The Photobuyer's Handbook

by

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The ultimate resource for
Photobuyers, Art Buyers, Designers,
Art Directors and Picture Researchers

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The Photobuyer's Handbook

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The Photobuyer's Handbook

CONTENTS

The Photobuyer's Handbook

The Photobuyer's Handbook

The Photobuyer's Handbook

The Photobuyer's Handbook

Part 1

Introduction

We see thousands of images every day in every sort of medium: printed in books, magazines and newspapers, flashing past on television, browsed on CD or the internet, and now blossoming on our phone or PDA.

Who finds these images? "Photobuyers". A photobuyer may work for a publishing house, be a designer in a design shop, an art director in an advertising agency or a novice who has just been hoicked into the job. He or she may be freelance or staff. The one thing these people have in common is that there is no advice or training to be a finder and purchaser of images. Most people just fall into the job. In the past they often had Fine Arts degrees. That no longer applies. They are also expected to be technical experts in the quality and management of digital files. Many photobuyers have great expertise in a particular area, for example, designers who are producing top quality work for advertising, but most photobuyers have areas of missing knowledge, for example, on copyright, ICC profiles or what metadata is.

Your employer or client mandates that you are an all-round expert. How do you become one? Up till now there has been no central body of knowledge to consult. You can often expect to be blamed however, for a "faulty" image, even though this is unlikely to be your mistake.

"Photobuyer" – a misleading term

It is important to understand that when purchasing the rights to use an image you are not – in most cases – buying it outright, but licensing a specific use. The picture does not belong to you, which is quite different to the way that if you buy something in a store, it belongs to you, and you can use it however you want.

Images belong to the "copyright holder" – usually the photographer, or artist who created the image. This is true even of Royalty Free, and subscription images, even though you may not have many restrictions on usage, you will find that there still was a licensing agreement or Terms and Conditions (T & Cs) when you, for example purchased and downloaded an image. They tell you what you can and cannot do with the image.

This will be covered in more detail later on, but is important to understand the point.

The Photobuyer's Handbook

This eBook is the result of my over 20 years of experience in the photographic industry, firstly as a picture researcher, the UK term for a photobuyer, more recently as a writer and consultant on the Stock Photography industry. I regularly see the industry from all angles: photographer, photo agency or picture library, photobuyer, end user of images.

Again and again during this fast-moving digital revolution I have seen a skills gap emerge. This ebook is intended to fill that gap. I have researched every topic that image researchers need to know about. Novices may wish to read the whole book. Experts will perhaps dip in on subjects where they feel they need briefing. The stock photography industry is a global one and differences in terminology, professional practice and legal requirements between countries are minor, though in some cases not insignificant. Where those differences exist, I point them up. The most basic ones are that a photobuyer is called a picture researcher/editor in the UK and many other countries.

An image can be a photograph, or an illustration, or a painting, or a cartoon, or a movie file, or now a new media format such as a Macromedia Flash file – any type of visual medium.

A stock photography agency can also be called a photo or picture library. There is no difference: these are commercial enterprises who "sell" images of all sorts to people who use them for an infinite variety of purposes in a wide range of media.

Other sources of images are individual photographers, art galleries, museums, PR companies, tourist boards, and other more non-mainstream sources, including some eccentric collectors. These may or may not be commercial, but normal practice is to pay a fee for the use of an image in a commercial project.

> This eBook is meant to be user-friendly. I loathe mind boggling jargon. I have tried to keep explanations simple, although use of technical terms is unavoidable.

How this eBook will benefit you

This eBook is both training and insurance in one handy package. It covers Best Practice in Digital Imaging. Using it, you will learn how to identify faulty images, avoid common problems, and help you to understand the many complex processes of the rapidly-changing digital world.

The Photobuyer's Handbook

> **What's the worst-case scenario?**
>
> A lost digital file might cost you a few ounces of sweat. A faulty image discovered at a late stage in the production process might cost a company hundreds of dollars, pounds or euros.
>
> **A copyright infringement could cost *hundreds of thousands*.** In the worst case scenarios – and they have happened – the whole production run of a book could be pulped, or a website taken down completely. Legal problems, the most likely of which is copyright infringement, are the biggest problems you and your client or employer can face. You haven't heard much about them because companies usually settle out of court, with gagging clauses in the agreement.
>
> These problems are rare, but they do exist. By assimilating the information in this eBook you are arming yourself with knowledge that will help you pick up on errors early and avoid getting into difficulties.
>
> I hope it will be your reliable guide in a fast-changing world.

Using this eBook

I have tried to make navigating this book as easy as possible. Hotlinks take you to other sections and also to the internet sites mentioned in the text. You can also navigate by using the Adobe Acrobat Bookmarks pane which flips out on the left hand side when you click the icon on the nav bar. Acrobat has many useful features but one you may not know about is "Jump Back":
If you press alt+left-facing arrow (apple+left-facing arrow for the Mac) on your keyboard you can jump back to the place you were previously. If you use an internal hotlink you can go straight back to the bit you were reading before you used the hotlink. Easy!

Clicking this down-pointing arrow allows you to skip to the next section

This is a **Newbie Note:** double-clicking it opens it and it give a brief run-down on something of interest to novice photobuyers. You can scroll and resize the box at your convenience

The Photobuyer's Handbook

A Project

Generally most photobuyer projects follow this pattern:

1.   Briefing and creation of picture list.

2.   Photobuyer obtains low-res layout "comp" images, usually by internet or agency website search, but also by contacting photo agencies, picture libraries, press agencies, photographers, museums, galleries or other picture sources, by e-mail, phone, fax, or personal visit.

3.   Assignment photography is commissioned, if appropriate.

4.   Images obtained are catalogued and organised according to the project's needs.

5.   A preliminary selection is made, usually by the photobuyer, designer and editor working in concert.

6.   Rejected pictures are archived or deleted.

7.   A final selection is made.   High-resolution images are obtained by the photobuyer and forwarded to the designer.

8.   The photobuyer negotiates the fees, creates a list of contributors to be credited, and checks the proofs.

9.   The photobuyer returns all remaining pictures, if they are "analogue", and deletes or archives digital files.

10.   The photobuyer keeps records and sends complimentary copies or "tear sheets" (the page that the supplier's picture was used on) to the various suppliers of the pictures.

This is a broad view of how all picture assignments work, whether for traditional media like books, or new media like CD-ROMs. In many cases there could already be a fee structure in place so the photobuyer does not have to do fee negotiation.

Licensing and "Buying" images

If you take one thing from this eBook, it should be that there are pitfalls to "buying" images: really you are licensing them, even if they are royalty-free, even if they are "freebies" from a PR company or a Tourist Board. Potential legal problems can loom vastly larger than publishing an image which has a visual defect. Yet many employers are unaware of this, and do not know the costs that can be incurred if legal proceedings start. As an aware photobuyer

you can stop this happening by intervening before there is a potential legal problem.

There have been renewed worries in the industry recently about tracking the infringing use of copyright material. Digitally Watermarking images is one approach. A different tack has been taken by Corbis, which has partnered with a company called Picscout to use its software to find infringers on the internet and recover revenue from them. Another similar product is Idée's Image Monitoring Service http://www.ideeinc.com/ which has shown powerful pattern-recognition capabilities – it can recognise tiny cropped parts of images, then notify the copyright owner of the usage. Undoubtedly other search technologies will emerge to ease the finding and legal remediation of pirated images. Copyright infringers should beware.

Digital Best Practice

The digital world we now work in wasn't planned, it grew up haphazardly. Tim Berners-Lee, inventor of the internet, could hardly have envisaged vast online image archives when he added the <img src> (image source) tag to the backbone html code which displays the websites we see today.

Several organisations have produced guidelines to Digital Best Practice. For example UPDIG, Pic4Press and BAPLA. Interestingly their recommendations are very similar, which suggests a strong consensus as to what is best.

Photobuyers/picture researchers, photographers, image suppliers, and producers of the final product, such as printers, should seek to implement these practices in their own work. That way the whole industry will be moving towards a standardised method of dealing with digital images: this will benefit everyone immensely.

The Photobuyer's Handbook

Digital versus Analogue Images

Photography has existed for about 200 years. For most of that time, images were produced by exposing light sensitive chemicals on some form of transparent medium such as film to light. The result was then processed to become a negative or a positive – positives being film prints (either black and white or colour) or transparencies (a "slide" or "tranny"), which are almost invariably in colour.

Transparencies on a lightbox,
using a loupe or magnifier to view them.
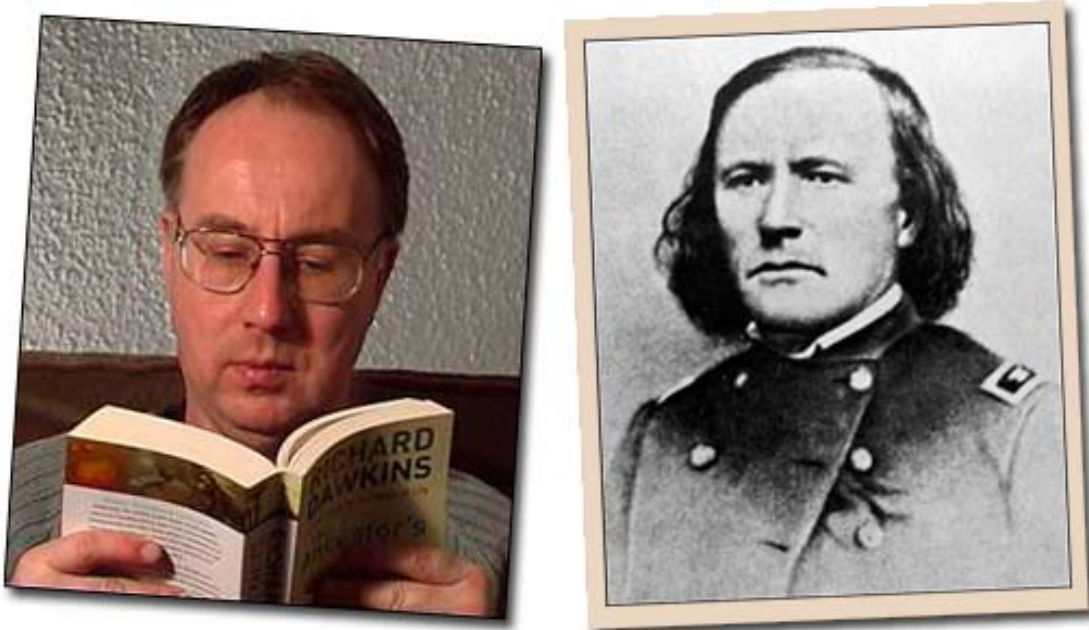
Photographic prints, one modern, one old

Digital images are formed by light hitting light sensitive photocells in a digital camera. Despite many differences, digital imaging builds on 200 years of photographic practice – for example, some software applications can simulate the appearance of different types of film stock.

The Photobuyer's Handbook

The jargon term for conventional photography is now "analogue" images. They are not composed of individual digital items, called pixels, but the continuous data of a pre-digital process.

Analogue images are brought into the digital world by being scanned. Prints, transparencies, negatives, old movie film, all sorts of analogue material can be scanned and digitised.

There are arguments in favour of either process, which I am not going to go into here. Images are mainly circulated commercially in digital form now. However, for many reasons, end-users of images should not dismiss analogue images. There are millions and millions of them still around. There are probably too many to digitise all of them. So many important images, particularly for historically-based projects, will still exist in analogue form. Historical collections, museums and archives, and some commercial photo agencies, still keep many prints and transparencies. It is unwise to exclude these from a project just because they are not immediately available in a digital format. There are many gems among them.

There are also an evocative category of material called "Ephemera". Theatre tickets, sports brochures, wanted posters, flyers for popular entertainment, and many other apparently disposable items. These too can be scanned into your project to enhance it.

The Photobuyer's Handbook

The two sectors of the industry: Advertising/Commercial and Editorial

The advertising/commercial sector uses images on billboards, in print advertising, on point-of-sale packaging, TV commercials, brochures, catalogues and a myriad of other places to sell products.

Editorial use is reproduction in magazine articles, books, TV programs, CD-roms, where the object is to explain something rather than for direct commercial gain. Historically, fees for advertising are higher than for editorial use. The boundaries between "advertising" and "editorial" in the traditional media are usually quite distinct.

A photobuyer working in either of the sectors will usually operate in the same way, getting images in, selecting them in conjunction with colleagues, sending them off to be designed, then negotiating fees and dealing with administration after the project is completed.   In this handbook I shall point out significant differences where they occur.

The Rise of New Media – Boundaries Merge

Interestingly, on the internet and other new media, the strict definition of what is advertising and what is editorial are becoming blurred: the two categories intermingle freely. When you Google™ search, the first few 'sponsored' results are actually paid-for advertising, and they might be just what you were looking for.

Perhaps the most significant difference is that commercial users are always seeking to "expand the envelope" of consumer penetration with interactive advertising – user-specific content can now be delivered via new media to PDAs and mobile phones, and advertising on GPS mobile navigation systems is starting to be explored.

Advertising is migrating from traditional print media. The New York Times estimated online advertising would reach 10.2% of the market by 2010. Money spent in the online/interactive sector has gone up from $S6bn in 2002 to $20bn today (source: USA Today). AT&T, for example, in Q107 spent $79m on online *image-based* advertising [my italics] as opposed to $55.6m in the corresponding quarter in 06. These interactive advertisements are often more content-related than traditional ones. Viral marketing, where a joke, image or video clip is passed around the internet, has become an important segment of this market. Is this advertising, or user-generated content, or both? How do you measure the results? Advertisers intent to push interactive advertisements to online video games, cell phones, internet TV shows. The giant online game Second Life already has virtual billboards

inside the game. What advertising rate does a picture supplier set for a virtual billboard?   Virtual Size? Virtual placement? Virtual eyeballs? Second Life also has its own money, Linden Dollars – I've yet to see a photo agency rate card with this currency on……

Some advertising photobuyers, working under very tight deadlines, have expressed frustration that it is often difficult to obtain a quote for a particular innovative usage where it falls outside the scope of the normal Photo Agency rate card. £200 ($400) might be a fair usage fee for a visual advertisement sent to PDAs, but completely out of the budget range for an email newsletter, yet some agencies might quote £1000($2000) for both usages. As many photobuyers need to know they are within their budget before they license the image, this lack of standardisation in new media fees in particular has caused problems in the commercial photobuying sector. Photo Agencies which supply this sector should look very carefully at their rate cards to see if they are losing sales in this expanding area.

What skills do photobuyers need?

The ability to quickly locate digital files usually by using the dedicated Search Engines ("SEs") of photo agencies, or more general ones like Google™.

They need to be organized, diligent, capable of leaps of the imagination when necessary ("I bet there's a museum devoted to shopping bags somewhere!"), and above all *diplomatic.* They need the ability to wheedle images out of sometimes unresponsive people: professional photo agencies pride themselves on swift, efficient service, but you will have to deal with museum staff, private collectors, individual photographers, PR people (ugh!), and the occasional complete nutter who just happens to own the rights to *the picture you must have.*

Of all the skills necessary, I think this is sometimes the most vital, and all successful photobuyers develop abilities that would have refrigerator salesmen to the Inuit looking on in admiration. Although email has taken over so much from telephone and face-to-face contact, I believe this is a considerable loss. There are often times when persuasion is necessary – emails can be ignored, flattery on the phone works wonders!

Thirdly comes diligence and organization. Diligence means keeping tabs on the pictures so they do not get lost. There are various file management software applications available. Though some photobuyers still keep their images in folders on their computer labelled Chapter 1, Chapter 2, etc. This may be useful for a small project, but can become a liability if you have many images to sort. For example, one of my colleagues was working on an encyclopaedia of art, and had 2000 images for potential selection. Many of these would, of course, become rejects in the course of the book's production. But they would all need to be available to the designers, especially as it is not

unknown for a rejected picture to suddenly be reinstated to the first team line-up.

While this is an extreme example, huge picture searches are not unknown in the industry. Sometimes whole teams of photobuyers work on large projects, and planning and coordination between personnel is essential. To enable the team to work effectively, the manager should set up a plan of how the images are going to be organized and inserted into the production workflow, so everybody is working efficiently towards the same objective from Day One of the project. The ability to understand and use Digital Asset Management (DAM) systems is very important.

Organization also means keeping notes of who you phoned and when they said they would send the pictures (and who they are, in case you have to chase them up). It also means prioritising work depending on when the pictures are due in and how slow you expect the supplier to be: if I was wanting pictures from a small art gallery and the Associated Press (AP) I'd contact the gallery first, because they're likely to be much slower to fulfil my request. Indeed museums and galleries often seem wilfully sloth-like with delays of two weeks or more for a copy print or duplicate transparency. Even with digital delivery this seems to hold true – museums and galleries still make you wait even when they can send you material electronically.

Negotiation of license fees

All intellectual property is copyright of someone. And this includes images which are after all, just another form of intellectual property. So in order to use a picture, you must license the rights for that usage from that someone, paying a fee.

This means you don't own the original but you may use it for the purpose specified. For instance you might license the rights to use a picture at 1/2 a page for one-country English language editorial use in the UK or North America (the USA and Canada are taken to be one market). If you also wanted to use the same photo on the cover of the book, or in a print advertisement for it, then additional fees would be payable.

Factors that influence the fee to be paid:

- The size it will be reproduced
- The print run of the book or magazine,
- If it is on television or video how long will the picture be on screen (the "flash fee")
- How many hits the website is receiving. Length of time the picture will be up on the internet
- Where will the end product be sold or seen, one country, one language area, or the world?
- Multiple uses over different media –billboards, TV, print advertising, and on the package of a product itself.

The above list is not necessarily complete. The copyright owner may want to specify other conditions. For example works of art are normally expected to be "uncropped" and shown exactly as painted.

Fees are negotiable, up to a point. Publishers expect photobuyers to haggle down the fees. The agencies know this too, so there's usually an amount of horse-trading depending on how many pictures are going to be used. This licensing structure is over-complex, and under assault owing to the pressures of the online world.

Terminology:

"Traditional licensing", Rights-Managed (RM), Rights Protected (RP), Rights Ready (RR)

This is the main way images are licensed: companies pay a fee to use the picture in a particular context. This is the most common way fees are paid to the photographer and the library because it is fair: the fee for use of a particular photograph at a half-page in a small circulation magazine is much smaller than the fee for use on 5000 advertising billboards. Because the rights are licensed the copyright owners/agencies can sell their images to many different sources thus maximizing their revenue. This is called traditional licensing or Rights Managed.

It is also called Rights Protected, although strictly speaking this refers to a subcategory of traditional licensing, where for a higher fee the user can get exclusive use of a picture. This most prevalent in the advertising/commercial sector where the end-user does not want the image chosen to appear advertising a rival product, so they pay for exclusivity. Sometimes this is just for one market, say exclusive use in the USA for a period of time, but very occasionally the entire rights to a particular image or images are sold for a whacking great sum. Then the lucky photographer can swan off to Barbados.

Rights Ready is a simplified, more user-friendly version of RM.

A new coalition called PLUS, led by Jeff Sedlik and supported by Adobe, Pentagram, and jupiterimages is moving forward in an attempt to create a standardised language "To simplify and facilitate the licensing of images." http://www.useplus.com/home.asp . This is a worthy endeavour as rights-managed contracts and terminology can be complex and opaque.
It is important for the photobuyer to be clear on which rights he or she wants to license. Although other rights can be obtained subsequently, it is a better option to get a "package" of rights that are what the project needs in one go, rather than become involved in messy negotiations later. For example, you might be working on a magazine article – which trails its lead article on the contents page and on its website, so you are actually negotiating for 3 uses of one picture: an inside page for the article itself, plus two "thumbnails" on the contents page and website. Usually you can get a better deal by negotiating

this all at once. This assumes, of course, that the editor has decided which article is going to be promoted in this way. It is an unfortunate fact of life in the industry that people can wait till the last moment to make a decision, which sometimes means that you will have to renegotiate a deal, based on more accurate information. This might be exasperating but there is little you can do about it, other than being aware that this might happen.

The Stock Artist's Alliance has created a Rights Managed Calculator, available free from its website: www.stockartistsalliance.org/pluspacks . It is based on PLUS standards. This should speed up and simplify the use of RM image fees. I recommend you use it.

Royalty-Free (RF)

This is where you "buy" an image or disk and there are no usage fees as in traditional licensing. Royalty-free *does not mean copyright free*: the images are still copyright of the "author" – usually the person who took the photo. There are restrictions as to use: generally that you can't use the images to set up your own RF library. In the first quarter of 2007 Getty's RF sales were equalling those of its RM sales (39.0% RF revenue against 38.4% RM). RF sales have come a long way since its inception. RF has advantages and disadvantages: for certain uses it's considerably cheaper than licensing an image, particularly in say the commercial sector where to put a licensed image on a product package might cost thousands, whereas an RF image is costed low in comparison.

Important note:

RF pictures are often not Model Released. This means that pictures depicting people may cause legal problems if they are used for "commercial gain" – i.e. in the advertising/commercial sector. Usually the RF companies make no warranties about the use of the picture.

A diligent photobuyer should watch out for this.

An RF picture of an oil rig in a company sales catalog is pretty safe. A picture of a recognisable person in a holiday brochure may not be. Though it is unlikely that the person will recognise themselves and complain, stranger things have happened.

Generally editorial presentation is considered fair use of illustration and the images do not have to be model-released. Though there are exceptions: such as using someone's image to depict drug abuse. See the section on sensitive subjects.

The Photobuyer's Handbook

But also RF is often not suitable for editorial use because the images shown are too "generic" and don't look realistic enough. It is inadvisable to budget an editorial project that assumes the use of lots of RF pictures as they may well not be suitable.

Subscription Services

In the past most images were licensed individually, although news media had wire feeds from press agencies like AP or Reuters. Now many agencies are offering RF images in bulk. There's no difference between purchasing one image and purchasing a subscription where you can download many. This will not particularly affect the normal researcher workflow.

Micropayments

This is an up-and-coming area of image distribution. Actually it is just a cheaper version of Royalty-Free, with prices starting at US$1.00. Many of the photographers who upload to micropayments sites are amateurs or hobbyists, and the quality is variable, but modern digital cameras can produce excellent results. See [micropayments](#) for further details.

New Methods of Licensing

Innovative methods of licensing images are emerging. For example, an enterprising stock agency licensed a commercial image for a T-shirt. Instead of charging $1000, which would be their normal fee for this type of usage, they opted for a 2 ½ percent royalty on sales, and netted themselves $100,000. Nice work if you can get it.

Though these methods will probably always be marginal, be aware that there is scope for imaginative proposals in licensing models for particular projects.

Public Domain/Out of Copyright pictures

Quite a number of pictures are out of copyright. If you are *sure* they are copyright-free, then use them for free. Inexperienced photobuyers might note that Getty's Hulton Archive has millions of pictures that are out of copyright, and ask: *why bother paying them?* With historical pictures like that you are really paying a 'reproduction fee' (commonly shortened to "repro fee") because you used their pictures. Photobuyers often use 'copyright fee' and 'repro fee' interchangeably although strictly speaking they are not the same thing. There are many images that are available cheaply or for free from museums, archives, and Government organisations which are in the Public Domain. However this area has some pitfalls because of the complexity of

copyright, and changes in the law over the past couple of decades. See here for a more in-depth discussion of this area.

Orphan Works

These are images that have no known copyright owner information attached. There is a large global legal debate about whether you can or cannot use them in a project, and what should happen if the legal owner comes forward with a claim. This is a potential minefield – check here and/or take legal advice before you print an image that you have not licensed from its rightful copyright owner.

Free Pictures from PR companies and Tourist Offices

Photobuyers often obtain free pictures from non-photo-agency sources such as PR companies or tourist offices. These often are not really "free" because the time expended to obtain them often is disproportionate to the fee saved by going to a regular supplier. The quality of subject matter and photography can be highly variable. Tourist offices in particular range from the brilliant, such as the Singapore Tourist Office, who have a wide range of professional photographs, CD-roms, and multimedia formats, all well-captioned, to the utterly dismal: places which might send you a few outdated, grubby, finger marked images weeks after your deadline has passed.

Model Releases

This is a form saying that the person or persons photographed have consented to this and have their image reproduced. The photographer should have the subject(s) sign this. The person does not have to be a professional model, nor does a fee have to change hands, but it is usual for one to do so. Most of the photographers' associations worldwide have a standard form for their jurisdiction. Model Releases are rarely required for editorial use – except in the case of sensitive subjects – but almost always required in the case of advertising/commercial projects, because somebody is using an image of somebody to make money directly from the image. This may seem an obscure point – if a newspaper photographs a person the newspaper is sold to make money, but that is considered editorial use if it is to illustrate a fair point of journalism. So the rule of thumb is that model releases are not generally required for editorial use (though it is nice if you have them), but definitely necessary if the image is going to be used for any advertising/commercial project.

The Photobuyer's Handbook

MODEL RELEASE

In exchange for consideration received, I hereby give permission to [*photographer's name here*] to use my name and photographic likeness in all forms and media for advertising, trade, and any other lawful purposes.

Print Name:

Signature:

Date:

If Model is under 18: I, _____, am the parent/legal guardian of the individual named above, I have read this release and approve of its terms.

Print Name:

Signature:

Date:

A very simple model release from New York Institute of Photography

Property Releases

In a similar fashion it is now sometimes necessary to have a Property Release for the interior or exterior of a building. I can see both sides of this question – a building, though it is in public view, still has been designed and built by somebody, so there is copyright on it. However it is very exasperating to be told that you cannot use a skyline because there is a building in view whose owners are litigious. It is the view of Nancy Wolff, IP legal expert, that the exterior of a building cannot have rights, in the way that a person does, because it is an inanimate object, and that if you receive a legal letter about this, the owner is just "trying it on". However, images of the inside of a building which the photographer has had to have permission to be on private property, should have a Property Release.

Just to be different, the French do recognise buildings as having Property Rights.

Collecting Societies

Works of fine art can be a particular difficulty. They are usually protected by one of the collecting societies (DACS in the UK, ARSNY in the US) who collect and administer fees on behalf of the estates of artists. These

organizations are usually protective of their rights and also expensive, but if they own the rights to a particular painting, then there's no alternative but to deal with them.   Sometimes you might be dealing with art galleries or the Bridgeman Art Library, where there may be two fees to pay: one to the agency/library itself and one to the collector/gallery whose painting it is....but the supplier will usually tell you straight away if there is further copyright clearance before you can go ahead and use the pictures.

The Design and Artists Copyright Society (DACS)

This is the UK collecting society. It represents artists, designers and photographers (and their estates if the artist is deceased) and others who own or control the copyright of artistic works. These works include paintings and other works of fine art, commercial works of art such as illustrations and graphic designs; photographs; works of artistic craftsmanship: sculpture, jewellery, ceramics and furniture.

DACS represents many thousands of visual artists from all over the world. UK artists are directly represented by DACS and foreign artists are members of overseas societies similar to DACS and are represented by DACS in the UK and Eire by means of reciprocal agreements.

The societies and the artists/their estates demand high standards of reproduction, that images must be shown in their entirety (unless you are showing a particular detail in an art book for example), and *any other* requirements the artist or their estate might have made.

Important note

Hardened photobuyers have been known to quail and reach for the vodka (or Prozac, depending on their generation) when they hear the words "artist's estate". Clearing art copyright can a slow, complex and painful process. If you are in a picture meeting when this is suggested make sure you have plenty of time to accomplish this.

Design and Artists Copyright Society
Parchment House,
13 Northburgh St,
London EC1V 0JP UK
Tel: 020 7336 8811 Fax: 020 7336 8822
e-mail: info@dacs.org.uk
http://www.dacs.org.uk

The Photobuyer's Handbook

The US equivalent to DACS is the Artists Rights Society of New York:

Artists Rights Society
536 Broadway, 5th Floor
(at Spring St.)
New York, NY 10012
Tel: 212-420-9160
Fax: 212-420-9286
http://www.arsny.com/