Copyright Act [Revisions] Welcome[,] The Lax Copyright in Live Performance’s Last Writ

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Copyright Act [Revisions]
Welcome[]:
The Lax Copyright in Live Performance’s Last Writ

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This Note begins with the classic New York Times article which proclaimed the birth of a new protection for artists in the United States. Many of the then-acclaimed minds of the copyright and political world sat around a table and celebrated their recent success in the Cummings Copyright Bill. Thanks to their foundational movement, copyright has been able to develop to better protect and inspire artistry. However, as is customary in the music business, one can only cherish the principal chair for so long before the etude book needs to reappear on the music stand. As such, the U.S. copyright act is due for revision.
INTRODUCTION

On March 20, 1897, a grand dinner was held at New York’s famed Delmonico’s restaurant... celebrating the final copyright revision of the nineteenth century—passage of the Cummings Copyright Bill, by which the owners of “dramatic” and “musical” compositions were granted the exclusive right of “public performance.”

Countless retellings herald this occasion as a hallmark of copyright protection for live performances. But what few observe is that while this celebratory dinner marked a great advance in the protection of the underlying compositions of live performance, the bill also enshrined a blatant misunderstanding of the protection of the actual live performance that would persist through the centuries.3

The Cummings Copyright Bill4 was admittedly limited in establishing the right of protection of musical compositions in dramatic works, but it also preserved the idea that only composers and writers should receive the protection of a copyright in their live performance, not the performers of the works. While courts eventually recognized that copyright similarly affords protection to producers and sound technicians, the idea that copyright protects only written or tangible works has persisted.

United States copyright law enshrined this preference for written works in the requirement of fixation for copyright protection. While fixation seems an instinctively obvious requirement for legal protection, fixation poses a challenge for live performances. Here, live, public performance means actual performances—live concerts and comedy acts. These are properly categorized, when recorded, as “performing arts works” under United States copyright law.5 Largely improv-


isational performances are by definition “unfixed.” The problem that this Note seeks to address is that the “unfixed” nature of live concerts and improvisational works encourages many concertgoers to “fix” the performance as videos on their cellphones and quickly send it to all of their friends or post on the Internet. Today, streaming and distribution occur quickly over low- or no-cost smartphone applications. These apps allow users to film increasingly high-quality audiovisual recordings of a performance and make them available for mass consumption to entire virtual communities, depending on the social networking site. Often referred to as “flash infringement” due to its ephemeral nature, this trend of unauthorized recording confounds the protections currently set forth in the Copyright Act. Copyright law fails to protect these live, public performances because neither the performer nor the authorized video-recorder of the concert has the incentive or capacity to prevent the recording, reproduction, or distribution made by concertgoers.

Once again, the current state of artistry in the law is faced with “a fundamental clash over culture, policy, and copyright law.” In order to resolve this conflict, this Note proposes that protection should be afforded to the performers in the reproduction and distribution of the unauthorized fixation of their live concerts. In Part I, this Note will address the rights that performers have in their live performance, the rights that the authorized video-recording crew has in the live performance, and the legal hole left agape for concertgoers to exploit. Part II will discuss possible resolutions to this dilemma by first addressing a recent technological response which could solve the

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8. *See generally* Epstein, *supra* note 6, at 7–8 (describing “flash infringement” as “the same ‘flash’ that, since the 1500s, has described something as rapid and fleeting”).

bootlegging crisis; then by analyzing international treaties such as the Trade-Related Aspects of Intellectual Property Rights Agreement ("TRIPS Agreement"), the World Intellectual Property Organization Performances and Phonograms Treaty ("WPPT"), and the Beijing Treaty on Audiovisual Performances (Beijing Treaty); and last, by addressing possible cultural solutions. Part III concludes with a recommendation, to add audiovisual protection as the next protected subject matter under the Digital Millennium Copyright Act ("DMCA"), or, more likely, for artists to embrace emerging technology to resolve this recording problem.

I. THE PROBLEM WITH FIXATION, THE RIGHTS AT PLAY, AND THE LINE THAT CONCERTGOERS JUMP

A. The Fixation Problem with Live Performances

The music industry, and artists in particular, are characterized by pride. Not so much in the lengths they have to go to for their artistry—subsisting on Ramen Noodles in New York City or playing on street corners, begging for some acknowledgement of their existence—but in the respect that once they have created something of recognizable value, they are ruthless in defending their rights. While inherent to all artists, this pride is further encouraged by the structure of the lack of legal protection in their live performance works.

The Intellectual Property Clause of the Constitution empowers Congress to “promote the Progress of Science and useful Arts, by securing for limited Times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries.”

Congress and the lower courts have strictly construed this text when interpreting the protection extended to musical works. The constitutional policy underlying copyright protection is to balance granting “a fair return for an ‘author’s’ creative labor” and “stimulat[ing] artistic creativity for the general public good.” In effect, “[t]he monopoly created by copyright . . . rewards the individual author in order to benefit the public” by giving access to the public in order to inspire the public's creativity and creation.

It was with this balance in mind that copyright protection was developed. Copyright law provides protection for original works of authorship by bestowing certain exclusive rights upon their creators. When it comes to live performances, though, that balance has yet to be secured. This failure emanates from a fundamental misunderstanding of a musical work. “The origins of music copyright law are rooted in a particular, restrictive notion of the musical work . . . and its fixation in graphic form (the musical score).” Thus, Johann Sebastian Bach and the scores for his Brandenburg concerti, from the outset, were “valori[z]ed” over the performers actually creating the music. The underlying musical composition or dramatic work may be registered as a work of the performing arts; however, only the written composition is granted protection. Note the important distinction between the exclusive right to perform the copyrighted work under the exclusive rights granted in section 106 for this underlying work and a copyright in a live performance itself—not a subject matter of copyright. As a result, copyright does not properly cater to the unwritten jazz riffs of Thelonious Monk or other forms of improvisational arts. The rationale for this distinction follows from the requirements to obtain a copyright. Copyright protection arises automatically so long as a work of authorship meets three broad criteria: the work must be original, consist of expression, and be fixed in some tangible form. This last criterion, tangibility of form, is the sticking point for live performers because their performances are not properly “fixed.”

Fixation requires that a work be “fixed in a[] tangible medium of expression.” A work is ‘fixed’ in a tangible medium of expression when its embodiment in a copy or phonorecord, by or under the authority of the author, is sufficiently permanent or stable to permit it to be perceived, reproduced, or otherwise communicated for a period of more than transitory duration.” Two types of fixation are described by section 101: “copies” and “phonorecords.”

15. See id.
18. Id.
19. Id.
20. Id. § 101.
are material objects” containing “sounds, other than those accompanying a motion picture or other audiovisual work,” while “[c]opies’ are material objects[] other than phonorecords.”21 Further, the statute encompasses simultaneous broadcasting by defining “[a] work consisting of sounds, images, or both, that are being transmitted, [a]s ‘fixed’ . . . if a fixation of the work is being made simultaneously with its transmission.”22 If no authorized recording is done, then certainly anyone who records the concert will have a potentially copyrightable fixation, albeit perhaps unauthorized.

Live performances are considered unfixed because they are transitory. The live performance of a comedy show or live concert is “a series of human-generated acts and sounds . . . leaving no trace of its existence” except in your bank account, through purchased memorabilia, and in your memory.23 The possibility of registration for protection of a live performance exists only upon fixation—be it audio or audiovisual. As I will discuss in greater length in Section I.C, artists may authorize a production company to audio record their live performance. That recording can be sold to devoted fans in the form of live CDs.24 Because of the artist’s authorization, that sound recording is the fixation which holds a copyright and provides the owner with exclusive rights under section 114 of the Copyright Act.25 Any other audio recording of that performance by an audience member is unauthorized and thus an infringing work. Accordingly, the copyright owner may bring suit against the person who created that unauthorized recording for infringement of the copyright holder’s exclusive right to reproduce the work and perhaps to distribute that copy, as well. The same cannot be said for audiovisual recordings.

“Copyright registration for a sound recording . . . is neither the same as, nor a substitute for, registration for the musical, dramatic, or literary work that is recorded.”26 Audiovisual recordings possess a far greater risk of generating multiple fixations. The video crew at a

21. Id.
22. Id.
24. This recording is separate and distinct from the studio recording produced for an album sale. This album and its copyright protection typically will belong to the record company.
concert may register their fixation as an audiovisual work, but so too may others standing in the crowd. Audio recordings may vary minimally depending on where in the venue the recording is captured, but audiovisual recordings may vary substantially based on the recording decisions made regarding angles, lighting, filtering, and the material captured. Because audiovisual recordings have the ability to display such different perspectives of the ongoing performance, these varied recordings are considered independent fixations that, while unauthorized, are not necessarily infringing on the exclusive rights of the copyright in the audiovisual work. This is an alarming possibility considering that concert footage may, as in the case of Miley Cyrus or Michael Jackson, be made into a film capturing the entire concert experience.27

Additionally, none of the protection in registration of the sound or audiovisual recording belongs to the performer. The copyright in those recordings belongs to whoever is authorized by the performer to record or videotape the concert—the producers, the sound technicians, and the other crew members facilitating that recording. Renowned as the undiscriminating sector of intellectual property where all creators are afforded protection despite the nature of their artistry, many copyright scholars describe this distinction of protection as a “strategy of forms.”28

Historically, the “strategy of forms” distinction makes sense. Live performances could not be recorded until well after artistry began. The first audio recording of a musical performance took place in


1888; in 1910, “Enrico Caruso [wa]s heard [o]n the first live broadcast from the Metropolitan Opera” in New York City. Of course, not everyone had a wax cylinder or gramophone at their disposal to enjoy these primitive tangible forms. However, as recordings became mechanically reproducible with player pianos and sound recordings, the concept of fixation changed—and so too should have copyright protection. The contributions to a creative work now encompassed the author, the performer, and the producer of the recording. Instead, performers must draw their protection from neighboring rights which do not exist in copyright law. Performing artists create their protection simply through contractual agreements and royalty arrangements. Performing artists are considered contractors, not creators.

Much like how streaming services have dissipated studio-recording revenue awarded to artists, live-streaming at concerts threatens to do the same with live performances. This Note suggests copyright act revisions which will prevent any further derogation of creative content, because, contrary to popular belief, it is not free.

B. The Historical Hierarchy

In order to properly understand the rights at play, how they developed, and the rationales supporting them, this Note now provides a condensed history of the development of current copyright law in the United States and in the international community as it pertains to live performances.

The first United States copyright act in 1790 protected the authors of maps, charts, and books. The act was drafted quite


32. MUSIC AND COPYRIGHT, supra note 14, at 141.


34. Copyright Act of 1790, ch. 15, 1 Stat. 124 (1790).
narrowly, eliminating the possibility of protection for any “other writings.” Slowly, other works—engravings, etchings, and prints—began to receive protection. Musical compositions “were registered under the 1790 Act as books,” but “did not receive express statutory protection until 1831.” Dramatic compositions received copyright protection twenty-five years later.

The Berne Convention of 1886, in response to varied national copyright policies, attempted to equalize every member nation’s protection for foreign works by implementing a uniform copyright plan. Later amendments to the Berne Convention additionally provided that the enjoyment of copyright “shall not be subject to any formality.” While the rest of the world departed from formalities in accordance with the convention, the United States chose not to be a signatory to the convention and to continue premising protection on the formalities such as fixation.

Nevertheless, United States copyright law continued to develop. By 1897, Congress began to pay attention to the right of public performance in musical and dramatic works. The Cummings Copyright Bill expanded remedies for the unlawful public performance of performance works in operas, dramatic works, and music under an exclusive right of public performance. Historian Zvi Rosen found “that in none of the bills granting rights of public performance was the

36. See id. (“[I]n the construction of this act the word ‘book’ is to be construed to mean every volume and part of a volume, together with all maps, prints, or engraving belonging thereto . . . .”)
37. Id.; Copyright Act of 1831, ch. 16, 4 Stat. 436 (1831); see also Clayton v. Stone, 5 F. Cas. 999, 1000 (C.C.S.D.N.Y. 1829) (No. 2872) ("A book within the statute need not be a book in the common and ordinary acceptation of the word, viz., a volume made up of several sheets bound together; it may be printed only on one sheet, as the words of a song or the music accompanying it.").
40. Id. art. 5(2).
creation of this right for music anything but a secondary concern to the drafters of the bills,” and even when the right was finally established, it garnered very little attention.\(^{43}\)

By 1909, Congress expanded and amended copyright protection so many times that Congress wrote the Copyright Act to include “all the writings of an author” and list the forms of protected works—which, in relevant part, included only “dramatic work[s]” and “musical compositions.”\(^ {44}\) However, recognition that performers needed similar protection in their live performances was delayed until over a century later at the International Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations of 1961.\(^{45}\) Better known as the Rome Convention, this treaty secured protection in “phonograms” of performances for performers of audiovisual works against unauthorized broadcasts or recordings of their performances. “Phonograms” refers to the exclusively aural fixation of sounds of a performance.\(^ {46}\) Article 7 of the convention secured protection in the “possibility” of preventing an unconsented fixation, reproduction, or broadcast to the public of the performer’s work except if the actual performance has already been fixed before transmission.\(^ {47}\) Because the U.S. was not a signatory to this agreement, though, this initial concept of performers’ rights beyond fixation did not become embedded in copyright law. Even so, these measures did not afford performers equal status with the rights accorded to composers, lyricists, and publishers because, once performers in audiovisual works consented to the initial recording of their performance, they were given no rights over its use.\(^ {48}\)

In 1971, Congress attempted to incorporate the Rome Convention by extending the scope of the Copyright Act to incorporate sound recordings through the Sound Recording Act.\(^ {49}\) The act provided that the holder of a copyright in a fixed sound recording could prosecute unauthorized reproductions of a fixed recording.\(^ {50}\) Still, live unrecorded music concerts and performances remained unprotected—

\(^{43}\) Rosen, \textit{supra} note 3, at 1158.

\(^{44}\) Copyright Act of 1909, ch. 320, §§ 1(d)-(e), 4, 35 Stat. 1075, 1075–76 (1909).

\(^{45}\) Art. 3(a), Oct. 26, 1961, 496 U.N.T.S. 43.

\(^{46}\) \textit{Id.} art. 3(b).

\(^{47}\) \textit{Id.} art. 7.

\(^{48}\) \textit{Id.} art. 19.


\(^{50}\) Bridgeport Music, Inc. v. Dimension Films, 410 F.3d 792, 800 (6th Cir. 2005) (citing 17 U.S.C. § 114(b) (2012)).
anyone could record a live musical performance and distribute copies of the recording without violating U.S. copyright law.\textsuperscript{51} Again, in the Copyright Act of 1976,\textsuperscript{52} Congress resolutely adhered to its fixation requirement, providing no protection for unfixed works. Section 101 provided that a work is “‘fixed’ in a tangible medium of expression when its embodiment in a copy or phonorecord, by or under the authority of the author, is sufficiently permanent or stable to permit it to be perceived, reproduced, or otherwise communicated for a period of more than transitory duration.”\textsuperscript{53} Congress, however, identified the problem posed by live performances and attempted to solve the problem while still retaining the fixation requirement. Congress added a second sentence to the definition of “fixed” in section 101 to clarify coverage over live performances: “[a] work consisting of sounds, images, or both, that are being transmitted, is ‘fixed’ for purposes of this title if a fixation of the work is being made simultaneously with its transmission.”\textsuperscript{54} This remains the modern definition of “fixed” in U.S. copyright law. While Congress made some forward motions, the adherence to necessary fixation for protection still does nothing to advance performers’ rights. The copyright in the broadcasted recording belongs to the camera crew, but audience members may still freely record because the performer has no protection over the performance on stage. This onstage performance cannot be fixed, and thus still receives no protection.

Congress identified the fixation requirement as “the standard for determining when the work itself could be said to exist for purposes of federal copyright law.”\textsuperscript{55} While admirable, the problem did not lie in the medium of fixation, but rather that fixation was required for a copyright to exist—at least when it came to live performances. According to the second sentence of the fixation definition, Congress determined that,

\begin{center}
If the program content is transmitted live to the public while being recorded at the same time, the case would be treated the same; the copyright owner would not be forced to rely on common law rather than statutory rights in proceeding against an infringing user of the live broadcast.\textsuperscript{56}
\end{center}

\begin{flushleft}
51. United States v. Moghadam, 175 F.3d 1269, 1272 (11th Cir. 1999).
53. Id. § 101, 90 Stat. at 2452.
54. Id.
\end{flushleft}
The unique challenge presented by the current scenario of live musical or comedy performances is that these performances, unlike television broadcast or sports games, are not simultaneously broadcast or transmitted. A simultaneous recording that is not being transmitted may qualify under the first sentence of the fixation requirement, relying upon authorization from the performer. However, the leading treatise on copyright law asserts that the second sentence of the fixation definition sets forth the only treatment of simultaneous recordings. This difference of interpretation is the basis on which this Note is written.

Several modifications to United States copyright law were made by enacting the Uruguay Round Agreements Act (URAA) in 1994. Namely, it added a prohibition of bootleg sound and video recordings of live performances.

Shortly after, the TRIPS Agreement attempted to address and promote technological innovation as it applied to intellectual property. Consistent with previous international treatments of copyright, the TRIPS Agreement incorporated the Berne Rule in forbidding formalities as a precondition to the enjoyment of copyright protection. Instead, protection is provided directly to the musical performance. Articles 9 through 14 establish minimum universal substantive standards for the protection of intellectual property. Of particular relevance is article 14, which requires member nations to provide protection to performers from unauthorized recording and broadcasting of their musical performances. Article 14 goes further to grant performers the possibility of “preventing the following acts when undertaken without their authorization: the broadcasting by wireless means and the communication to the public of their live performance.” Additionally, producers of phonograms “shall enjoy the right to authorize or prohibit the direct or indirect reproduction of their phonograms.”

The international community made one more attempt to facilitate protection of performers and producers of phonograms of live perfor-
mannances in the digital environment in 1996 with the WPPT, which updated the Rome Convention of 1961. The WPPT addresses issues of copyright protection in a variety of ways: advances in technology that bolster piracy, protection of live performances, and remuneration rights for communicating the performances to the public. Performers of unfixed performances were granted “the exclusive right of authorizing the making available to the public” of their performances by fixation or broadcast. The WPPT further bolstered the performers’ powers by requiring that signatories provide “adequate legal protection and effective legal remedies against the circumvention of effective technological measures that are used by performers or producers of phonograms . . . in respect of their performances or phonograms, which are not authorized by the performers or the producers . . . .” The major innovation was the protection for the right of communication to the public. The United States signed the WPPT on April 12, 1997.

Congress’s final move in copyright legislation was the 1998 DMCA. The DMCA, in effect, implemented the WPPT and attempted to move the nation’s copyright law into the digital age. DMCA was the congressional determination to “promote electronic commerce and the distribution of digital works by providing copyright owners with legal tools to prevent widespread piracy,” but this was tempered by a desire to maintain the formality of fixation. The DMCA extended American copyright law to deal with digital copies and transmissions of copyrighted works online, while limiting the liability of the providers of online services for copyright infringement by their users. The Act provides a safe harbor for online service providers, making them immune from copyright infringement liability for

66. Id.
67. Id. art. 18.
70. Id.
71. Id.
posts on their sites. The DMCA made no attempt to deal with the protection of live performances.

Although the United States initially moved to deal with simultaneous recordings by amending the fixation requirement, its ultimate adherence to a fixation requirement has prevented the copyright law from being able to respond to live video-streaming of public performances. The rationale behind formalities was to create an incentive that would serve to screen works for which there was no commercial value. This typically would work to preserve a strong public domain where commercially “dead” works would reside. However, the modern adherence to a fixation requirement, and consistent denial of copyright protection in live performances, has de-commercialized concert footage, thus providing free content to concertgoers and viewers around the world.

C. Modern U.S. Rights’ Live Performances & Their Failures

Today, little has changed for copyright law with respect to performers’ rights. Federal law recognizes copyright protection for two separate and distinct types of music-related creations: “musical works” and “sound recordings.” A musical work refers to a songwriter’s musical composition and accompanying lyrics, while a sound recording is a “recorded version of a musician singing or playing a musical work,” as that rendition is captured in a recording medium. The transmission of a musical work “to the public, by means of any device or process, whether the members of the public capable of receiving the performance or display receive it in the same place or in separate places and at the same time or at different times” constitutes a public performance. However, this explanation does not effectively portray who holds the rights in a live, public performance.

72. Id.
73. Id.
74. Amanda Reid, Claiming the Copyright, 34 Yale L. & Pol’y Rev. 425, 429 (2016).
76. Id. at 2.
77. Id. at 3.
1. The Performers’ Rights

“It has been an object of concertgoers since the early days of recording devices to capture their favorite acts on tape.” Taking notice of this chronic recording problem, President Clinton signed the URAA in 1994, which provided a performer the right to authorize any fixation of their concert or act. This amendment to the Copyright Act is considered a “neighboring” right to copyright—Congress’s attempt to protect unauthorized recordings, not by providing a copyright in the performance, but by creating an anti-bootlegging law. The amendment has a corresponding section which makes it a criminal offense to fix such a recording without the consent of the performer or performers involved. The statute additionally makes it a criminal offense to transmit, communicate, or distribute to the public the sounds and images or just the sounds of the live musical performance. The performers are not given a copyright in their live performance due to its unfixed nature, but given only the power to deem a fixation, transmission, or distribution of their live performance as unauthorized. The performer, in other words, may halt the unauthorized recorder. But the performer maintains no control of the fixation after it has been transmitted or distributed. In this way, performers must be diligent during their concerts because their rights effectively end as soon as the concertgoer finishes recording.

Beyond the curtain call, unauthorized recordings may be freely transmitted or distributed with little effect on the performer. A performer contracts with a recording label, producers, technical sound crew, and venue in order to perform a concert. The performer is bound by those contracts and whichever other contracts he establishes in order to merchandise the performance. The value of unauthorized recordings, especially when not commercialized, hardly dents the revenue amassed by the performer of a concert. Because a performer has heavily contracted in advance of the concert to facilitate a performance, plenty of money is already made from ticket sales, t-shirts, and VIP meet-and-greet passes to fill the performer’s pockets.

2. The Disincentivized Performer and Why Performer Substitutes Fail

Because performers do not possess a copyright in their live performances, they must turn to an amalgam of other rights to protect

82. Id.
their work. In order to prevent the fixation, reproduction, and distribution of their work, performers utilize anti-bootlegging law, their right of publicity, and contractual rights.83

Performer lawsuits are exceedingly rare due to the risk of alienating fans.84 One historic exception involved Prince bringing suit against fans who enabled the free distribution of recordings of his concerts.85 The superstar claimed over $22 million in damages for the “massive infringement and bootlegging of Prince’s material,” which included sharing links “often containing copies of bootlegged performances of multiple separate musical compositions.”86 Prince brought suit for the infringement of his underlying copyright in the musical composition,87 but as for the fixation of his live performance, Prince relied on his only available legal right for live performances—unauthorized fixation.88 Only a few days after the lawsuit went public, Prince dropped his claims, thus preventing any court analysis.89 But the complaint reveals many of the challenges associated with bringing any type of suit against unauthorized video-recordings of live performances. First, the ability to track down and locate the unauthorized recorders is limited; Prince attempted to sue twenty-two individuals and was able to name only two—the majority of the complaint identified twenty Doe defendants based on their IP numbers


84. Epstein, supra note 6, at 22; see also Ashley Lee, Prince Wants to Charge $10 for Concert Tickets, HOLLYWOOD REP. (Feb. 6, 2014), https://www.hollywoodreporter.com/earshot/prince-wants-charge-10-concert-677743 [https://perma.cc/XY2D-66QC] (detailing Prince’s attempt to save his reputation after suing his fans for creating and distributing bootlegged materials).

85. Complaint, Nelson v. Chodera, No. 3:14CV00273, 2014 WL 262844 (N.D. Cal. filed Jan. 16, 2014). Note, however, that Prince is also the owner of the underlying musical composition copyright thus incentivizing Prince to be more proactive in the defense of his underlying copyrighted works. This is uncommon in today’s world where the underlying musical composition copyright is often held by a lyricist or recording label separate from the actual performer.

86. Id. ¶ 4.

87. Id. ¶ 15.

88. Id. ¶ 16.

Second, Prince’s complaint incorrectly claimed that the creation, transmission, communication, and distribution of unauthorized fixations are copyright infringement. Copyright infringement is defined as occurring “when a copyrighted work is reproduced, distributed, performed, publicly displayed, or made into a derivative work without the permission of the copyright owner.” Prince referred to anti-bootlegging law which specifically provides that violators shall be subject to the remedies of the Copyright Act “to the same extent as an infringer of copyright”—thus tacitly recognizing that bootlegged concert recordings are not infringements under copyright law. Because a public performance is not copyrightable without fixation and because audience recordings are independent fixations, a claim against bootlegging is not copyright infringement. The only copyright infringement is contained in the first claim—for infringement of the underlying musical composition. What is more, “bootleg” and “piracy” are not defined by the DMCA. Third, Prince quickly abandoned this lawsuit due to widespread criticism and backlash. Other performing artists dare not go so far as to risk alienating fans.


91. Compliant, supra note 84, ¶¶ 30–39 (claiming direct copyright infringement); see MUSIC AND COPYRIGHT, supra note 14, at 199 (“Individual, non-commercial copying, however, has traditionally not been piracy but part of a range of activities that is deemed non-infringing.”).


95. U.S. Copyright Office, supra note 92.


Performers have also relied on the common law notion of publicity rather than copyright in order to protect the unauthorized recording of their works. This right grants individuals the exclusive right to the commercial use of their name, image, and likeness. Performers have filed suit and succeeded in protecting against the appropriation of their identities. However, no claims for violation of the right of publicity in unauthorized concert footage have been successfully litigated, without settling first. Because particular states, namely California, provide better right of publicity protection, a performer could presumably protect themselves under this right. However, while varied from state to state, case law uniformly provides that the individual has the exclusive right “to license the use of their identity for commercial promotion.” Thus, the unauthorized concertgoers would have to reap some commercial gain from their recording, which does not occur under the provided circumstances.

Performers may attempt to reclaim their rights through their power to contract. Artists may use signage posted throughout the venue or on ticket stubs, or require audience members to agree to terms and conditions upon online purchase of the tickets. Assuming that concertgoers read the contractual language, concertgoers must be policed throughout the concert, and despite hulking security guards, their unauthorized recordings still saturate the Internet.

Thus, a performer’s only reliable legal remedy lies with anti-bootlegging law. But even anti-bootlegging protections fail to prevent concertgoers from fixing the performance and fail to halt the recordings from being dispersed. The recording devices used by concertgoers are


100. See supra notes 83, 90.

101. Publicity, supra note 98; see Restatement (Second) of Torts § 652C, cmt. B (Am. Law Inst. 1976) (“The common form . . . is the appropriation and use of the plaintiff’s name or likeness to advertise the defendant’s business or product, or for some similar commercial purpose.”). While some states have not required commercial appropriation, some benefit sought to be obtained is required, where, as here, there is none for the unauthorized recorders.

102. See Music and Copyright, supra note 14, at 140.
too small to catch. So too are the recordings that they take, especially if posted to private networks. Once the recordings enter the Internet, it is too late. The recordings can be downloaded and transmitted within seconds, entering the domain of the DMCA take-down policy, which exempts online service providers from liability and is simply too reactive to matter. The same concerns regarding the unauthorized use of sound recordings warranted enough attention amongst scholars and politicians to enact appropriate legislation. There, too, “Congress hoped to plug the loophole [in legislation that] left open [free rein] for webcasting services.” This loophole becomes exponentially more infuriating when artists are performing valuable new material—performers may have higher incentives, but they desperately crave capacity.

3. The Video-Recorders’ Rights

Upon authorization by the performer, the video-recorder draws open the curtain to a whole world of rights based solely on his fixation of the performance. The video-recorder will typically make arrangements for the recording, choose the type of cameras, provide equipment, operate recording devices, and process the acquired footage. Additionally, the video-recorder may make creative contributions by directing the production, artistically choosing sound or lighting effects, and shooting from different angles. The video-recorder may register the footage as an audiovisual work under the Copyright Act. If granted a copyright in this material, the recorder will also be

106. See, e.g., Rachel Stilwell & Makenna Cox, Phone Recordings of Concerts Are More Than Just Annoying, They’re Potentially Illegal, BILLBOARD (Mar. 17, 2017), http://www.billboard.com/articles/business/7724330/phone-recordings-concerts-illegal-federal-bootlegging-laws [https://perma.cc/434V-V2ME] (describing The Lumineers’ increased cell phone ban to protect one of its tours “booked specifically to afford the band the opportunity to publicly woodshed new material that had not yet been recorded”).
granted the exclusive rights of section 106.\textsuperscript{108} However, these rights only exist in recordings that are identical or substantially similar to the copyrighted work.\textsuperscript{109} Concertgoers create an “independent fixation” when pressed right up against the stage and filming the live performance.\textsuperscript{110} Although unauthorized, the concertgoer’s recording does not infringe the exclusive rights of the video-recorder in their copyrighted concert footage. Thus, as of now, copyright law does not prohibit the posting of an unauthorized recording of an artist’s live performance.

4. The Ill-Equipped Video-Recorder

None of the exclusive rights granted to the authorized concert footage allow the video-recorder to prevent the reproduction, distribution, or public performance of an independently fixed, non-commercial audiovisual recording. Because these rights are granted only as to the work in which the video-recorder holds a copyright, his exclusive rights pertain only to his fixation. Thus, to state a claim for copyright infringement, a plaintiff must establish that it owns a valid copyright in that independent fixation and that the defendant violated one of the exclusive rights the plaintiff holds in the work.\textsuperscript{111} As stated above, the video-recorder does not have a copyright claim in the independent fixation and thus no violation of the exclusive rights bestowed.

Reproduction occurs only when the copyrighted work is fixed in a new material object.\textsuperscript{112} Because there is no copyright in the unfixed


\textsuperscript{109} See KISS Catalog, Ltd. v. Passport Int’l Prods., Inc., 405 F. Supp. 2d 1169, 1171 n.5 (C.D. Cal. 2005) (“‘Bootlegging’ is ‘the making of an unauthorized copy of commercially unreleased performance,’ and is distinct from ‘piracy,’ which is an unauthorized duplication of an authorized recording.”).

\textsuperscript{110} Mannion v. Coors Brewing Co., 377 F. Supp. 2d 444, 454 (S.D.N.Y. 2005) (“Insofar as a photograph is original in the rendition or timing, copyright protects the image but does not prevent others from photographing the same object or scene.”); see also U.S. COPYRIGHT OFFICE, U.S. LIBRARY OF CONGRESS, CIRCULAR NO. 45, COPYRIGHT REGISTRATION FOR MOTION PICTURES, INCLUDING VIDEO RECORDINGS 1 (Mar. 2014), https://www.copyright.gov/circs/circ45.pdf [https://perma.cc/RY46-7MPA] (“Only the expression fixed in a motion picture (camera work, dialogue, sounds, and so on) is protected under the copyright. Copyright does not cover the idea or concept behind a work or any characters portrayed in it.”).

\textsuperscript{111} Twin Peaks Prods., Inc. v. Publ’ns Int’l Ltd., 996 F.2d 1366, 1372 (2d Cir. 1993) (citing Feist Publ’ns, Inc. v. Rural Tel. Serv. Co., 499 U.S. 340, 358–61 (1991)).

\textsuperscript{112} Capitol Records, LLC v. ReDigi Inc., 934 F. Supp. 2d 640, 649–50 (S.D.N.Y. 2013). See id. at 648 (stating that the reproduction right provides that “a copyright owner has the exclusive right to reproduce the

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performance, there is no infringement of the reproduction right. 113 The distribution right is also not violated. 114 Much like the right of reproduction, courts have interpreted the right of distribution narrowly to apply only to the copyrighted work. 115 Although the right of public performance 116 has been interpreted slightly more broadly, 117 the exclusive right again hinges on the fact that the sound recording, and not the live performance, is copyrightable.

The video-recorder is thus left with no ability to protect the footage when the widely distributed unauthorized recordings are from different angles or capture different material than the authorized, copyrightable recording.

D. The Rights Playbill and How Performers Have Gone Off Script

Because copyright has not caught up to the streaming age, performers and video crews must rely on other sources of law. What is left is a performer with little incentive to prosecute the unauthorized recorder because the performer is already compensated thoroughly through ticket sales and recording contracts. Moreover, the unauthorized recordings are so widespread and difficult to track down that, without control over the live performance, the task becomes too burdensome. The reality is that there are too many concerts and live events, compounded further by the many different apps and millions of users, for an army of lawyers to police effectively in real time. 118 The performer has the ability to stop the unauthorized recorder only if the performer sees the concertgoer recording in the audience.

copyrighted work in . . . phonorecords.” (internal quotation marks and citation omitted).

113. See id. at 649 (“[I]n order to infringe the reproduction right, the defendant must embody the plaintiff’s work in a ‘material object.’” (quoting Nimmer & Nimmer, supra note 57, at § 8.02)).

114. 17 U.S.C. § 106(3) (2012) (The distribution right provides that a copyright owner has the exclusive right to distribute the copyright work to the public by sale, rental, lease, or lending).

115. Arista Records, LLC, v. Greubel, 453 F. Supp. 2d 961, 968 (N.D. Tex. 2006) (“Courts have not hesitated to find copyright infringement by distribution in cases of file-sharing or electronic transmission of copyrighted works.”).

116. 17 U.S.C. § 101 (To perform means to “perform or display [the copyrighted work] at a place open to the public or at any place where a substantial number of persons outside of a normal circle of a family and its social acquaintances is gathered; or to transmit or otherwise communicate a performance or display of the work.”).

117. Capitol Records, 934 F. Supp. 2d at 652 (quoting United States v. Am. Soc. of Composers, Authors, Publishers, 627 F.3d 64, 74 (2d Cir. 2010)).

118. See Epstein, supra note 6, at 13.
On the other side of the lens, though, authorized video-recorders have no capacity or power to stop the recording and distribution of the unauthorized recordings. As technology has advanced, recording devices are accessible to nearly everyone and conveniently fit in a pocket, which means that anyone can be a videographer now. Every concertgoer can capture a high-quality independent fixation with an individual, artistic perspective that satisfies the viewers at home leaving the video-recorder helpless.

There is a disparity between incentive and capacity, which in copyright law, is fatal to the balance of protection and access. The DMCA is ill-suited to protect live performances and the live-streaming of audience members. Congress believed that it could finesse these issues by inserting that second sentence—"[a] work . . . is ‘fixed’ for purposes of this title if a fixation of the work is being made simultaneously with its transmission." Live performances of musical concerts, comedy acts, or dramatic works are not simultaneously broadcast or transmitted, leaving performers and video-recorders unprotected.

That is not to say that performers have taken a back seat in this legal scene. Upon realizing the failures of Taylor Swift’s approach, artists have gone to greater lengths to protect their performances while they still have the capacity. Numerous artists and performers have stopped their performances—quite literally brought the performance to a grinding halt while thousands of audience-members watch—and asked for a concertgoer to stop recording. Adele picked out one woman standing at her concert and rebuked her for creating


121. See Herstand, supra note 97 (criticizing Swift’s lawyers’ tactics of sending cease and desist letters to any Etsy users who sold products that mentioned Swift’s name in the tags, even if the products had nothing to do with the artist).

her own “DVD”; so too have Neutral Milk Hotel, She & Him, the Yeah Yeah Yeahs, Kings of Leon, Linkin Park, the Lumineers, and Black Crowes. These performers have utilized a spectrum of methods to address unauthorized filming. The All-American Rejects singer Tyson Ritter smashed a fan’s iPad on stage. Glenn Danzig outdid his cohorts by instructing the crowd to

123. all around the web, Adele Asks Fan to Stop Recording Her During Live Show—Adele Drags Woman [Video], YouTube (May 29, 2016), https://www.youtube.com/watch?v=Gg0pSgrtQJo [https://perma.cc/LSM6-3FGQ].
125. Id.
126. Nelson, supra note 122. Michael Hann, Yeah Yeah Yeabs Launch Pre-Emptive Strike at Phone-Wielding Gig-Goers, Guardian (Apr. 10, 2013) https://www.theguardian.com/music/shortcuts/2013/apr/10/yeah-yeah-yeabs-phones-gigs [https://perma.cc/6WME-VY7A]. (“Please do not watch the show through a screen on your smart device/camera. Put that . . . . away as a courtesy to the person behind you and to [the band members].”).
127. Pollock, supra note 124.
128. See Nelson, supra note 122.
130. Id.
131. Stilwell & Cox, supra note 106.
134. paypaaay3, Tyson Ritter from The All-American Rejects Shattering a Fan’s iPad Screen-Cleveland, OH 4/10/12, YouTube (Apr. 10, 2012), https://www.youtube.com/watch?v=gtFIQQwMhiY, [https://perma.cc/JQ5V-P8WA].
descend on an unauthorized recorder. Other artists have been more strategic. Linkin Park attempted to offer a “digital souvenir package,” while Alicia Keys and The Lumineers utilized Yondr’s lockable pouches to prevent access to each concertgoer’s recording devices during the performance.

These reactions by no means have remained within the realms of high-profile musicians. Unhappy comedians include Dave Chappelle and Kevin Hart; unamused magicians include Criss Angel; and unimpressed actors include Lin-Manuel Miranda and Patti LuPone.

One might think that these trends do not affect the high arts, but unfortunately, this plague undermines the gamut of performing arts. Artists care, and so too must the law.

E. The Shame in the Game—Economic Harms

Concertgoers are trying to share their concert experience with friends via social media in a self-shot video and say “I was there” instead of buying a tour T-shirt. Because of the way that the performers’ and video-recorders’ rights interact, there remains a gaping


136. Friedberg, supra note 129 (“[A] ‘digital souvenir package’ for an extra $14.99 . . . . includes a link to original MP3s and photos from each stop on the tour.”).


139. Jurgensen, supra note 132.

140. NPR Staff, supra note 137.

141. Nelson, supra note 122.

The unauthorized recordings are not distributed for profit, the right to publicly perform is widely enjoyed as the “main source of income” for many modern-day songwriters. This seemingly social activity has an economic effect on the industry as a whole. Although these unauthorized recordings are not distributed for profit, the right to publicly perform is widely enjoyed as the “main source of income” for many modern-day songwriters. New technologies have changed the role of music in society to provide new opportunities for its commercialization and, correspondingly, new opportunities for its exploitation.

Participants in the music industry have structured their business models around the rights of public performance and having one video-recording to sell to concertgoers. “Crowds are a source of income—they need entertainment which musical performers can instantly provide. And music is both an emotionally effective way of creating a community . . . and a socially effective way of attracting an audience . . . .” New technologies have changed the role of music in society to provide new opportunities for its commercialization and, correspondingly, new opportunities for its exploitation.

Thirty-one percent of attendees at concerts used their smartphones during at least half the concerts and other live events they attended. Fifty-three percent of respondents used their phone as a camera and 66 percent use camera phones to take pictures during the show. Thirty-five percent of women and 22 percent of men shared

144. Id. at 191 n.76.
146. MUSIC AND COPYRIGHT, supra note 14, at 174.
their experiences on social media. On average, 32 percent share their experiences over social media during a show. A Forbes article reported that seventy-two hours of video are uploaded to the Internet every minute and that users watch four billion hours of online streaming video per month.

“People live through their cellphones now” and “watch[] the entire show through the lens of their phone. They seem more focused on sharing the experience with other people than they do enjoying the experience on their own.” One concertgoer attested that the popularity of his live clips of bands like Muse and Steely Dan on YouTube spurred him to record all of the concerts he attends; his most popular upload by Paramore accumulated more than 350,000 views. “It’s part of a wider temptation to really go around an aquarium and instead of looking at the fish you take photos of the fish so that you can then show your friends . . .”

Snapchat is the greatest offender and most ideal vehicle to satiate the “I was there” desire of younger generations. Through the use of the Stories function, a user can upload a nearly uninterrupted live stream which will remain available to all of the user’s Snapchat

149. Pappas, supra note 147.
150. Nazim, supra note 148.
153. Jurgensen, supra note 132.
friends for twenty-four hours. By the end of the fourth quarter of 2016, there were 161 million daily active users of Snapchat and over ten billion daily video views.

Worse, viewers at home are now “just as content watching live concerts through their phones or camera screens as they would be enjoying the concert in person.” Whether the concertgoer falls off the shoulders of the person who is holding her up in the video or the concertgoer is in the very back row of the venue, people do not care what the unintelligible pixels look like. A Forbes article posed the question of whether a fringe fan—one who has not committed to buying a concert ticket—would be satisfied with a live streaming experience instead. The article presented a study of the 2012 Coachella audience composition which consisted of only 80,000 venue attendees compared to four million virtual attendees. These virtual attendees of the concert would otherwise be profitable for performers as concert tickets or as sales of concert footage, whether over the airwaves, satellite, or Internet. Although little current data exists, the ability to capture high-quality footage and quickly distribute it has only increased since 2012.

Historically, copyright laws have been amended to respond to such exploitive technologies and establish corresponding rights, but such action has not been taken for live performances. The fact of the matter is that

When duplication is not difficult, many people rightly ignore the shady government granted monopoly that we call intellectual property. After all, only fools think [intellectual property] is

159. Silva, supra note 154.
160. Id.
161. Swallow, supra note 151.
162. Id.
163. See generally DONALD S. PASSMAN, ALL YOU NEED TO KNOW ABOUT THE MUSIC INDUSTRY 141–168 (2012).
tangible and no amount of prattle from lawyers will really
convince anyone that copying a computer file is the same as
taking someone’s diamond necklace.\textsuperscript{164}

With this history and attitude in mind, the Note proposes that
Congress revisit copyright law as “a matter of simple justice.”\textsuperscript{165}

II. TECHNOLOGY, POLICY, AND CULTURE

The Copyright Act itself includes a self-revision provision that
requires the Register of Copyrights, after consulting with representa-
tives of owners of copyrighted materials, representatives of the
broadcasting, recording, motion picture, entertainment industries, and
arts organizations, representatives of organized labor and performers
of copyrighted materials, to submit a report to Congress “setting forth
recommendations as to whether performers and copyright owners
[should be afforded] any performance rights in such material.”\textsuperscript{166} The report should describe the “status of such rights in foreign countries,
the views of major interested parties, and specific legislative or other
recommendations.”\textsuperscript{167} This is precisely the recommendation provided
in this Note. Affording copyright protection in live performances without
fixation is the ideal response to protect artistry. In the abstract,
copyright does not seek to prevent all copying; rather, copyright law
seeks to assure limited copying.\textsuperscript{168} As such, the following three
approaches to revision provide assurance that the artists, their camera-
men, and the facilitators of a performance receive fair compensation
for their efforts.\textsuperscript{169} Because modern legal entitlements provide too little
protection for performers, one of the following proposals should be
embraced.

\textsuperscript{164} Hector Postigo, The Digital Rights Movement: The Role of
Technology in Subverting Digital Copyright 45 (2012) (alteration in original) (citations omitted).

\textsuperscript{165} William F. Draper, Recollections of a Varied Career 261, 266
(1908).

\textsuperscript{166} 17 U.S.C. § 114(d) (2012).

\textsuperscript{167} Id.

\textsuperscript{168} Trotter Hardy, Property (and Copyright) in Cyberspace, 1996 U. Chi.

\textsuperscript{169} Aaron J. Barlow & Robert Leston, Beyond the Blogosphere:
Information and Its Children 82 (2012) (“I’m not on the side of free
music if free music means that artists don’t get paid.”).
A. Technological Solution

As demonstrated above, the current enforcement regime for unauthorized recordings reacts too late in the reproduction and distribution process to effectively prevent devaluation of the live performance work. Frustrated, performers have turned to technology. Apple Inc. has recently patented one such supplemental protection that will effectively prevent initial fixation and eliminate the difficulties of policing during performances.

Technological advances historically have been regarded as in “implicit conflict” with copyright. The business model of technology serves copyright’s constitutional goals of promoting the creation and dissemination of works, but fails to protect content so that artists are provided compensation for their creativity. This has promoted piracy as a socially acceptable means of obtaining content. It has also changed the music industry by rendering obsolete what was once its most valuable profit: CDs and other physical copies of music. Because tangible copies are no longer the main source of copying or reproduction, copyright law must be able to respond to digital recording, reproduction, and distribution.

The United States has struggled to adapt to recording devices and advancing technologies. Congress initially tried to respond with the Audio Home Recording Act. The act aimed to prevent such unauthorized recording by requiring all digital audio recording devices to include a Serial Copy Management System, which was intended to prevent copying or increase the degradation of copies. The act


171. See generally E. Jordan Teague, Saving the Spotify Revolution: Recalibrating the Power Imbalance in Digital Copyright, 4 CASE W. RES. J.L. TECH. & INTERNET 207 (2012).


defined a “digital audio recording device” as “any machine or device of a type commonly distributed to individuals . . . which is designed or marketed for the primary purpose of, and that is capable of, making a digital audio copied recording for private use.”

As VCRs went out of style, Congress adapted the DMCA to require that preventative measures be built into the tangible fixation itself—Digital Rights Management (“DRM”). DVDs, for example, are protected by content scrambling system algorithms. DRM sought to degrade the audio quality of illegally transferred music upon digital transmission or to simply make it impossible to transfer the music and upon such attempt the player becomes locked and cannot be played further. The corresponding provisions that bolstered this technology were known as the anti-circumvention provisions. This section of the DMCA makes it illegal to circumvent technical measures, such as encryption and copy protection, that prevent access to copyrighted materials, such as computer software or media content and bans the distribution of technical measures that prevent either access to or copying of copyrighted materials.

However, the “anti-circumvention” provisions, intending to stop infringers from defeating anti-piracy protections, have not been used as Congress envisioned. As copyrighted materials became less tangible, copies could no longer be degraded and were in perfect listening condition for the next listener or viewer. As such, the DMCA’s anti-circumvention provisions now respond too late in aiming to prevent the unauthorized recording of live performances. Apple’s recent patent responds to this failure.

On June 28, 2016, the United States Patent and Trademark Office approved a patent submitted by Apple, Inc. The abstract of

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175. Id. § 1001(3).
177. Id. at 199.
180. Recording Indus. Ass’n of Am. v. Diamond Multimedia Sys. Inc., 180 F.3d 1072, 1073 (9th Cir. 1999) (“With digital recording . . . there is almost no degradation in sound quality, no matter how many generations of copies are made . . . allowing[ ] thousands of perfect or near perfect copies (and copies of copies) to be made from a single original recording.”).
the patent application is deceptively simple: “Systems and methods for receiving infrared data with a camera designed to detect images based on visible light are provided.” 182 In other words, technology installed in phones may be used to shut off recording capabilities when the phone receives a certain wavelength signal. Behind this simple description is the solution to all of our live performance needs.

According to the patent application, all electronic devices are able to detect visible or invisible light. 183 These devices may also detect infrared data. 184 Through the use of an infrared emitter, a strobe of infrared light may be emitted so that “cameras in the same general area of the transmitter can detect [the signal], regardless of the direction the cameras are facing.” 185 Apple’s technology manipulates the circuitry process of capturing an image upon detection of this infrared data. As the application explains, “[i]f the image processing circuitry determines that an image includes an infrared signal with encoded data, the circuitry may route at least a portion of the image (e.g., the infrared signal) to circuitry operative to decode the encoded data.” 186 This manipulated process will have three possible effects. Based on the decoded data, the device can: (1) display information to a user; (2) modify an operation of the device; or (3) disable a function of the device.

The first function, contemplated for “exhibits in a museum,” 187 is not too far from currently functioning technology. The ArtLens App, currently utilized by the Cleveland Museum of Art, allows an observer at the museum to hold the app camera over a particular piece of art, and the app will provide information about the artwork on display in the museum. 188 The second and third functions pertain more to unauthorized recordings of live performances. The second function provides a modifying effect to captured images or videos. The modifying effect may, for example, “apply a watermark to a detected image” or “portions of the image [may be] washed out or blacked out.” 189 The

182. Id. at 1.
183. Id. at col. 4 l. 30–31.
184. Id. at col. 4 l. 34–35
185. Id. at col. 10 l. 65–col. 11 l. 1.
186. Id. at col. 1 l. 35–39.
187. Id. at col. 10 l. 29.
third function completely disables any recording capabilities on the device.\textsuperscript{190} Apple’s claimed purpose specifically aims to cure unauthorized recordings:

For example, an infrared emitter can be located in areas where picture or video capture is prohibited, and the emitter can generate infrared signals with encoded data that includes commands to disable the recording functions of devices. An electronic device can then receive the infrared signals, decode the data and temporarily disable the device’s recording function based on the command.\textsuperscript{191}

Later the patent specifically mentions “a concert or a classified facility.”\textsuperscript{192}

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{fig5.png}
\caption{FIG. 5}
\end{figure}

190. \textit{Id.} at col. 5 l. 1–3, 67.
191. \textit{Id.} at col. 1 l. 53–62.
192. \textit{Id.} at col. 10 l. 41–42.
Apple’s patent contemplates the use of this technology in media players with cameras, any cellular telephone with a camera, a pocket-sized personal computer with a camera, a music recorder with a camera, a video recorder with a camera, a stand-alone camera, and any other suitable electronic device with an image sensor. The technology may be embodied as computer hardware or implemented by software—the latter of which may be simply downloaded as part of a new software update. It should further be noted that this technology is not unique to the Apple technology and may be licensed and applied to other brand devices.

The implementation of this technology would rebalance the power that is currently stripped from performers. Much like the no-phone-zones, the Apple technology would completely prevent the unauthorized recording of live performances and effectively quell the policing problem with concertgoers. Problems arise, however, in other realms of society. Concerned parties carefully focus on the substantial First Amendment value of unlimited recording and, in particular, its value to news reporting. These First Amendment concerns become more

193. Id. at fig. 5.
194. Id. at col. 3 l. 13–25.
195. Id. at col. 15, l. 37–39.
196. Apple’s technology actually improves upon the no-phone-zone concept. No-phone-zones are limited by Title III of the Communications Act of 1934, which bans the use and sale of any device that jams a radio signal or otherwise willfully or maliciously interfere with that signal. 47 U.S.C. § 301 (2012).
197. See Julie Samuels, Apple’s “Censoring” Patent Just a Sign of Things to Come, ELECTRONIC FRONTIER FOUND. (June 22, 2011), https://www.eff.org/deeplinks/2011/06/apple-s-censoring-patent-just-sign-things-come [https://perma.cc/3VEB-BNS3] (noting that the consequences would be “disastrous” if the government were to gain access to Apple’s technology to prevent activists’ ability to capture and disseminate important footage around the world).
198. The news reporting value of live-streaming became undeniable at the Baltimore protests:

The Freddie Gray protests against police in Baltimore also showed how valuable [live-streaming] can be for watching news as it unfolds. Guardian journalist Paul Lewis spoke to people in the streets via [live-streaming], giving them an unfiltered platform to share directly with his audience what they thought of the situation. Unencumbered by large TV cameras, Lewis was able to live stream as he moved around the city, bringing viewers powerful images like a community housing project going up in flames.

significant if the Apple technology is utilized outside of concert venues.\textsuperscript{199} With calculated licensing and proper regulation, these problems may be avoided. These concerns are not so overwhelming as to prevent use of this technology in limited concert and performance settings. The only remaining concern would be the inability to record physical encounters that occur during the concert when the infrared signal is being emitted. However, concertgoers could simply return to using their own vision to take proper account of the situation and report to the on-duty security personnel.

\textbf{B. Legislative Solution}

In the modern world where copying and distribution is no longer carried out by tangible “material objects,” one clear solution to fix copyright would be to no longer premise copyright protection on fixation. The United States is an international outlier in this respect; a majority of countries do not require fixation.\textsuperscript{200} Nor do the current international copyright treaties require fixation for protection. In fact, both current international copyright treaties—the TRIPS Agreement and WPPT—which have been signed, ratified, and implemented, provide protection for unfixed works.\textsuperscript{201} However, because the United States has adamantly adhered to its fixation requirement, seeking legislative change in this respect seems unlikely. Thus, in light of the peer-to-peer and streaming crises involving sound recordings, copyright treaties should add a new protected subject matter—audiovisual recordings.

Currently, Article 14(1) of the TRIPS Agreement grants performers a right of fixation only against a fixation in a phono-
gram—purely aural fixations. Thus the TRIPS Agreement does not protect performers against unauthorized fixation of their live performances if an audiovisual fixation is involved. The WPPT is limited in the same respect: “the rights granted by the Treaty to performers are rights connected to their fixed, purely aural performances (which are the subject matter of phonograms).” Thus the United States does not differ from the international community in respect to these treaties. In fact, other countries around the world are experiencing the same unauthorized recording problem.

The international resolution lies instead with the Beijing Treaty, which the United States signed on June 26, 2012. The treaty sought to protect “actors, singers, musicians, dancers, and other persons who act, sing, deliver, declaim, play in, interpret, or otherwise perform literary or artistic works or expression of folklore” and grant them the exclusive right of “communication to the public.” This right is de-

207. Beijing Treaty on Audiovisual Performances, art. 2(a), June 24, 2012.
208. Id. at art. 6(i).
fined as “the transmission to the public by any medium, otherwise than by broadcasting, of an unfixed performance, or of a performance fixed in an audiovisual fixation.”

The right of communication in this specific subject matter effectively gives the performers the exclusive right to communicate their work to the public without a simultaneous recording requirement. The performer is also accorded with economic rights in their unfixed performances—the right of reproduction, distribution, rental, making available of fixed performances, broadcasting, and communication to the public.

The right of communication to the public in the Beijing Treaty goes even further to protect the video-recorder. Parties contracting with the performer shall have the right the make a performance fixed in an audiovisual fixation audible or visible or audible and visible to the public.

The treaty has not yet entered into force and will not do so until it has been ratified by at least thirty eligible parties of WIPO. Nineteen countries have already ratified and accessed the Beijing Treaty, chief among them, China. Former President Barack Obama submitted the treaty to the Senate for ratification, but the treaty ratification expired at the end of their term. Because current copyright law is ill-equipped to handle audiovisual recordings, the United States should inspire further support from the international community and take heed in preparing proper protections for live performers. With the Beijing Treaty roots already laid, countries must re-focus their efforts to provide protection in audiovisual works as a subject matter.

C. Cultural Solution

Going to a performance is certainly about the music or the play being performed. But it is also about the shared experience of watching the performance together. In a technology-based society,
concertgoers may provide a solution to the problem by weaning themselves off their devices and enjoying the experiences without recording.

The reality is that while many concertgoers upload their videos to Snapchat or YouTube, many of the videos “get[] filed deep within your camera roll with the pointless images of some overpriced, mediocre meal you ate from a trendy new food truck.”216 Most people are motivated by preserving a memory, but watching the performance through a camera actually harms the memory process. Psychologist Linda Henkel discovered a “photo-taking impairment effect,” where reliance on photo-taking devices leads to less memory of the items or moments photographed.217 Depending on this external memory aid allows one to transfer all efforts to remember the show to a memory card.218 Henkel conducted a study where she instructed a group of individuals to go through an art museum and photograph certain objects on display. When she tested the individuals a day later, the individuals were able to recall details and locations of objects they did not photograph more accurately than the ones that they did.219 Thus, concertgoers actually better preserve their memories by keeping their eyes on the stage rather than on their screens.

However, there is a counter-culture that is attempting to bolster the memory-preserving notion and allow access to concert footage, post-concert, for a price. It should come as no surprise that The Grateful Dead and Phish are at the forefront of this movement. The Grateful Dead historically “welcomed recording devices into their concerts.”220 “They believed that the sharing of their music would build their community of fans.”221 Similarly, Phish provides unlimited

wrote “[w]e see the coercive power of music . . . at rock concerts where thousands of people, as one, may be taken over, engulfed or entrained by the music, just as the beat of war drums can incite extreme martial excitement and solidarity.” Silva, supra note 154 (quoting Oliver Sacks) (quotation marks omitted).


218. Id. at 397.

219. Id. at 396.

220. Frohwein & Smith, supra note 79, at 118.

221. Id.
access to their content for a price on their website.\textsuperscript{222} For this type of non-interactive webcasting, satellite radio, and mobile phone streaming, copyright law requires record companies to license their masters at a rate set by the government.\textsuperscript{223} The money is collected by SoundExchange which pays a portion of the money to the record company and a portion directly to the artist.\textsuperscript{224} This model has been unsuccessful thus far in protecting artists and providing a fair return on their content,\textsuperscript{225} but the memory-preserving concept is certainly accessible if the technology catches up.

## Conclusion

Ultimately, the entertainment industry, legislators, and concertgoers must reexamine copyright law and its commitment to outmoded notions of fixation in order to determine whether they are willing to rebalance the economic interests and the value in artistic content. Just as we would not expect an accountant to prepare our tax return for free, we as a culture cannot expect artists and performers to display their talent without fair compensation. Many concertgoers clearly concede their valuation of the arts by recording, but there is an increasing reluctance to pay for the entertainment that they record and share. The skill and labor of performers are important to the public enjoyment of art works and performers should be protected against unauthorized exploitation of their performances in the same way as authors of tangible fixations enjoy copyright.\textsuperscript{226}

Copyright law is now challenged to find balance in a world characterized by the ubiquity of entertainment in everyday life.\textsuperscript{227} With the Beijing Treaty hanging in the balance and concertgoers showing no sign of stopping their practices, the entertainment industry must rectify the imbalance by itself. The \textit{Bridgeport Music} court notoriously stated that “the record industry, including the recording artists, has the ability and know-how to work out guidelines . . . if they so choose . . . .”\textsuperscript{228} This Note encourages artists to embrace the

\textsuperscript{222} \textit{Featured Shows}, \textsc{Live Phish} \url{http://www.livephish.com/} [https://perma.cc/MEM7-KCCG] (last visited Mar. 21, 2018).

\textsuperscript{223} \textsc{Passman}, \textit{supra} note 163, at 274–75.

\textsuperscript{224} \textit{Id.} at 347.

\textsuperscript{225} \textit{Id.} at 348.

\textsuperscript{226} \textsc{Music and Copyright}, \textit{supra} note 14, at 174.

\textsuperscript{227} \textit{Id.} at 171.

\textsuperscript{228} \textit{Bridgeport Music, Inc. v. Dimension Films}, 410 F.3d 792, 804 (6th Cir. 2005).
technology available to them and prevent the initial recordings at performances.

Technology leads and the law will follow. An artist must decide whether she is a copyright maximalist or minimalist—whether she wants to maintain control over live, public performances and potentially debuted material by utilizing technology or risk certain recording and distribution, and resulting loss of revenue, and follow the tide of streaming. Ultimately, the right to use this technology fits within the structure of artists’ rights and artists should take advantage of this power from the outset because their power, and the value of their work, severely diminishes once the recording has been taken.

As for the readers of this Note, Beyoncé said it best: “Put the damn camera down!”

229 Until the law can catch up and before technology invades your personal space, take heed of this understanding of the lax protection in live performances and be an asset to preserving future access to live music.

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