations as we were continuing to be inundated by gifts from other sources we had developed.

I suspect there are angels or corporate officers that might substitute for grants from foundations or resources like the library grants LSCA (Library Services & Construction Act) usually offered through the state libraries. We did use the latter and were successful twice and once again with one of the Department of Education grants. Altogether grants amounted to about $25,000 over the course of six years. Grants were not as satisfying as gifts; they took enormous amounts of time and energy.

Bookstores

Unloads of books seemed nice, but did not meet all of our needs. We were given the green light to solicit bookstores. I knew that while there is a demand for remainders (books that didn’t sell and are given up for reselling by “remainder” houses and catalog sellers like Barnes and Noble), there are many books that are not returnable to the distributors.


Both retail and college bookstores are a source of newer book donations for the following reasons:

1. They can deduct from tax liabilities full market value of the donation instead of (if discarded) only the cost of the item. Some mass paperbacks are shorn of their covers and the covers scanned for barcodes and reported as returned and the books are dumped in the dumpster. In other words, it is too expensive to return, but if they aren’t accounted for, royalty will have to be paid.

2. Books may not be returnable to distributors, but are not selling and taking up space needed for newer titles.

3. New editions have come out and the old ones take up space and are often not a saleable item, but for some reason are not discarded nor taken off the inventory, creating a tax liability in some states.

4. Stores (Academic) may change texts when a new professor arrives, leaving old texts to be stored, sold at a loss, or dumped.

5. Shipping books back to the distributor or publisher is expensive and, while given credit, the distributors also take back credit in the form of a restocking charge (read accounting charge, as most of these are either shipped back to the publisher directly or destroyed by the retailer), enabling a donation to be more cost effective.

One can direct inquiries to individual bookstore managers. Sometimes they ask that you come get them and sometimes they will ship them, and sometimes without first notifying you which may be a problem if you rely on a warehouse and P/Os (Purchase Orders). Some books had arrived that we were unaware of simply because the warehouse didn’t know where to direct them. We were very successful with this program. Often I would go to bookstores and locate old editions of perhaps a Writers Market, or a music book, directory or such things, and note them, then back at the office the next day, have our clerk write a letter to the store. I suspect that continued on page 82