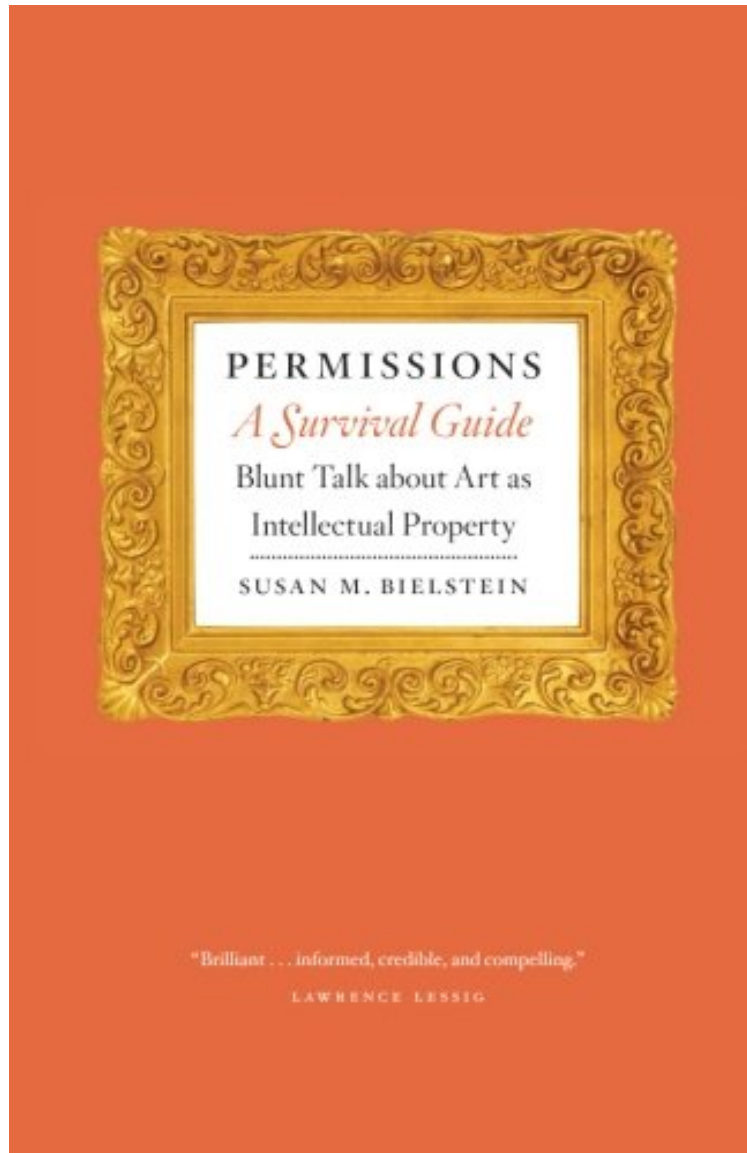


[PDF] Permissions, A Survival Guide: Blunt Talk about Art as Intellectual Property

Permissions, A Survival Guide: Blunt Talk about Art as Intellectual Property

Susan M. Bielstein

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#704212 in Books Susan M Bielstein 2006-06-23 2006-06-23 Original language: English PDF # 1 8.00 x .70 x 5.50l, .53 #File Name: 0226046389188 pages Permissions A Survival Guide Blunt Talk about Art as Intellectual Property | File size: 71.Mb

Susan M. Bielstein : Permissions, A Survival Guide: Blunt Talk about Art as Intellectual Property before purchasing it in order to gage whether or not it would be worth my time, and all praised Permissions, A Survival Guide: Blunt Talk about Art as Intellectual Property:

2 of 2 people found the following review helpful. A "Must Read" for every non-fiction author. By PBJWI can't recommend this book highly enough to all non-fiction authors. Not only does it give sound, practical advice on how to acquire rights to reproduce images in printed works, and carefully tackles the difference between copyright permissions and "use" permissions, it also answers all those "what if" questions everyone attempting to find the right illustrations or photographs to accompany their text grapples with. What if I just sneak into a museum and take my own pictures? What if I just scan a picture of the picture I want from a book? What if I just use pictures from sites such as flickr? Why am I still being asked to pay for permission to reproduce something that was made 1000 years ago, surely the artist is dead?! Do yourself a favor: put your manuscript aside for a few hours and read this book now. It's not only full of useful advice, it's also well-written and a delightful read. In fact, even non-authors would enjoy Permissions for its amusing anecdotes and stories drawn from Bielstein's experiences as an Executive Editor at the U. of Chicago Press. Moreover, it raises some very real questions as to the role museums are playing: isn't one of their objectives to make art more accessible to the world? Why then are they the institutions demanding reproduction fees that often prevent authors from being able to illustrate their scholarly and non-fiction works in ways that make reading more enjoyable and educational? Bielstein asks for more reasoned consideration by those who set the fees, and has several good suggestions for how such fees, and/or application of "Fair Use" could help save what otherwise might turn into the death of published, illustrated art books.

0 of 0 people found the following review helpful. She accomplishes this with great humor: the caption/credit under each image gives full ...By Dayna B. While Bielstein is not an IP attorney, she writes from the perspective that I need: as a person who must clear rights in a suffocating permissions culture. She accomplishes this with great humor: the caption/credit under each image gives full licensing disclosure, and she readily admits that creativity and scholarship are being stifled by artists' and academicians' fears of copyright infringement. An important read; good balance for the US Govt copyright site!

4 of 4 people found the following review helpful. Not just for the legal trade. By GEC While I can easily see this book as assigned reading in every law school class for intellectual property, it really deserves the greater readership of those who found joy in reading Eats, Shoots and Leaves. Its erudition is apparent, but never pedantic. The message of concern for our becoming a society that knows the price for everything, but is not willing to share anything of value, is woven skillfully into the fabric of its clever teachings. And for those folks who like a nicely designed hardback book, people who know things about fonts and book cover color, this is a great book to own new. The University of Chicago has given Ms. Bielstein the star treatment she is due.

If a picture is worth a thousand words, then it's a good bet that at least half of those words relate to the picture's copyright status. Art historians, artists, and anyone who wants to use the images of others will find themselves awash in byzantine legal terms, constantly evolving copyright law, varying interpretations by museums and estates, and despair over the complexity of the whole situation. Here, on a whitenot a highhorse, Susan Bielstein offers her decades of experience as an editor working with illustrated books. In doing so, she unsnarls the threads of permissions that have ensnared scholars, critics, and artists for years. Organized as a series of takes that range from short sidebars to extended discussions, Permissions, A Survival Guide explores intellectual property law as it pertains to visual imagery. How can you determine whether an artwork is copyrighted? How do you procure a high-quality reproduction of an image? What does fair use really mean? Is it ever legitimate to use the work of an artist without permission? Bielstein discusses the many uncertainties that plague writers who work with images in this highly visual age, and she does so based on her years navigating precisely these issues. As an editor who has hired a photographer to shoot an incredibly obscure work in the Italian mountains (a plan that backfired hilariously), who has tried to reason with artists' estates in languages she doesn't speak, and who has spent her time in the archival trenches, she offers a snappy and humane guide to this difficult terrain. Filled with anecdotes, asides, and real courage, Permissions, A Survival Guide is a unique handbook that anyone working in the visual arts will find invaluable, if not indispensable.

"Approachable, engaging, and authoritative, Permissions, A Survival Guide is a clear and convincing guide to the world of picture reproduction and permissions." - Adrian Johns, author of The Nature of the Book

About the Author Susan M. Bielstein is executive editor for art, architecture, classical studies, and film at the University of Chicago Press and a trustee of the Graham Foundation for Advanced Studies in the Fine Arts. She has lectured widely on publishing issues and has taught graduate and postdoctoral writing workshops at numerous universities.