Copyright

You are welcome to copy material or order copies from the Library’s collections provided you meet the requirements of the Australian Copyright Act and any special requirements that may apply to material that is original, unpublished or culturally sensitive.

Information on copyright provided by the Library does not constitute legal advice. If in doubt, seek legal advice before copying a work.

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Copyright glossary

Common copyright terms
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Copyright glossary

Common copyright terms
How long does copyright last?

For literary, dramatic and musical works that were published during the lifetime of the author, copyright lasts for 70 years from the end of the year in which the author died. For published sound recordings and films, the duration of copyright is 70 years from the end of the year in which the recording or film was published. Where such items remain unpublished, the copyright term may not commence until publication takes place. In contrast, for artistic works, copyright lasts for the life of the artist plus seventy years, and publication status is irrelevant.

The 70 year copyright terms above came into effect on 1 January 2005 when the Australia-US Free Trade Agreement (AUSFTA) amendments were made to the Copyright Act. The previous terms were generally 50 years and the 2005 changes were not applied retrospectively or to government publications. To calculate the copyright status of older works, find out if the period of copyright protection expired by 1 January 2005. For example, if an author died prior to 1 January 1955, works published during his or her lifetime are now out of copyright because the 50 year period of copyright protection elapsed by 1 January 2005. For more information on calculating the duration of copyright see the Australian Copyright Council’s information sheet Duration of copyright [PDF 232.21KB].

Some of the key principles for calculating the duration of copyright are summarised in the table below.

KEY RULES

The Copyright Act contains provisions regarding the term of copyright; some of the key rules are set out in the table below. Once copyright in an item expires, there are no longer any copyright-related restrictions on its use. This is sometimes referred to as being in the public domain. That said, the Library may restrict certain uses of public domain materials for other reasons, such as donor restrictions or fragility.

Calculating the copyright term for a given work can be complicated because copyright legislation has changed over time. For instance, the current statute, the Copyright Act 1968, came into force on 1 May 1969. It contains transitional provisions dealing with works already in existence prior to its commencement, and in some cases there are (or have been) different rules for the copyright terms of such items. Furthermore, it may be necessary to look directly to previous copyright statutes to work out whether older items are still protected by copyright. Thus, if you are dealing with older works (particularly those created or published prior to 1 May 1969), you may need to consider transitional and other provisions.

General rules

<table>
<thead>
<tr>
<th>Type of work</th>
<th>Publication status</th>
<th>Duration</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Literary, dramatic and musical works such as books, newspapers, journals, letters, diaries, manuscripts, plays and sheet music. Engravings</td>
<td>Published during the life of the author</td>
<td>70 years after the end of the year in which the author died.</td>
<td>For full details, see subsections 33(2), 33(3) and 33(5) of the Copyright Act.</td>
</tr>
<tr>
<td>Published after the death of the author</td>
<td></td>
<td>70 years after the end of the year in which publication first took place.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Has not been published</td>
<td>Until publication occurs, protection is indefinite.</td>
<td></td>
</tr>
<tr>
<td>---------------------------</td>
<td>------------------------</td>
<td>------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Artistic works such as photographs, paintings, drawings and sculptures – but not engravings</td>
<td>Irrelevant</td>
<td>70 years after the end of the year in which the creator died.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NOTE Copyright expired for <em>photographs</em> made before 1 January 1955, and <em>paintings</em> and <em>drawings</em> where the artist died before 1 January 1955.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sound recordings and films</td>
<td>Published</td>
<td>70 years after the end of the year in which publication first took place.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Unpublished</td>
<td>Until publication occurs, protection is indefinite.</td>
<td></td>
</tr>
<tr>
<td>Sound and television broadcasts</td>
<td>Irrelevant</td>
<td>50 years after the year in which the broadcast was made.</td>
<td></td>
</tr>
<tr>
<td>Published editions</td>
<td>Published</td>
<td>25 years from the end of year in which the edition was published.</td>
<td></td>
</tr>
</tbody>
</table>
## Special rules

<table>
<thead>
<tr>
<th>Type of work</th>
<th>Publication status</th>
<th>Duration</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Literary, dramatic, musical and artistic works that are anonymous or pseudonymous</td>
<td>Published</td>
<td>70 years after the end of the year in which the work was first published.</td>
<td>See section 34.</td>
</tr>
<tr>
<td>Unpublished</td>
<td>Until publication takes place, effectively indefinite.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Works of joint authorship</td>
<td>Not applicable</td>
<td>Apply the rules in section 33 of the Copyright Act, but calculations should use the year of death of the author who died last.</td>
<td>See section 80.</td>
</tr>
<tr>
<td>Works made by or under the direction or control of the Commonwealth or a State (Crown copyright)</td>
<td>Published and unpublished</td>
<td>Apply the relevant provisions from Part VII of the Copyright Act.</td>
<td>See sections 180 and 181.</td>
</tr>
<tr>
<td>Pre-commencement works: those published or made</td>
<td>Published and unpublished</td>
<td>The usual rules in relation to subsistence and duration of copyright</td>
<td>See Part XI of the Copyright Act. You may need to consider provisions</td>
</tr>
</tbody>
</table>
Your responsibilities

**DETERMINE WHETHER A COPYRIGHT PERMISSION IS NECESSARY**

It is your responsibility to determine whether the work you want to copy requires copyright permission. Permission from the copyright owner may be necessary where:

- the material you wish to copy is protected by copyright;
- your copying is not insubstantial; and
- your copying does not fall within an exception in the *Copyright Act*.

To determine the copyright status of the work you want to copy, we suggest that you first try searching for the work in the [State Library of New South Wales catalogues](https://www.sl.nsw.gov.au/) to see if there is a rights statement for that specific work. Or you could search for the work on [Trove](https://trove.nla.gov.au/) and follow the ‘check copyright status’ link. Please note, however, that the copyright status information on Trove is a computer-generated estimate and is not legal advice. More information on identifying and locating copyright owners is set out on our [How do I find copyright owners?](https://www.sl.nsw.gov.au/services/copyright/how-find-copyright-owners) page.

For more information on the circumstances in which permission from the copyright owner is not required, see our [What can I copy without the copyright owner’s permission?](https://www.sl.nsw.gov.au/services/copyright/what-can-i-copy) page. If in doubt, it may be best to assume that a work is in copyright and that you need to get permission.

When you are determining whether permission is required, do not forget that multiple copyrights can subsist in the same item. This includes, for instance, where a book includes photographs or illustrations that have separate copyright from the text, potentially requiring you to obtain more than one permission.

**GET PERMISSION**

If permission is required, you will need to find the copyright owner. To help protect yourself against legal action, you should seek to obtain the copyright owner’s permission in writing before you copy the work. The copyright owner has the right to refuse you permission, to set conditions and/or to ask you to pay a fee for permission.

If you need the Library to undertake the copying for you, and your request does not fall within an exception in the *Copyright Act*, a Library staff member will need to see evidence of the copyright owner’s permission before the copy is made.

**ADHERE TO MORAL RIGHTS**

You also have a responsibility to ensure that your copying of a work does not infringe moral rights. For instance, you should credit the work using the author(s) preferred form(s) of attribution. If the author is not known, then ‘author unknown’ is an appropriate description. ‘Anonymous’ should be used where the author intended not to be identified. In no circumstances should you credit the work to someone else or to yourself. You should not treat the work in a derogatory way.

**WHAT HAPPENS IF I INFRINGE COPYRIGHT?**

In cases of copyright infringement, it is usual for the copyright owner to contact the alleged infringer to explain the nature of their complaint. Many disputes are resolved at this stage, and pointing to your good faith may...
help in such negotiations. However, if you do infringe copyright, the owner has the right to sue you, and a court may order a variety of remedies. Under current law, it is no defence that you did not know you were infringing copyright or that you used reasonable efforts to locate the copyright owner. That said, the Copyright Act also makes certain activities a criminal offence. The Australian Copyright Council’s Infringement information sheet [PDF 202.72KB] has more information.

**What can I copy without the copyright owner's permission?**

**MATERIAL NOT PROTECTED BY COPYRIGHT**

You do not need to obtain any permissions where:

- the item was never protected by copyright;
- copyright has been waived; or
- copyright has expired.

**MATERIAL THAT IS IN COPYRIGHT**

Australian copyright law allows you to copy in-copyright material in certain circumstances. The provisions of the Copyright Act that set out these circumstances are known as exceptions. If an exception applies, you do not need to ask the copyright owner for permission to undertake acts within its scope.

For example, the fair dealing exceptions can apply where you copy material for the purpose of research, study, criticism, review, parody, satire, reporting the news, or giving legal advice. The Copyright Act expressly states that certain acts constitute fair dealings, such as copying up to 10% or one chapter of a book, or copying one article, for research or study. However in other cases, you will need to consider the elements of fair dealing as set out in the Copyright Act. There are also exceptions which allow some copying by cultural and educational institutions and on behalf of people with print or intellectual disabilities. These are particularly relevant where you ask the library to reproduce collection material and supply a copy to you.

For a description of the exceptions that are particularly relevant to libraries and their users, including fair dealing, see Key exceptions in the Copyright Act.

**RESTRICTIONS FOR OTHER REASONS**

In addition, special restrictions not related to copyright often apply to the copying of original or unpublished works in the Library’s collections. These may be due to preservation concerns, conditions of acquisition, or because of the operation of other laws (such as defamation and privacy).

**KEY EXCEPTIONS IN THE COPYRIGHT ACT**

The Copyright Act contains many exceptions to infringement, and this table identifies some that are particularly relevant to activities of library patrons (column 1). If one of these exceptions applies to your proposed use, you can undertake that use without seeking the permission of the copyright owner. You must keep your activity within the scope of the exception. For example, exceptions are often limited by the type of material to which they apply (column 2) and have other requirements that you must follow (column 3). Under some exceptions, the collection item must be copied by the Library on your behalf – you cannot copy it yourself (column 4). In some cases, more than one exception may apply to the same conduct.

While some exceptions are defined using very specific language, others are written more broadly – in particular, fair dealing. If you have any questions about whether your proposed use falls within an exception, it may be wise to seek legal advice.

Even if copying falls under an exception, you may need to obtain the Library’s permission to make or obtain a copy of certain items. This may be due to preservation concerns, donor conditions or concerns about private or sensitive information. Similarly, for fragile items, the Library may insist on assisting you with copying or making any reproductions on your behalf.
<table>
<thead>
<tr>
<th>Exception</th>
<th>Material covered by exceptions</th>
<th>Application of exception</th>
<th>Who can undertake the copying</th>
</tr>
</thead>
</table>
| Purpose of use: research or study | Works (literary, dramatic, musical and artistic works) and audio-visual items (sound recordings, films and broadcasts). | The dealing must be for research or study purposes and be fair. Relevant factors in determining whether the act is a fair dealing include:  
- the purpose and character of the dealing;  
- the nature of the work being dealt with;  
- whether that work is commercially available;  
- the market effect of your dealing; and  
- the importance and amount of the part copied. | The patron.* |

Some specific dealings are taken to be fair dealings, and you do not need to apply these factors – see next row

| Fair dealing: deemed fair dealings under subsections 40(3)–(7). | Articles in periodical publications and published works. | Articles: the reproduction of all or part of an article from a periodical publication is taken to be a fair dealing. This exception does not apply if another article in the publication is also reproduced for the purpose of different research or study.  

_Published editions:_ it is a fair dealing to reproduce up to a "reasonable portion", which is defined as:  

- For a literary, dramatic or musical work published in hard copy form: 10% of the number of pages in the edition OR a single chapter.  
- For a literary or dramatic work published in electronic form (but not a computer program or an electronic compilation): 10% of | The patron.* |
the number of words OR a single chapter.

If you subsequently want to make a further reproduction from the same published work, you cannot invoke this exception again.

<table>
<thead>
<tr>
<th>Sections 49 and 50</th>
<th>Articles in periodical publications and published works.</th>
<th>This exception allows the Library to reproduce articles and published works on the request of patrons.</th>
<th>The Library.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>- You must follow the procedures for making the request. A signed declaration may be required.</td>
<td></td>
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<tr>
<td></td>
<td>- The Library will assess your request by reference to the requirements in the <em>Copyright Act</em>, and let you know whether they are satisfied.</td>
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<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Subsection 51(1) &amp; section 110A</th>
<th>Unpublished works, sound recordings and films</th>
<th>The exception only applies to material:</th>
<th>The patron or the Library.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>- that has not been published;</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- that is kept in a collection that is open for public viewing or listening; and</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- at least 50 years has passed since the time the author died (for works) or the recording or film was made (for sound recordings and films).</td>
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</tbody>
</table>

| Subsection 51(2) | Unpublished theses and similar works | You must satisfy the Library that you require the reproduction for the purposes of research or study. | The Library. |

**Purpose of use: criticism or review**

<table>
<thead>
<tr>
<th>Fair dealing: section 41</th>
<th>Works (literary, dramatic, musical and artistic works).</th>
<th>The dealing must be for criticism or review purposes <em>and</em> be fair. In addition:</th>
<th>The patron.*</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>- The criticism or review must be of that work or another work.</td>
<td></td>
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<tr>
<td></td>
<td>- You must include an acknowledgement of the work: the title or a description of the work should be given and (unless the work is anonymous, pseudonymous, or the author has directed that his or her name should not be used) the</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Purpose of use: parody or satire</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Fair dealing: sections 41A and 103AA</td>
<td>Works (literary, dramatic, musical and artistic works) and audio-visual items (sound recordings, films and broadcasts).</td>
<td>The dealing must be for the purpose of parody or satire and be fair.</td>
<td>The patron.*</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Purpose of use: news reporting</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
</table>
| Fair dealing: sections 42 and 103B | Works (literary, dramatic, musical and artistic works) and audio-visual items (sound recordings, films and broadcasts). | The dealing must be fair and for the purpose of, or associated with, reporting the news in:  
  - a newspaper, magazine or similar periodical; or  
  - a communication or in a film.  
If the news is reported in a newspaper or magazine or similar, a sufficient acknowledgement must be made. | The patron.* |

<table>
<thead>
<tr>
<th>Purpose of use: publication</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
</table>
| Sections 51, 52 and 110A | Unpublished works to which section 51(1) applies. | The procedures in sections 51 and 110A can also be used where the patron requires the reproduction with a view to publication.  
There are procedures in section 52 that allow material reproduced under subsection 51(1) to be published in a new work without the permission of the copyright owner – but these must be strictly followed. | The patron or the Library.* |
Activities not covered by other exceptions

<table>
<thead>
<tr>
<th>Section 200AB</th>
<th>All copyright works.</th>
<th>Section 200AB applies to uses performed for the purposes of maintaining and operating the Library. This may include services provided to patrons. Any reliance on section 200AB will be assessed by, and will be at the discretion of, the Library.</th>
<th>The Library.</th>
</tr>
</thead>
</table>

* There is uncertainty in Australia regarding whether the Library can copy on the patron’s behalf under fair dealing.

To make a copy, do I need the library’s permission as well as the copyright owner’s permission?

**COPYING THAT DOES NOT NEED THE LIBRARY’S PERMISSION**

If you copy items from the Library’s collections without seeking any additional permission from us, you accept the responsibility to make sure you do not infringe copyright or moral rights, as set out in the section on Your Responsibilities. If you ask the Library to do the copying for you, you will be asked to complete paperwork that confirms that either the permission of the copyright owner has been obtained or no such permission is necessary (for instance because an exception applies).

**COPYING THAT DOES NEED THE LIBRARY’S PERMISSION**

In contrast, some collection items may have access restrictions that require permission from the Library before you copy them. This permission does not relate to any copyright in the item, but relates to collection management issues, such as handling items with care and ensuring the Library is properly attributed.

Some particularly fragile or valuable works can only be copied by Library staff on your behalf, and you need to order these copies through the Library’s copy ordering service.

The Library’s permission to copy items with access restrictions is needed for two reasons:

- We need to check which special restrictions apply to the works. A special restriction may apply, for example, because we agreed to a request by a collection donor that they retain control of copying for a certain period, even though they may not own copyright in the works they donated. These restrictions are often requested because the material contains private or sensitive information.
- We need to secure your agreement to cite the creator and title of the original or unpublished work you are copying, and to acknowledge the Library as the owner. That way, anyone who comes across your reproduction can trace the material back to the Library’s collection. The Library does not charge for permission to reproduce from its collections.

Requests to copy items from the Library’s collections that require permission must be placed through our online copy ordering service.

By completing the order form you agree to the terms and conditions of the service, and if any additional permission is required by the Library you will be contacted and provided with information on how to supply this permission.

**COPYING DIGITISED MATERIAL FROM THE LIBRARY’S COLLECTIONS**
You may find digital copies of items from the Library’s collections, such as photographs, paintings, diaries, letters or recorded interviews, on the Library’s website. Where this material is out of copyright it may be freely used provided the Library and the creator are acknowledged; however, the Library does not endorse any inappropriate or derogatory use.

Use of digital copies of in-copyright material requires a request for permission unless your use falls within one of the exceptions, such as research or study. You need to ask the Library’s permission to use in copyright material because a copyright owner may have allowed us to put a copy on our website but not allowed us to authorise uses beyond research or study. When you ask us for permission to copy the material, we will tell you whether copyright or any other restrictions apply.

How do I find copyright owners?

FINDING COPYRIGHT OWNERS FOR BOOKS AND OTHER PRINTED MATERIAL

To work out who owns copyright in a work, look for a copyright statement on the work. It will often look like this: © John Smith 2009.

On books, the copyright statement often appears on the back of the title page.

If you cannot find the name of the copyright owner that way, check the record in the Library’s catalogue. Here are some examples of catalogue records, with the potential copyright owners highlighted in each record.

For books and other published works, we suggest you first try contacting the publisher. Publishers are easier to find than authors, and if the author is the copyright owner, the publisher may be able to give you the author’s contact details or forward your request to them.

You may be able to find the publisher through the Australian Publishers Association. Another useful resource is Margaret Gee’s Australian Media Guide. There are a number of online directories for overseas publishers such as the Publishers Directory maintained by Publishers Global. If you wish to contact an author directly, the Australian Society of Authors may be able to help.

FINDING COPYRIGHT OWNERS FOR ORIGINAL OR UNPUBLISHED MATERIAL

If you wish to find the copyright owner of an original or unpublished work in the Library’s collection, please contact the State Library of New South Wales. We may be able to provide you with the copyright owner’s contact details.

There are separate procedures and resources for contacting custodians of Indigenous cultural content.

AGENCIES THAT REPRESENT COPYRIGHT OWNERS

Instead of contacting the copyright owner directly, you may wish to contact an agency that represents copyright owners. These agencies can authorise you, on behalf of the copyright owner, to copy, perform or broadcast a work, usually for a fee. Some examples are CAL (Copyright Agency Limited) for books, essays and articles; Viscopy for visual works; and APRA/AMCOS for music. Here is a list of Australian agencies.

WHAT IF THE COPYRIGHT OWNER IS HARD TO TRACE?

It may be difficult to find a copyright owner, especially when copyright has passed to heirs or copyright was owned by a company that has gone out of business. To find heirs named in an Australian creator’s will, contact the Probate Division of the Supreme Court in the State where the creator died. To find information about what happened to the assets (copyright is an asset) of an Australian company which has gone out of business, try the Australian Securities and Investments Commission.

If you are unable to identify or locate a copyright owner, you will need to decide whether you are willing to proceed with your proposed use, and hence risk infringing copyright. For instance, some people decide to proceed, but with a statement inviting copyright owners to come forward if they believe their material has been reproduced. If you decide to follow this course, it may be wise to keep detailed records of your attempts to
clear rights, and to speak with a lawyer about your exposure to risk. Under the current law, the fact that you have made good faith attempts to identify and contact the copyright owner does not protect you from legal action under the *Copyright Act*.

**Copying works with Indigenous cultural content**

Although copyright law applies to Indigenous works in the same way as it applies to other works, Indigenous works may have additional legal and cultural issues, for instance because they include secret or sacred information, or information obtained without the consent of the relevant Indigenous people. As such, the Library has developed policies for its Indigenous collections. One of these is that you may be required to seek cultural clearances from Aboriginal and Torres Strait Islander communities, families, individuals or organisations before you access or reproduce some Aboriginal and Torres Strait Islander material. Should cultural clearances be required, the Library will assist you to understand the process involved in meeting your obligations to consult with Aboriginal people and Torres Strait Islanders.

**Useful links**

**THE LAW**

You can view the current version of the *Copyright Act 1968 (Cth)* on the ComLaw website.

The current version of the *Copyright Act* includes all changes made by amending legislation, such as the *Copyright Amendment (Moral Rights) Act 2000*, the *Copyright Amendment (Digital Agenda) Act 2000*, the relevant parts of the *US Free Trade Agreement Implementation Act 2004*, and the *Copyright Amendment Act 2006*. There is generally no need to look at any of these amending acts.

For an overview of the *Copyright Act* see the Attorney-General’s Department’s *Copyright* page.

For a summary of moral rights see the Australian Copyright Council’s *Moral Rights [PDF 203.32KB]* information sheet.

**EXCEPTIONS THAT ALLOW COPYING WITHOUT PERMISSION**

The Australian Copyright Council Information Sheet G079 *Fair dealing [PDF 182.92KB]* includes advice on exceptions which allow copying, under certain conditions, for research, study, criticism, review, parody, satire, reporting news or legal advice.

The Australian Copyright Council Information Sheet G053 *Research or study [PDF 177.07KB]* gives advice on the exception which allows copying, under certain conditions, for research or study, including the ‘10%’ rule and what is considered ‘fair’.

The Australian Copyright Council Information Sheet G034 *Quotes and extracts: copyright obligations [PDF 201.32KB]* provides advice on using quotes and extracts for purposes ranging from research or study to publication.

**DURATION OF COPYRIGHT**

The Australian Copyright Council’s Information Sheet G023 *Duration [PDF 232.21KB]* will help you work out whether copyright has expired, and includes a table listing duration of copyright by format.

**COPYRIGHT IN SPECIFIC TYPES OF WORKS**

The Australian Copyright Council’s Information Sheet G033 *Artists [PDF 189.45KB]* includes a list of formats which fall within the Copyright Act’s ‘artistic works’ category.

The Australian Copyright Council Information Sheet G090 is on *Maps and charts [PDF 188.38KB]*.
The Australian Copyright Council has several information sheets on Music:

- Music: Bands [PDF 204.88KB]
- Music: Choirs, Orchestras, Ensembles & Private Music Teachers [PDF 194.96KB]
- Music: Concerts, Musicals & Plays [PDF 195.53KB]
- Music: Copying CDs, MP3's, Cassettes & Records [PDF 139.66KB]

COLLECTING SOCIETIES, & OTHER WAYS TO FIND COPYRIGHT OWNERS

Through CAL (Copyright Agency Limited) you can pay for a licence to copy certain books, articles, essays and artwork.

Through Viscopy you can pay for a licence to copy the works of some Australian artists, craftspeople and photographers.

Through APRA and AMCOS (Australasian Performing Right Association and Australasian Mechanical Copyright Owners Society) you can pay for a licence to copy, perform or broadcast certain music.

Through Screenrights, educational institutions and government agencies can pay for a licence to copy or broadcast certain film, television and radio productions.

Through PPCA (Phonographic Performance Company of Australia) you can pay for a licence to broadcast some recorded music or perform it in public.

Through the Australian Publishers Association web site you can find links to the home pages for around 185 Australian publishers.

On the Publishers Global web site you can find publishers listed by country. It has links to publishers in around 55 countries, including links to around 420 Australian publishers.

The FOB (Firms Out of Business) database lists some of the international publishing firms, magazines, literary agencies and similar organisations that are no longer in existence.

The Australian Society of Authors has a list of Australian authors with links to their individual web pages.

The WATCH database is a useful source for contact details of international writers.

The Australian Copyright Council has an information sheet on ways to contact government agencies [PDF 219.7KB] to get permission to copy their material.

ORGANISATIONS WITH EXPERTISE IN COPYRIGHT AND OTHER INTELLECTUAL PROPERTY RIGHTS

- Australian Copyright Council
- Attorney General's Department
- Australian Digital Alliance
- Australian Libraries Copyright Committee (ALCC)
- Centre for Media and Communications Law, University of Melbourne
- Arts Law Centre of Australia
- IP Australia
- Creative Commons Australia
- Intellectual Property Research Institute of Australia
- Resale Royalty Rights
### Example catalogue records
- Names of possible copyright owners and important copyright information are highlighted in green.

#### Example one – book
- The little black book of business writing / Mark Tredinnick and Geoff Whyte

<table>
<thead>
<tr>
<th>Author</th>
<th>Tredinnick, Mark.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Published</td>
<td>Sydney : UNSW Press, 2010.</td>
</tr>
<tr>
<td>Description</td>
<td>224 p. ; 21 cm.</td>
</tr>
<tr>
<td>Subject</td>
<td>Commercial correspondence. Business writing</td>
</tr>
<tr>
<td>Other Subject</td>
<td>Writing Business Language</td>
</tr>
<tr>
<td>Notes</td>
<td>Includes index. Includes bibliographical references (p. 219-221) and index.</td>
</tr>
<tr>
<td>Summary</td>
<td>The Little Black Book of Business Writing is for everyone who writes for business purposes, in the commercial world, the private sector, the trades and the professions. Helps people write at work with economy, impact and efficiency.</td>
</tr>
<tr>
<td>Other Author</td>
<td>Whyte, Geoff. Tredinnick, Mark</td>
</tr>
<tr>
<td>ISBN</td>
<td>9781742230061 (pbk.)</td>
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#### Example two – map

<table>
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<tr>
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<tr>
<td><strong>Scale</strong></td>
<td>Scale [ca. 1:100,000] (E 143°37'--E 144°03'/S 31°09'--S 31°35').</td>
</tr>
<tr>
<td>-----------------</td>
<td>---------------------------------------------------------------</td>
</tr>
<tr>
<td><strong>Published</strong></td>
<td>[Sydney] : Dept. of Environment and Climate Change, 2009.</td>
</tr>
<tr>
<td><strong>Description</strong></td>
<td>1 map : col. ; 53 x 41 cm., on sheet 61 x 84 cm. Australian Geodetic Datum 1966 (AGD66)</td>
</tr>
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</table>
| **Subject**     | Fire management -- New South Wales -- Paroo-Darling National Park -- Maps.  
|                 | Fire prevention -- New South Wales -- Paroo-Darling National Park -- Maps.  
|                 | National parks and reserves -- New South Wales -- Maps.  
|                 | Paroo-Darling National Park (N.S.W.) -- Maps. |
| **Notes**       | Fire prevention and management map of Paroo-Darling National Park, Wilga & Mt Murchison sections, New South Wales, showing historic sites, threatened properties, airstrips, helipads, vehicle trails, major and minor public roads.  
|                 | "Last updated: 26/05/09."  
|                 | "DECC 2009/372."  
<p>|                 | Includes text. |
| <strong>Contents</strong>    | Ancillary maps: Location map -- Neighbours -- Vegetation -- Fuel hazard map. |
| <strong>Organisation</strong>| New South Wales. Dept. of Environment and Climate Change. |</p>
<table>
<thead>
<tr>
<th><strong>Other Title</strong></th>
<th>Paroo-Darling National Park, Wilga &amp; Mt Murchison sections</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ISBN</strong></td>
<td>9781742322841</td>
</tr>
</tbody>
</table>

- Example three - manuscript
- Norman Lindsay letters received from R. D. Fitzgerald, Lawson Glassop, John Tierney (Brian James) and Brian Penton, 1944, 1947, 1952, 1969, undated

<table>
<thead>
<tr>
<th><strong>Creator</strong></th>
<th>Lindsay, Norman, 1879-1969</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Level of Description</strong></td>
<td>Collection</td>
</tr>
<tr>
<td><strong>Date of Work</strong></td>
<td>1944, 1947, 1952, 1969, undated</td>
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</tbody>
</table>

Textual Records
0.01 metres of textual material (1 folder) : manuscript, typescript
1. Three letters from R. D. Fitzgerald dated 21 October 1952, 2 June 1969 and 27 June 1969. The first one concerns the illustration by Lindsay in Fitzgerald's book Between two tides. The remaining two letters concern his strong objections to a play by Dorothy Hewett, the question of censorship and the possibility of a "puritan revival". In the last one he also talks about the Vietnam War.
2. Letter from Lawson Glassop dated 3 March 1944 concerning the delay in the publication of his novel, We were the rats.
3. Ten letters from John Tierney (Brian James), one dated 1947, the rest undated. They mostly concern literature and writers and the state of his and Lindsay's health.
4. Letter from Brian Penton undated, in which he bemoans the parlous state of Australia and the world caused by the economic depression. Australia's lack of a national culture is also a matter of concern.

Acquired from the Antique Bookshop & Curios in 1995
Copyright status: - In copyright - This collection has multiple rights owners
May be copied for reference purposes - Applies only to material in which the author has been deceased for more than 50 years
Acknowledgement: - Mitchell Library, State Library of New South Wales and Courtesy copyright holders
FitzGerald, Robert D. (Robert David), 1902-1987
<table>
<thead>
<tr>
<th>Type of Material</th>
<th>Textual Records</th>
</tr>
</thead>
<tbody>
<tr>
<td>Physical Description</td>
<td>0.01 metres of textual material (1 folder) : manuscript, typescript</td>
</tr>
</tbody>
</table>
| Contents | 1. Three letters from R. D. Fitzgerald dated 21 October 1952, 2 June 1969 and 27 June 1969. The first one concerns the illustration by Lindsay in Fitzgerald's book Between two tides. The remaining two letters concern his strong objections to a play by Dorothy Hewett, the question of censorship and the possibility of a "puritan revival". In the last one he also talks about the Vietnam War.  
2. Letter from Lawson Glassop dated 3 March 1944 concerning the delay in the publication of his novel, We were the rats.  
3. Ten letters from John Tierney (Brian James), one dated 1947, the rest undated. They mostly concern literature and writers and the state of his and Lindsay's health.  
4. Letter from Brian Penton undated, in which he bemoans the parlous state of Australia and the world caused by the economic depression. Australia's lack of a national culture is also a matter of concern. |
| Source | Acquired from the Antique Bookshop & Curios in 1995 |
| Copying Conditions | Copyright status: - In copyright - This collection has multiple rights owners  
May be copied for reference purposes - Applies only to material in which the author has been deceased for more than 50 years  
Acknowledgement: - Mitchell Library, State Library of New South Wales and Courtesy copyright holders |
| Author/Artist | FitzGerald, Robert D. (Robert David), 1902-1987  
Glassop, Lawson, 1913-1966  
Penton, Brian, 1904-1951  
Tierney, John, 1892-1972  
Hewett, Dorothy, 1923-1987 |
<table>
<thead>
<tr>
<th>Name</th>
<th>Vietnamese Conflict (1961-1975)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject</td>
<td>Authors, Australian -- 20th century -- Correspondence.</td>
</tr>
</tbody>
</table>

- Example four – picture
- Two political drawings, 1975-1977 / by Lloyd Rees

<table>
<thead>
<tr>
<th>Creator</th>
<th>Rees, Lloyd, 1895-1988</th>
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<tbody>
<tr>
<td>Level of Description</td>
<td>Collection</td>
</tr>
<tr>
<td>Date of Work</td>
<td>1975-1977</td>
</tr>
<tr>
<td>Type of Material</td>
<td>Graphic Materials</td>
</tr>
<tr>
<td>Physical Description</td>
<td>2 drawings : pastel, watercolour, and pencil on paper</td>
</tr>
</tbody>
</table>
| Contents         | XV / 110
Hope. Under Labor we march forward, 1977
1 drawing: pastel, watercolour, and pencil on paper; 54.7 x 75.2 cm
Signed and dated lower right 'LREES / 77'

XV / 111
[The Dismissal], 1976
1 drawing: pastel, watercolour, and pencil on paper; approx. 54.0 x 112.0 cm
Signed and dated lower right 'LR / 76'
Inscribed 'Some time ago Sir John Kerr deplored an anti-Kerr defacement of St. St [sic.] Stephens Church. We too deplore defacements although this one was soon removed. But the same John Kerr on 11th Nov 1975 gouged a scar across the face of Australia that may never be removed'

<table>
<thead>
<tr>
<th>Source</th>
<th>Purchased from Deutscher and Hackett, Melbourne, Important Australian and International Works of Art, 31 August 2011, Lots 120 and 121</th>
</tr>
</thead>
<tbody>
<tr>
<td>Copying Conditions</td>
<td>Copyright status: - In copyright - Life of creator plus 70 years Copyright holder: - A. and J. Rees No reproduction without prior written approval Rights and Restrictions Information: - All use of works by Lloyd Rees should be referred to VISCOPY Acknowledgement: - Mitchell Library, State Library of New South Wales and Courtesy copyright holder</td>
</tr>
<tr>
<td>Subject</td>
<td>Art -- Political aspects -- Australia Australia -- Politics and government -- Caricatures and</td>
</tr>
<tr>
<td>Topic</td>
<td>cartoons drawings</td>
</tr>
</tbody>
</table>
Copyright glossary

Original works

Examples from the Library's collection: architectural plans; art works; diaries, letters and other manuscripts; maps; unpublished music, photographs, oral history sound recordings; excludes rare books.

Published works

Works of which reproductions have been supplied to the public, such as books, newspapers, magazines, most maps, commercially-made music CDs, television broadcasts.

Unpublished works

Works of which reproductions have not been supplied to the public. These can include architectural plans; art works; diaries, letters and other manuscripts; hand-drawn maps and music scores; oral history sound recordings; and photographs.