

artemisla

“I am trash” is the opening statement of a manifesto I wrote in early 2023. At that time, I was thinking about how we’ve spent so many resources preserving paintings and sculptures and yet an average yogurt container can float in the ocean for hundreds of years. Most people go to a museum sporadically but see drawings and pictures in containers every day – beautiful works of art that are mass produced and dumped into the ocean as trash. As I had written that manifesto for a class about music and dance I couldn’t fully develop this idea at the time. I am a choreographer not a musician or writer.

I left my “trash” manifesto in a drawer near my bed until November 2023.

During the fall quarter of 2023 I was feeling “like trash”: A few bad days in a row and some headaches here and there made me remember the “trash” manifesto and I decided I wanted to finish that idea. I didn’t have much time because in early December most people start working on their final projects so it would be hard to find collaborators. Even worse, I didn’t have much money either. I really wanted to create, and I really wanted to create with a bunch of people. The best thing about having made 13 projects during my time at UCI is that I got to work with many wonderful artists of different skill sets.

To help me choreograph efficiently I wrote down on a piece of paper a list of goals to consider before stepping into the studio and in that moment I realized that my choreographic process closely resembles the standard application form used to register most works into the copyright office. I became familiar with the copyright office website and forms while researching the Martha Graham case I talked about in the previous chapter.

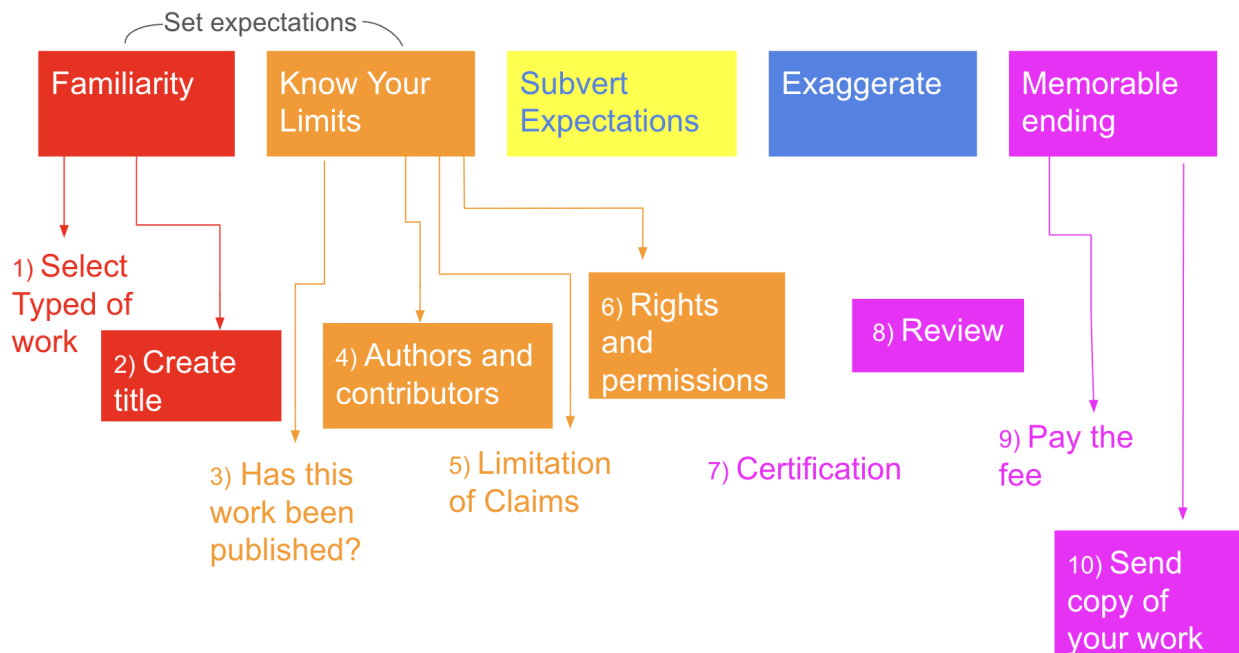
The Copyright Office's electronic registration system (eCO) Standard Application is broken down into 10 parts:

1. Type of work. We can choose from the following 6 types of creative works when submitting the standard application: Literary work, work of the visual arts, sound recording, work of the performing arts, motion picture/AV work and single serial issue
2. Create title
3. Has this work been published? We need to add the date of publication as well as the date the work was completed. If the work has not been published we only need to add the date in which the work was completed. All works must be completed before registration.
4. Authors and contributors: We must provide the name, address, nationality and domicile of the author(s) or organization(s) that contributed to the work. There is also an option to specify if the author(s) contributions can be considered a work for hire*. If there are multiple creators we can also provide a brief description of the specific contribution of each creator
5. Claimants and limitation of Claims: If the claimant is not the author of the work we have to specify how the claimant obtained the copyright (purchased, gift, inheritance). They can also be co-owners of the work. If the work we want to register contains other works (for example music) that is owned by someone else or within the public domain we must disclose this information. In my case as I am a choreographer I often specify that I am only claiming ownership of the choreography and not the music. For *artemisia* I did register the music as part of the work since it was made by my fellow collaborators specifically for the film

6. Rights and permissions: Who is the person that should be contacted in case of copyright infringement?
7. Certification: Certify that the information provided is true
8. Review: take a look into the application before submitting
9. Pay the fee: \$65 US dollars.
10. Send copy of your work: it can be an online submission or a copy by mail

*According to *Circular 30* of the US copyright office: whether a work is a work made for hire is determined by facts in existence at the time the work is created. There are two situations in which a work made for hire is produced: (1) when the work is created by an employee as part of the employee's regular duties and (2) when a certain type of work is created as a result of an express written agreement between the creator and a party specially ordering or commissioning the work. When a work is produced under these conditions, the employer or the party ordering or commissioning the work is considered the author and copyright owner.

To help show the connection between the copyright form and my choreographic process I've created the following graph. On the top of the graph we can see the 5 steps of storytelling I consider when choreographing: each step highlighter with a different colour. And on the bottom we can see the 10 steps needed to complete the eCO Standard Application.



I will now talk about my experience choreographing for *artemisia* and how I incorporated the 5 elements of storytelling into my choreographic process taking into account US copyright law

.

Synopsis: *artemisia* portrays a day in the life of a performing arts student. School, home and the internet.

1. Familiarity: *artemisia* is a film I created with some friends: It starts with opening credits as many films do and then it shows the audience a group of students in a dance studio, they are speaking everyday language.
2. Know your Limits: I recorded the film in studio 1100 in UCI as well as some scenes in studio 128 and the school restrooms. I reserved the studios and asked for permission from the school. I also hired a small and knowledgeable team: Everyone involved in the project is an expert in their fields: music, dance, lighting, sound and video recording. I also knew I only had 1 day to get all the material I needed since it was hard to get all the collaborators in one place at the same time. I paid every collaborator \$100 dollars and agreed to share credit and any possible revenue the project might generate in the future. I also told my collaborators that when the film was finished, they were free to share it at their own discretion as I register the film as a joint work
3. Subvert expectations: The film ends with a ten-minute psychedelic sequence emphasizing the sense of helplessness and desperation students feel towards the growing climate crisis and ocean pollution^[AT1].
4. Exaggerate: although the film has elements of a documentary it quickly evolves into an exaggerated look into the feeling of performing juxtaposed with everyday

obligations such as maintaining good academic standard, a social media presence and a love life.

5. Memorable ending: In the end the main character: danniel (played by me) silences the voices in their head tormenting them by reaching out to the main character's friends and family .

After editing the film, I uploaded it to YouTube and filled in an online application to copyright the film in accordance with the US copyright office. While filling out the application I felt a sense of fulfillment because I realized that I had created something that can be accessed by millions of people while being recognized as a finished product by the U.S. government. I also realized that my familiarity with copyright law through researching the Kyle Hanagami v Epic games case and the Martha Graham School v. Martha Graham Center has made the process of creating and registering my work easy and enjoyable.

In the next chapter I will talk about *crow's*, a dance I created for dance escape. In this piece I will be delving deeper into my choreographic process in relation to copyright law but with more time, less dancers and a live audience.