

Legal Road Map® Podcast

Episode 29

Your rights when writing a book

[00:00:06] Welcome to Season 2 of the Legal Road Map® podcast-- THE legal podcast for creative and online entrepreneurs. I'm your host lawyer autumn with this season I'm featuring case studies of successful entrepreneurs. You'll hear about how they've grown their businesses and the legal lessons they've learned. Plus, I'll be sharing how you can grow your business to the next level helping you navigate issues like book deals, licensing and certification programs, copyright and trademark copycats, collaborations and partnerships.

[00:00:39]

Hi everybody! I'm glad you're here today. We are talking about copyrights, trademarks and other rights when you write a book. This is great for authors, whether you are self-publishing or going with a traditional publisher. This episode is going to give you a great overview of what you need to know to protect your rights and also make sure that you are using other people's work the right way. Go checkout shownotes for every episode on my website. It's at awbfirm.com/podcast and the number of the episode. This is Episode 29 so that's awbfirm.com/podcast29. You can always just click on the podcast tab at the top of the website. We'll have a transcript there and links to anything that we discuss in this episode so that you can reference those later.

[00:01:24] Now let's dive in and talk about all the intellectual property issues when you write a book. I want to just mention that in Episode 27, I went over the outline of how authors can work with a traditional publisher and often with an agent. If you haven't listened to that already, that's going to give you some kind of foundational information. I talk a little bit about some of the differences with self-publishing versus traditional publishing, so I'm not going to repeat that here.

[00:01:47] The episode that we're doing today is going to be really helpful whether you're doing traditional or self-publishing. All of the concepts are really going to apply in both contexts and I'll point out as I go along where there might be a couple of little differences. The first thing I want you to think about when you are writing a book or if you have a book that is filled with some sort of graphic elements--even if it's not words--copyright is going to be the main intellectual property issue with a book.

[00:02:11] So everything I'm talking about today--I'll give you my standard disclaimer before I forget. This is information. This is not legal advice. Everything I'm going to be talking about today is based on U.S. copyright and trademark laws. I am a lawyer. I'm licensed to practice law in Tennessee but I'm not your lawyer unless you hire me and we decide to work together one-on-one. If you have specific questions for your circumstances make sure that you talk with your own lawyer and get an answer because in so many of these scenarios the answer really will depend on your particular facts and circumstances. We want to make sure you get the best advice you can.

[00:02:43] All right. Diving back into copyrights. Under U.S. law, you are going to have copyright protection automatically if you create something. Copyright is going to cover most of the elements that we think about is in a book. So it's going to cover the words, it's going to cover any images you create or graphics, it's going to cover any photographs (although we'll talk about later it may matter whether you actually took the photographs or someone else took the photographs), it's going to cover any beautiful design that you have on the front cover or back cover. Basically, all of the content of the book is going to be protected by copyright. And as I mentioned, that is automatic. Now there are a couple caveats. It has to be creative, so it can't just be a work filled with facts--like it can't just be a phone book. It can't just be a listing or a directory. It can't just be something that's common knowledge that you've copied and pasted into your book. It has to be creative. You have to

actually create it and generally, really short phrases are not going to be protected by copyright. It has to be enough creativity that you would think of it actually as a work. Think about, even a short poem is going to be protected under copyright. It's a pretty low bar but there are some minimal requirements. And if you are interested in more, I'm just going to have a really brief overview of copyright here so that if you haven't listened to other episodes you can understand the concepts, but go back and listen to Season 1, Episode 5, which is an overview of intellectual property for your business and Episode 7 really dives into copyright that's my copyright 101 episode. So check those out if you're wanting more information about copyright.

[00:04:07] As I've mentioned, copyright is going to be automatic as soon as you take whatever this creative work is and it's out of your brain and it's either into a computer file or it's onto paper. It does have to be in some sort of, what they call "tangible medium" but that can be a digital medium. It doesn't have to actually be printed out and then you have automatic copyright protection. Now what this means, under US law, is that you are going to get what we call a bundle of rights. So you as the creator and the original copyright owner (what we call the author under copyright law), you are going to have the initial right to distribute the work, to copy the work, to display the work, to let other people or you yourself create other works based on your work. So think about if you're writing a book, maybe you want to do a workbook. We call those sometimes ancillary works or derivative works. Those are just big fancy words for a work based on another work. You have the right to control all of those things. And I haven't listed every single copyright, but does that should get your wheels turning. You get a bundle of rights and you can either do them or you can give other people permission to do them but you control those rights in your work under U.S. copyright law.

[00:05:10] Now the trick is that a lot of people think "I've got automatic protection. That's the end of the story I don't need to do anything else." But under U.S. law, and this is different in some other countries, so I will point this out: if you're listening in another country, your laws may be different. You have to register your copyright in the U.S. if you want to actually take action if you find someone who has copied your work. So, registration is not required just to have the protection. You own the rights, but unfortunately in the U.S. you can't really do anything with them. We call that sometimes in copyright, a right without a remedy. So you have the right but it's very hard to enforce. Before you can file a lawsuit, you must have a copyright registration or--at least, in some places you can have a copyright registration pending, you can have application on file--not everywhere, some places you have to actually have a certificate in hand to file your lawsuit. And what that means, as a practical matter, most of us are not going to be filing copyright infringement lawsuits. That's kind of the very most extreme remedy that you might have to pursue. What a lot of people will do is send a cease and desist letter or contact someone that they have found copying their work and if the person on the other side knows that you don't have a copyright registration. They know that you're basically bluffing. You are not going to file a lawsuit because under U.S. law you can't file a lawsuit. So, just as a negotiating tactic, as a bargaining tool, as a point of leverage, if you don't have that copyright registration certificate, you're going to have a really hard time stopping people who are copying you or hopefully getting them to pay you if you do find someone who is copying you and you've lost sales because of it or you've been damaged. That's really the goal with all intellectual property rights. The goal is that if you find someone who is using your work without permission, you can make them stop and hopefully make them pay you some money for your trouble and any damage that they've cost you. Under copyright law, again, we have this automatic protection but you have to register to be able to do anything.

[00:07:00] As we're talking through this episode, I want you to keep that in the back of your mind. That registration is really important and under U.S. law the law incentivizes early registration so you get extra benefits the earlier you register. What this means is if you register before someone copies your work. Basically, you have to do it pretty early before anyone might have access to your work and might copy it. You can get higher damages--usually what we call statutory damages, so

you don't necessarily have to prove you were damaged in a certain amount. There are some numbers in the law that you can rely on instead of having to do actual proof and that's up to \$150,000 per work. So let's say you have eight photographs and they were all infringed, that could be eight times \$150,000. That's a lot of money on the table. The other important benefit is that you would be able to get your attorney's fees paid for by the infringer if you do have to file a lawsuit and go to court.

[00:07:53] This is a federal lawsuit you have to file in federal court. It is very, very expensive. You're looking at \$100,000 or more, before you even go to trial, in legal fees usually. It's a complicated system and the lawyers who practice there, including me--I used to do this every day in my last law firm job--it's a very particularized practice. It's very specialized and the lawyers who do that work, they're expensive. So your lawyer fees, if you do have to file a copyright infringement lawsuit, are going to be very high. The ability to make the other side pay your lawyer's fees is a really important benefit. All of that, just to say registration is so important. I cannot emphasize enough that if you have taken the time and energy to put your hard work, your blood sweat and tears, into a book I want you to protect it and I want you to be able to go after people who copy it and the best way to do that, really the only way to do that under U.S. law, is with a registration.

[00:08:48] What might you need to think about with copyright protection in your book? The first thing is the text, as I mentioned. Images--this can be tricky, we'll talk about it again in a minute about if someone else has taken photos. But think about if there are graphic elements in your work, if you've got somebody who's made some beautiful designs, it could also be if you have illustrations. Think of the cartoonish type things or if you've got examples that you've got illustrated. It's not just the words. It can also be images, graphics, other content, and as I mentioned before that cover and back cover art. All of those things.

[00:09:22] What I want to dive into now is if we're collaborating with other people. You may be an amazing writer but you may not be a great illustrator. You may not be a great graphic designer, so you may pull in other people on your team or hire people as independent contractors to help you with those pieces. There are a couple different ways this can work. If you are truly co-authoring a book, so let's say you have pretty equal contributions to the book, maybe it's a really graphic heavy book. And so you're doing the text and you're working with someone who's doing the graphics but the work overall, it really is 50/50. You might want to consider just being co-authors and under copyright law, how that works is... I always want this in writing! You don't have to put a co-authorship agreement in writing but it's much much cleaner if you do, if there are any questions later, because under copyright law if you are a true co-author and especially if you're listed as co-authors on the copyright registration certificate (that's great evidence that you are coauthors) it's called an undivided right. So what that means is you both basically own 100% of the ability to use the work. So you could each individually enter into licensing deals. You could give other people permission to reprint your work. You could allow a magazine to print an excerpt and your co-author could let another magazine print the same excerpt, so you can see there could be some conflict here because you're both allowed to basically do whatever you want with the work as coauthors and all you have to do is just account to each other; you have to split any profits. You're not required to split expenses, but you are required to split any profits and you have to account to the other for the money that you've made from this...this is called exploiting the work. You can see this can get really messy really quickly if you're both trying to do different things and you're not communicating. You're doing different revenue streams from the same work. If you are entering into a co-author relationship I highly, highly recommend that you do enter into even just a really basic agreement just to make it clear. Copyright law sets these default rules, but you can change them in your contract so you don't necessarily have to each be able to do whatever you want with the book and I recommend that you make some clearer expectations and put that in writing. You might want to think about rather than being co-authors, maybe just hiring someone as an independent contractor

so that you as the author own all the rights and they are just contributing work to the book, but they are not actually the owner of any of those copyrights.

[00:11:41] Let's talk about how we might deal with that, with what I call third-party contributors. Again, at the outset, I want to say it's so important to get this in writing because in this area of law it can be really tricky and there are all of these default rules that may not work the way you want them to work. Let's talk about how the law works if we don't have anything in writing. Let's say you're writing the words and you need some graphics, you need some illustrations, so you go hire an independent contractor to draw some beautiful pictures for your book. Under copyright law, the default rule is that they own the copyright to all of that stuff, the independent contractor, because they're the author. They're putting their pen to paper and making that beautiful work or putting their pixels to work in design or in their computer program. They own all of that copyright. That's probably not how you want it to work. You probably don't want to have a book where you own the copyright in the text and somebody else owns the copyright in the images. So that's something you can change in...there's basically three options here of how you might change that. The first way you might change that is to do what we call a work-for-hire arrangement. In this kind of arrangement you (and again I'm just going to use you as the example) you're the author of the text so you would also be considered the author of those images even though you didn't put pen to paper because you have hired this person even though they're an independent contractor if you put this in writing. It has to be in writing as a work-for-hire arrangement. You are the author, you are the original owner. There's never a transfer of copyright--and this can be important for some scenarios that I'm not going to go into--but there's never a transfer. You own it from the minute that they put their pen to paper. You own all the rights in that. Again, it has to be in writing and it has to say that it's a work-for-hire. If you have an employee on your team doing this kind of work, that will automatically be a work-for-hire. If it's an employee-employer relationship and it's within the scope of their regular employment then that is automatically going to be yours. You, the company, the employer, is automatically going to own that. That's the first choice, you can have a work-for hire arrangement.

[00:13:38] The second way you can do this is with an assignment agreement. The way this is going to work is that you will hire the independent contractor and you will put--either in your original agreement where you're outlining what they're going to do for you and how much you're going to pay them--you'll either put some assignment language in there where they're assigning the copyright to you at the end of the project or you can have them sign a separate document. It doesn't really matter; whichever is easier for you to keep track of. Again this must be in writing where they start out as the copyright owner and then they assign all of those rights, so they give you all the rights. You could also have it so that maybe they give you only some of the rights and they keep some of the rights. Ideally, I would want you to own all of the rights but this can be something that's negotiated.

[00:14:16] But at the end of the day, you will own enough of the rights that you can register the copyright. That you will hold the copyrights and whatever is in the book or whatever rights you need to be able to sell the book and do whatever you're wanting to do so that you have all the copyrights you need by assignment. Now anything that you don't do a work-for-hire agreement or an assignment agreement, you cannot register the copyright unless you're what's called an exclusive licensee. And that means you are the only one who can use certain rights but usually with a license, you're going to be what's called a non-exclusive licensee and we'll talk about licenses in just a minute. But as a general rule, if you are wanting to register the copyright to something that you did not create, you're going to want either a work-for-hire agreement or an assignment agreement. Those are going to be your best bets to make sure that you have the proper rights to be able to register the copyrights. And again, as I mentioned before, that's really important if you want to be able to enforce the copyrights and stop people who are copying. Now, the third option here is that you could just get permission from a third-party contributor to use their work in your book. But

often, unless you're the exclusive licensee, which means you're the only one who can use it that way, you are not going to be able to register the copyright to those particular parts of the book. What I see here a lot is if maybe you have a contributor to your book, maybe somebody wrote an essay or you did an interview or something, and you want to include their picture shot.

[00:15:39] So you need to get permission from not only them, but also from the photographer because they probably did not create that image and they probably don't own the copyrights. And even if they did, I would still want to get something in writing from the photographer just to make sure you are totally clear. But that photographer may want to use that image for something else or if the person owns all the copyrights, they may want to use it for something else. They may not want to assign all the rights over to you. And that's really fine, but you want to make sure that you get permission in writing for anything that you put in the book that you did not create with your own hands. You want to have permission in writing. This is so, so important. You don't want to have any questions come up later and usually these questions don't come up in the beginning when it's very easy to make changes. They always seem to come up at the end when you've already gone to print or it's very expensive to make changes. You've already printed a bunch of copies or it's already in an e-file and that is just a total nightmare scenario that I don't want you having to worry about. So any time you have other people contributing content to your book whether it's words, whether it's an image, whether it's a photograph, I want you to get their permission in writing. And I want it to be really clear what you can do with that work and what you can't do.

[00:16:47] What I've seen a lot lately, especially in the nonfiction business-type books, is people doing case studies or interviews and often you're not doing a straight transcription of that interview, you're summarizing it or you're maybe excerpting different things or you're tweaking some language to make it read better. That's all fine, but I want you to get an agreement in writing that gives you permission to do that and it says, "does the interviewee then have the chance to do a review and edit to make sure they're happy with it?" Again, you can set this up however you want, but I want it in writing so that everyone is really clear with their expectations on the front end and there are no misunderstandings later. If you're using anything in your book that you did not create with your own hands, I want you to be getting permission in writing. It can be called a license, it can just say "permission," you can write it yourself. If this is a bigger deal, I'm going to want you to work with a lawyer to make sure that if your publisher will require this, it will be part of your obligations under your contract as an author to make sure that you have all of your permissions because everybody could potentially be sued if something goes wrong here. The publisher is going to want to make sure you've got everything all lined up. If you are self-publishing this is really something you need to do just to protect your own hind end and make sure that you're not leaving yourself open to potential issues.

[00:18:02] All right. So the other thing to think about with third-party contributors, the copyright is one piece but then you want to make sure you get permission to use their name and image. This is called sometimes called a photo release or a model release. The law is different in all 50 states on this, but there are a couple states that have what are called the publicity right. This is especially strong in entertainment-heavy states so New York, California, Tennessee, have very strong publicity rights that give people the right to control the use of their name and image to endorse a product or to be used in a product. You want to make sure that you have very clear outline of how you're allowed to use their name. Can you put it on the book jacket? Can you use it in an ad or can you just include it in the book where they have either contributed something or you've interviewed them or something? You want to make sure that all of those rights are very clear.

[00:18:48] I want to move on now to using third-party works where you don't really have a connection with the person. So what we've been talking about before was either a contributor or an independent contractor. Someone you've worked with directly, you've done an interview, or you've

had some sort of direct contact with them so you can get permission very easily. You're probably going to negotiate that. You can get either the license or the assignment or the work-for-hire agreement. One of those is going to be very easy to do as part of your relationship. What I want to talk about now is, say you want to use a quote from a famous person in your book or you want to use a picture to illustrate something but you didn't hire someone to create it. You just found it and you like it, or it's an image or a chart or a graphic of some sort. This is where I want you to be really, really careful, because whoever created that picture or that quote or that graphic, someone out there owns the copyright to it and it is not you. You need to be really careful and make sure that you get permission to use it or I would suggest if you do not have permission in writing to use something in your book, I highly, highly recommend that you just leave it out. This is not an area where I would mess around. There is an area of copyright law called "fair use" that will give you the right. It is right under the law that you have permission to use a small amount, usually of someone else's work, for certain limited purposes. But I will tell you it is a very, very grey area of the law and there are very, very inconsistent outcomes when you see people making a fair use argument when they didn't ask for permission and someone gets angry and comes after them. I will just tell you it is such a grey area that I generally don't counsel my clients to rely on it ever if it's anything that is a revenue stream for their business or something that could really set them up with a lot of exposure to be sued. It's just that it's a dangerous, dangerous area. It is out there, but I'm telling you, unless you are working with a lawyer one-on-one to evaluate whether your use really is "fair use" I would caution you not to rely on it because it opens you up to liability. And I can't encourage that.

[00:20:47] So I want to let you know what's out there. You can look into it. It is written into the copyright law, but the way it works in practicality is, it's a defense if you're sued. It's not going to stop you from getting sued, it's not going to stop someone from sending you a cease and desist letter or talking badly about you on the Internet for using their stuff without permission. It is a defense so that means you have to them, prove that you fall into the "fair use" categories in the law. So it's out there. It's very tricky. I don't recommend it. What I recommend is that you contact whoever it is and get permission. And if you can't, you just find something else. There are no--some people say "well, if I just use one sentence out of a book, it's fine, right?" There is no black and white rule I can give you. Oh, if you use eight words, it's fine. If you use 15 words, it's not. There's no black and white rule. It is very, very case-by-case, so beware of fair use. Get permission in writing. You may have to pay a little money or they may have no problem with it. But if you're looking for photos, there are legitimate places where you can license them for inclusion in your book. It doesn't necessarily have to cost a lot of money but it may cost you a little bit. So think about that as you're budgeting.

[00:21:50] Again, I want to just mention before we leave copyright, how important registration is and how important early registration is. This is definitely something I recommend working with a lawyer on. It is a complicated application. It is online. You can find it at copyright.gov. I would rather that you do it yourself if you can't afford to work with a lawyer to help you with the form. The form is not really very easy, but the law is pretty user-friendly so if you make a mistake the law is pretty forgiving. It's different than trademark law, which is not forgiving, which we'll talk about in just a minute. So if you had to make the choice to register or not register, if you can't afford an attorney, I definitely, definitely want you to go ahead and register and just do your best. The registration fees are \$35-55 so they're pretty low. And again you can do that online at copyright.gov.

[00:22:34] We are going to move onto trademarks with books now. As I mentioned, I'm just going to touch briefly on trademarks. Really most of the intellectual property issues with books are going to be copyright issues. But I want to touch on trademarks because a lot of people come to me and want to register the trademark for a book title, so it's important to know how this works. Again under U.S. law.--Go back to Episode 5 in Season One if you want more details about how

trademark works in general--but in the U.S., we have kind of a two-tiered system for trademarks. We have common law rights. Those are going to be automatic rights. They are state law rights.

[00:23:11] If you use a trademark in your business to identify the source of a product or service, you are going to have automatic trademark rights. Those are good common law rights. They are only going to extend as far as you're actually using the trademark. So with a book, if you're selling it on the Internet, you're going to be selling it in all 50 states. That's basically going to be nationwide. If you're just selling it out of the trunk of your car or at craft shows, you're just doing in-person sales, then you're only going to have those rights with the area that you're actually selling your book. With a federal registration for your trademark, that requires an application and going through a long process that can take a year or more. You're going to get better rights, so you will have better enforcement ability. You will have nationwide protection even if you're only selling in one or two states and you are going to have the ability to file a lawsuit in federal court and you may be able to do that more easily. So there are definite benefits to a federal registration. In addition, you're putting people on notice though. They'll find you if they search the federal trademark database. So it is much easier to enforce your rights with a trademark registration. But this is an area that's different than copyright law. With a trademark, you do not have to have a registration to file a lawsuit. It's definitely easier--you probably have better damages options, but it's not a requirement.

[00:24:21] Under copyright law, it is a requirement. You cannot get started without that [copyright] registration, or you can get started but you're going to get kicked out. With trademark, you do not have to have that registration to get started. There still may be benefits that you want to think about. Before a lot of people ask me questions about registering the title of a book, in general, under U.S. trademark law, you cannot register the title of a single book because of the way trademark law works. Trademark law is supposed to protect things that identify the source of a product or service, so like a brand name, a logo, things that you see them and you think "ah, that's XYZ company." Think of the Nike swoosh or the McDonald's golden arches. You see that and know what you're going to get with that kind of product or that kind of service. So a book title just generally doesn't work that way. It's not usually identifying a company or a product or a brand. But there are some books that fit into this category, some book titles, and the rule under trademark law is it has to be a series. So you cannot register the title of a single book, but you can register the title of a series of books, or a series of maybe a book and some worksheets or a book and some other ancillary products. So if you are thinking about doing a book as part of an umbrella brand then that definitely can be registered. An example that I give is Danielle LaPorte's Desire Maps. She started out with a book and now she's got a workbook and she's also expanded it into a licensing program and as she trains other people in how to teach that method. It's become much bigger than just a single book.

[00:25:45] If that's something that you envision doing with the content of your book, that may be an area where you definitely want to consider registering the trademark. Another great example would be "Chicken Noodle Soup for the Soul" is a well-known series. There's a Chicken Noodle Soup for college students, for recent grads, for moms for dads. There are all kinds of different varieties, but that's kind of the umbrella brand and when you see that book, you know the kind of book you're going to get. It does identify the source. It identifies the kind of quality that you can expect when you see that title. Then the last one I'll mention is "Miracle Mornings", same kind of thing. There is a concept or there's a brand behind it and when you get Miracle Mornings for moms or Miracle Mornings for kids, you know what kind of content is going to be in that book. Those are the kinds of scenarios where you've got an umbrella brand that you want to maybe think about a trademark registration.

[00:26:32] The other area where you might think of a trademark registration for a book is if you've got a related physical product. I'm recording this right before the holidays and it will air after the holidays. This should still be fresh in many of your minds. "Elf on the Shelf" is one of my favorite

examples of this. It started as a book and it comes with this cute little plush doll that parents can hide around the house and gets into all kinds of mischief and it's got a cute story about how the elf reports back to Santa during the holidays. Both the title and the doll are registered trademarks and if you try to do an Elf on the Shelf product on Etsy or in your shop online, they police that trademark and so they will shut you down, because again it's an umbrella brand. There are all kinds of products under that brand now. It started with just the book and the doll but now my kids have Elf on the Shelf PJ's, there's all kinds of products and coffee mugs and food and all kinds of things. So think about that. If this is going to be an umbrella brand or if you're going to have related products, definitely time to think about a trademark for that.

[00:27:32] As I wrap up this trademark section, you probably don't need to register the trademark for a book. If this is your first foray into an area, you can rely on those common law rights. They're going to give you some protection. But again, if this is going to be a big part of your business, it's going to be a series, if you're going to do related products--maybe you're writing a book and you're going to do a planner or a guide or a worksheet, workbook and a live event. Those are all things when you want to start thinking about protecting that brand and it's not just the book anymore. It's now kind of an overarching identifier of your products and your services.

[00:28:05] The reason why I want to talk about this, though, is because I am planting seeds. Even if you are not at the point yet where you've thought about a licensing program or you have thought about products or doing a live event or related things to your book, I want you to know what's possible and what kinds of legal issues you might have to face if you decide that you want to go down some of those paths. This is intended to be a primer, so you know what to maybe look for, so that when you do get to that point, you know "I'm at that point now. It's time to bring in someone on my team who can help me work on this trademark or who can help me register this copyright and make sure I do it the right way because this is a big part of my revenue stream." I want to plant the seeds, get you ready and prepare you for success in your business.

[00:28:49] I hope this was helpful as we've been talking about publishing your first book, your second book, whether you're traditionally publishing or self-publishing, this should get you on the right track. I want you definitely to tune in next week. Episode 30 is my interview with Tara Gentile and we're shifting a little bit in this series of episodes and interviews. We're going to be talking about licensing programs for the next couple of interviews and solo episodes, so you are definitely going to want to tune in. Tara talks about not just her licensing program. She also talks about how she's pivoted her business in the last year or so from focusing on education and training to now really building community and selling a platform, which is CoCommercial. You may have heard of it. My interview with Tara was so fun. She is super smart. You definitely don't want to miss that next week. I will talk to you all soon. Thanks and have a great week!

[00:29:43] Did you know that you could be making more money from your copyrights and trademarks? Intellectual property is probably the most valuable asset in your creative business but most entrepreneurs don't know how to identify it and you can't monetize what you can't find. Download my free 5-minute IP Audit Worksheet at awbfirm.com/podcast. You'll find out what parts of your brand, logo, images, website, courses, digital downloads or other content could be protected by intellectual property laws and you'll create an inventory of your most valuable trademarks, copyrights, patents or trade secrets, so you'll know what's worth protecting as you build a more profitable and sustainable business.

Get your 5-minute IP Audit Worksheet at awbfirm.com/podcast.