

AAM MEMBER MUSEUMS
RIGHTS & REPRODUCTIONS

SURVEY

20034

RESULTS

Sponsored by the Rights and Reproductions Information Network (RARIN)

of the Registrars Committee of the

American Association of Museums



with a little help from the



INDIANAPOLIS MUSEUM OF ART

May 2004

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INTRODUCTION

A SURVEY OF AAM MEMBER MUSEUMS ON RIGHTS & REPRODUCTIONS PRICING, POLICY, PROCEDURE

PURPOSE

Back in 1995 dedicated staff members of the Isabella Stewart Gardner Museum presented findings from a survey they conducted to help them revise their Rights and Reproductions fees and policies to be in line with industry standards. The Gardner staff then published their survey results in hard copy and the R.A.R.I.N. web site published the results online (<http://www.panix.com/%7Esquigle/rarin/01rcsite.html>) or just Google "RARIN". The data collected by the Gardner staff proved to be very timely and useful to those of us who fulfill the permissions function for our various institutions. Several of us, attending the 2002 AAM meeting – open forum sponsored by R.A.R.I.N. and the Registrar's Committee, decided enough time had passed and enough people were interested, that a new survey should be written and circulated.

Our purpose here is to update the previous survey findings emphasizing fees, policy and procedure. The goal here is not to *standardize* the rights and reproductions function in our museums but to offer information that may make our work lives a little easier. This is less of a statistical analysis and more of an information presentation. So many of us who have "R&R" in our job descriptions come from very diverse backgrounds and some of us had never even heard the term, "rights and reproductions" prior to being told we were "in charge". For me personally, anyway, it was sink or swim. And over the past thirteen years I've run across many others in this employment position treading water. With the results of this survey I hope to toss those of you who need it, a life buoy.

PARTICIPANTS

First of all, thank you to those of you who took the time to fill out our lengthy questionnaire. We distributed the survey in several ways: via e-mail to a list of people who had expressed interest in the survey, through the R.A.R.I.N. web site, a few given out at the 2003 AAM meeting in Portland, and a mass mailing of members of the Registrar's Committee of AAM. I also pulled some information from a small survey done by the Los Angeles County Museum of Art last year.

Since the 2002 AAM meeting in Dallas we've collected 155 names of people who responded from personal meetings, word-of-mouth, and various list serves to show their interest in contributing to and learning more about rights and reproductions. We've received 111 completed survey forms and many people sent along copies of their fee schedules, permission agreements, etc. – many of which will be included in the back of this book. Although the data will remain anonymous (as will the forms in the back) I would like to list those who took the time and made the effort to participate in this project:

- **Asian Art Museum**
- **Amon Carter Museum**
- **Art Gallery of Ontario**
- **Bostonian Society**
- **Brooklyn Museum of Art**

- *Buffalo Bill Museum & Grave*
- *Center for Creative Photography*
- *Center for Curatorial Studies Museum, Bard College*
- *Chihuly Studio*
- *Collections Research for Museums*
- *Columbia Museum of Art*
- *Currier Museum of Art*
- *Davenport Museum of Art (2005: Figge Art Museum)*
- *Delaware Art Museum*
- *Denver Art Museum*
- *Edwin A. Ulrich Museum of Art*
- *Eiteljorg Museum of American Indians and Western Art*
- *Fine Art Museums of San Francisco*
- *Frank Lloyd Wright Preservation Trust (FLW Home & Studio, Robie House)*
- *Fred Jones Jr. Museum of Art, the University of Oklahoma*
- *Frederick R. Weisman Art Museum at the University of Minnesota*
- *Grand Rapids Art Museum*
- *Hallmark Fine Art Program*
- *Herbert F. Johnson Museum of Art, Cornell University*
- *High Museum of Art*
- *Hillwood Museum and Gardens*
- *Historic Sites Division, Alabama Historical Commission*
- *Hood Museum of Art*
- *Indianapolis Museum of Art*
- *Iredell Museum of Arts and Heritage*
- *Joslyn Art Museum*
- *Kimbell Art Museum*
- *Logon Museum of Anthropology*
- *Maine Historical Society*
- *McNay Art Museum*
- *Michael C. Carlos Museum of Emory University*
- *Milwaukee Art Museum*
- *MIT List Visual Arts Center*
- *Montgomery Museum of Fine Arts*
- *Morris Museum of Art*
- *Mt. Kearsarge Indian Museum, Education & Cultural Center*
- *Munson-Williams-Proctor Arts Institute*
- *Museum of Anthropology, University of Michigan*
- *Museum of Art, Rhode Island School of Design*
- *Museum of Fine Arts*
- *Museum of Fine Arts, Boston*
- *Nasher Sculpture Center/Raymond & Patsy Nasher Collection*
- *National Building Museum*
- *National Galleries of Scotland*
- *National Gallery of Art*
- *National Gallery of Canada*
- *National Museum of African Art*
- *National Museum of Wildlife Art*
- *Neville Public Museum of Brown County*
- *North Carolina Museum of Art*
- *Norton Simon Museum*
- *Oakland Museum of California*
- *Ohio Historical Society, Archives/Library*
- *Palm Springs Desert Museum*

- *Palmer Museum of Art*
- *Pennsylvania Academy of the Fine Arts*
- *Portland Art Museum*
- *Reading Public Museum*
- *Registrar, Inc.*
- *San Antonio Museum of Art*
- *San Diego Historical Society*
- *San Francisco Museum of Modern Art*
- *Santa Barbara Museum of Art*
- *Seattle Art Museum*
- *Senator John Heinz Pittsburgh Regional History Center*
- *Sprint Art Collection*
- *State Foundation on Culture & the Arts, Art in Public Places Program*
- *Steamboat Bertrand Collection*
- *Sterling and Francine Clark Art Institute*
- *Strong Museum*
- *Taft Museum of Art*
- *Te Papa Tongarewa - Museum of New Zealand*
- *Terra Museum of American Art*
- *The Beaverbrook Art Gallery*
- *The Children's Museum of Indianapolis*
- *The Cleveland Museum of Art*
- *The David and Alfred Smart Museum of Art*
- *The Detroit Institute of Arts*
- *The Getty Research Institute*
- *The Israel Museum, Jerusalem*
- *The J. Paul Getty Museum*
- *The John & Mable Ringling Museum of Art*
- *The Long Island Museum of American Art, History & Carriages*
- *The Minneapolis Institute of Arts*
- *The Museum of Mobile*
- *The Octagon Museum*
- *The Parrish Art Museum*
- *The Saint Louis Art Museum*
- *The Studio Museum in Harlem*
- *The Textile Museum*
- *The Toledo Museum of Art*
- *The University Museum, University of Arkansas*
- *University of Michigan Museum of Art*
- *Vancouver Art Gallery*
- *Virginia Museum of Fine Arts*
- *Wadsworth Athenaeum Museum of Art*
- *Walker Art Center*
- *Washington University in St. Louis Gallery of Art*
- *Wexner Center for the Arts*
- *Wichita Art Museum*
- *Williams College Museum of Art*
- *Witte Museum*
- *Yale University Art Gallery*

SURVEY RESULTS

PART I – GENERAL INFORMATION

TOTAL SURVEYS SUBMITTED: 111

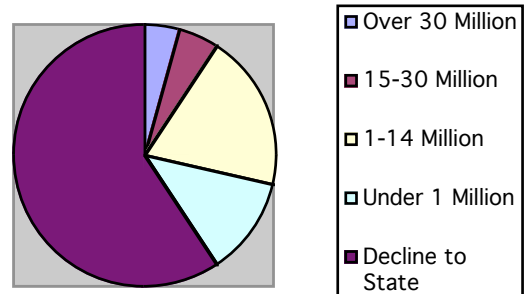
TITLES OF INDIVIDUALS SUBMITTING SURVEYS:

Archivist	Head, Special Collections & Visual Resources
Archivist/Assistant Librarian	Image Library Manager
Assistant Curator	Manager of Rights & Permissions
Assistant Director/Registrar	Manager, Dept. of Photographic Resources
Assistant Museum Registrar	Manager, Photographic Services/Image Rights
Assistant Registrar (11)	Museum Registrar
Assistant Registrar for Collections	Museum Technician
Assistant Registrar, Rights & Reproductions	Permissions Assistant (2)
Asst. Registrar/Image Rts Mgr./DI Project Mgr.	Permissions Coordinator, Publishing Office
Assistant Registrar/Photo Services Coordinator	Photo Archives Coordinator
Assistant Registrar/Rights & Permissions	Photo Services Coordinator
Assistant to the Registrar (2)	Photographer/Photographic Services
Associate Curator, American Collection	Photographic & Licensing Manager
Associate Registrar (2)	Photography Manager
Audiovisual Archivist	President
Chief Curator	Reference & Photographic Rights Assistant
Collections Assistant	Registrar (17)
Collections Information - Access Department	Registrar & Collections Manager
Collections Manager (6)	Registrar's Assistant (2)
Coordinator of Image Services	Registration Assistant & Rights & Reproductions
Coordinator of Museum Collections	Rights & Reproductions (2)
Coordinator of Photographic Services (2)	Rights & Reproductions /Registration Assistant
Coordinator of Rights & Reproductions	Rights & Reproductions Assistant
Coordinator, Photographic Services	Rights & Reproductions Coordinator (4)
Coordinator, Rights and Reproductions	Rights & Reproductions Intern
Copyright Administrator	Rights & Reproductions Officer (2)
Curator	Service Representative
Curator of Collections (4)	Visual Resources Manager
Curatorial Aide	
Curatorial Assistant	
Director	
Director of Collections & Registration	
Director of Library & Special Collections	
Director of the x Historical Photograph Archives	
Freelance Registrar/Freelance Rights & Reproductions	
Head of Image Resources & © Management	
Head of Registration & Information Services	
Head of Rights, Licensing & Visual Archives	

TYPES OF MUSEUMS RESPONDING:

ANNUAL OPERATING BUDGETS:

American Indian art & anthropology	declined to state (58)
Anthropology (2)	<\$20,000
Art (27)	under \$100,000
Art - American	\$194,000.00
Art - American & British Pre-Raphaelite	\$250,000 (2)
Art - Public Art program	\$275,100
Art - University	\$300,000.00
Art & archaeology	\$400,000.00
Art & natural science	\$500,000-\$750,000
Art (of the American South)	\$550,000
Art gallery (2)	\$850,000
Art museum & school	\$906,693
Art, contemporary (University)	Under 1 million
Art, history & transportation	1 million
Art, history, culture	1.2 million (3)
Art/ethnographic museum	1.7 million
Artist studio	1.9 million
Arts - worldwide	2 million (5)
Asian art	2.3 million
State art, history & natural science	2.5-3 million
Center for Contemporary Arts	2.7 million
Children's museum	2.8 million
Contemporary & Modern art	3.9 million
Contemporary art museum	4 million (6)
Corporate collection (2)	4.5 million
Fine Arts	6 million
General (3)	6.5 million
General art museum (2)	6-7 million
Historic house & architecture museum	8 million
Historic house museum	8.1 million
Historical & fine art collections	9 million
History (5)	13.9 million
History and science	15 million
History, architectural, building, art	16 million
Modern & contemporary African-American fine art	17.5 million
National	18 million
National wildlife refuge/historic artifact collection	26 million
Regional history	32 million
Research library	33 million
Small fine arts museum	39 million
State historical society	40 million
University art museum (5)	
Wildlife art	

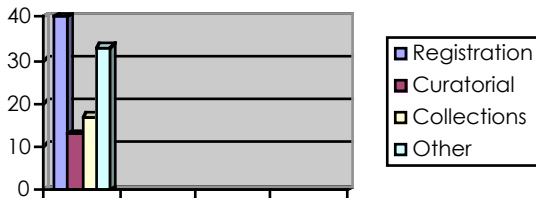


NUMBER OF EMPLOYEES:

1	20 (3)	65
2 (2)	23	74
3 (1 grant funded)	26 FT + PT students	75 (3)
4 (2)	27 FT	82 FT-25PT
4 PT	28	85 (2)
5 FT, 11 PT	30 (4)	120
6	33	134 FT + PT & temps
8	33 FT & PT	136
9 FT - 45 PT	34 + guards and interns	150
10	35	188 FT + 200 PT
10 FT, 8 PT	36	220
12 (2)	40 FT (2)	275
12 FT, 30 PT	45	300
13 + more before new building opens	47	352
13 FT + 3 PT interns	50	380
14	50	400-450
16 (3)	59	500
16 +	60-75	1000+
16 FT, 16 PT	62 (34 FT + 28 PT) + seasonal	
18	64	

DEPARTMENT HANDLING RIGHTS & REPRODUCTIONS FUNCTION:

Archives	Exhibitions (2)	Publications Department
Art in Public Places Program	Image Library	Registrar (9)
Collection Imaging	Image Services	Registrar/Curatorial/Public Relations
Collections (7)	Intellectual Property	Registrar/Publicity
Collections & Registration	Library	Registrarial
Collections Department (3)	Library & Archives	Registrar's
Collections Management (6)	Manuscript & Audiovisual	Registrars Department (3)
Collections/Curatorial Department	not a single responsibility	Registrar's Office (5)
Copyright Division	Office of the Registrar	Registration (18)
Curatorial (10)	Photo Imaging/Museum Services	Rights & Reproductions (4)
Curatorial Assistant	Photo Resources	Rights & Reproductions (under Merchandising)
Curatorial Department	Photo Services (2)	Special Collections
Dept. of Rights & Licenses (+ Visual Archives, Publications=Dept.of IP)	Photo Services/Image Rights	The Picture Library
Director	Photographic Services	Visual Resources
Director, Photo Archive	Photography	
	President	



POSITION HANDLING RIGHTS & REPRODUCTION FUNCTION:

Administrator of Curatorial Affairs	Reference & Photographic Rights Assistant
Archivist (2)	Registrar (20)
Art, History & Natural Science	Rights & Reproductions
Assistant Curator	Rights & Reproductions /Registration Assistant
Assistant Registrar (9)	Rights & Reproductions Coordinator (4)
Assistant Registrar/Image Rights Mgr./Digital Imaging Project Mgr.	Rights & Reproductions Intern
Assistant Registrar/Rights & Permissions	Rights and Reproductions Officer
Assistant to the Registrar (2)	Service Representative
Assistant Registrar for Collections	Vice President for Interpretive Resources
Associate Registrar (2)	Visual Resources Manager
Chief, Copyright Division	
Collections Assistant	
Collections Information & Access Department	
Collections Management Coordinator	
Collections Manager (4)	
Collections Manager or Executive Director	
Coordinator of Image Services	
Coordinator of Museum Collections	
Coordinator of Photographic Services (2)	
Coordinator of Rights & Reproductions	
Coordinator, Photographic Services	
Coordinator, Rights and Reproductions	
Copyright Administrator	
Curator of Collections (4)	
Curatorial Assistant	
Director	
Director of Collections & Registration	
Director of Library	
Director, Photo Archive	
Head of Image Resources & Copyright Management	
Head of Registration & Information Services	
Head of Rights, Licensing & Visual Archives	
Head Registrar	
Head, Manuscript & Audiovisual	
Head, Special Collections & Visual Resources	
Image Library Manager	
Manager	
Manager of Rights & Permissions	
Manager, Rights & Reproductions (2)	
Museum staff or Refuge ORP staff	
None	
not a single responsibility	
Permissions Assistant	
Permissions Coordinator (2)	
Photo Archives Coordinator	
Photo Services Coordinator (2)	
Photographer	
Photographic & Licensing Manager	
Photographic Resources	
Photography Manager	
President	

POSITION REPORTS TO:

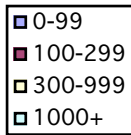
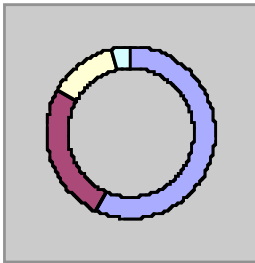
Acting Associate Director	Director of Library Services
Administrator of Curatorial Affairs	Director of Museum Services
Assistant Director (2)	Director of Photography
Assistant Director/Registrar	Director of Publications
Assistant Executive Director	Director, Exhibitions & Installations
Business Manager	Director's Office (2)
Chief Curator (4)	Executive Director (2)
Chief Librarian	General Counsel, Publications, etc. (ultimately, Deputy Dir. Of Curatorial Admin.)
Chief Registrar (3)	Head Curator (2)
Collections Management	Head Librarian
Collections Manager (3)	Head of Curatorial Services
Commercial Manager	Head of Exhibitions
Co-Registrars	Head of Library Services
Curator (4)	Head Registrar (4)
Curator of Art	Head, Archives/Library
Curator of Collections	Manager of Collections & Registration
Curator of Historical Photography, Curator of Art Photography	Museum Director
Curatorial Assistant	Museum Photographer
Curatorial, Marketing, Operations	none
Dept. Director then Chief Curator	Photo Imaging Head, Museum Services Head
Deputy Director	President & CEO
Deputy & Executive Directors	Program Director
Deputy Director of Collections & Chief Curator	Refuge Manager/Deputy Refuge Manager
Director (16)	Registrar (15)
Director of Collections (2)	Registrar for Collections
Director of Collections & Interpretation	Registrar/Administrative Director
Director of Intellectual Property	Vice Director for Merchandising

SUPPORT STAFF:

0 (51)	7
1 - Assistant Registrar (2)	Archivists
1 - Collections Manager	Assistant Registrar
1 - Graduate Assistant	Assoc. Registrar, R&R
1 (7)	Interns (2)
1 1/2	Librarian
1 PT, 3 bursary students	n/a
2 (7)	occasional intern/project based staff
2 - Library Asst. & Digital Project Archivist	occasional volunteer, intern, on-call contractor
2 - Rts/Permissions Coordinator, Photographer	Recorder
2 + volunteers	Registrarial Asst. when needed
2 PT	Registration Interns
3 on-call photo assts.	Student assistant
5 (Collections Dept.)	Student assistants
3 FT + 4 PT interns, volunteers	Volunteers (2)

NUMBER OF REQUESTS PER YEAR:

0	12-15	40-50	100-150 (3)	280-450
0-24	15	50 (4)	100's (2)	300 (2)
1 or 2 (2)	20 (3)	50-60 (4)	120	300-400
3-20	20 - 25	50 - 75	140	300-500
5 or less	20-30 (3)	60 (2)	150 (4)	450
5-10 (2)	24	60-80	200 (2)	500 (3)
5 to 15	25 (2)	70-100	200+	600
6 (2)	25-30	75	200-300	700-800
6-8	30 (2)	75-150	221	750
10-15 (3)	30-40	80	225-280	2000
12	40	100	250	Thousands (2)



PART II – FEES

MATERIALS FOR SALE (EXISTING PHOTOGRAPHY)

SLIDES – COMMERCIAL	– NON PROFIT	- SCHOLARLY
\$ 1.25	\$ 1.25	\$ 1.25
\$ 2.00 (4)	\$ 2.00 (3)	\$ 2.00 (3)
\$ 2.50 (2)	\$ 2.50	\$ 2.50
\$ 3.00 (5)	\$ 3.00 (5)	\$ 3.00 (5)
\$ 3.10	\$ 3.10	\$ 3.10
\$ 4.00 (2)	\$ 4.00 (3)	\$ 4.00 (3)
\$ 5.00 (16)	\$ 5.00 (18)	\$ 5.00 (18)
\$ 6.00 (4)	\$ 5.00 - \$8.00	\$ 5.00 - \$8.00
\$ 7.00	\$ 6.00	\$ 6.00
\$ 7.50	\$ 7.00	\$ 7.00
\$ 7.50/\$3.00	\$ 7.00/\$5.00	\$ 7.00/\$5.00
\$ 7.00/\$5.00	\$ 7.50/\$3.00	\$ 7.50/\$3.00
\$ 8.00 (4)	\$ 7.50	\$ 7.50
\$10.00 (9)	\$ 8.00 (5)	\$ 8.00 (5)
\$10.00-\$25.00	\$10.00 (11)	\$10.00 (11)
\$11.00	\$10.00-\$25.00	\$10.00-\$25.00
\$15.00 (9)	\$11.00	\$11.00
\$15-\$50	\$12.50	\$12.50
\$19.00	\$15.00 (6)	\$15.00 (6)
\$20.00 (3)	\$15.00-\$50.00	\$15.00-\$50.00
\$25.00	\$19.00	\$19.00
\$35.00	\$20.00	\$20.00
\$50.00	\$25.00	\$25.00
consider case by case - usually only charge cost cost (3)	consider case by cost (3)	consider case by case cost (3)
included in reproduction fees	included in reproduction fees	Included. in repro fees
no fees charged	no fees charged	no fees charged
no materials for sale (2)	no materials for sale (2)	no materials for sale (2)
not yet established (new institution)	not yet established	not yet established
produces digital images only	produces digital images only	produces digital images only

TRANSPARENCIES – COMMERCIAL	– NON PROFIT	- SCHOLARLY
\$ 24.00	\$ 24.00	\$ 24.00
\$ 35.00	\$ 35.00	\$ 35.00
\$ 60.00	\$ 50.00	\$ 50.00
\$ 80.00	\$ 60.00	\$ 60.00
\$110.00	\$110.00	\$ 80.00
cost	cost	cost
no materials for sale	included in reproduction fees	not yet established
produces digital images only	no fees charged	
	often just charge cost	
	no materials for sale	

COLOR PRINTS – COMMERCIAL

– NON PROFIT

- SCHOLARLY

\$ 8.00	\$ 8.00	\$ 8.00
\$ 12.00	\$ 10.00	\$ 10.00 (3)
\$ 15.00 (3)	\$ 12.00	\$ 12.00
\$ 17.00	\$ 15.00 (5)	\$ 15.00 (5)
\$ 25.00 (2)	\$ 17.00	\$ 17.00
\$ 25.00	\$ 20.00 (6)	\$ 20.00 (5)
\$ 20.00 (4)	\$ 21.00	\$ 21.00
\$ 21.00	\$ 25.00 (8)	\$ 25.00 (9)
\$ 25.00 (7)	\$ 30.00 (2)	\$ 30.00 (2)
\$ 30.00 (5)	\$ 35.00 (2)	\$ 35.00 (2)
\$ 35.00	\$ 40.00 (6)	\$ 40.00 (4)
\$ 40.00 (5)	\$ 49.00	\$ 49.00
\$ 45.00	\$ 50.00	\$ 50.00
\$ 49.00	\$125.00	\$125.00
\$ 50.00	cost (3)	cost (3)
\$125.00	not yet established	
cost (3)		
no materials for sale		
produces digital images only		

BLACK/WHITE PRINTS – COMMERCIAL

– NON PROFIT

- SCHOLARLY

\$ 8.00 (3)	\$ 5.00	\$ 5.00
\$ 10.00 (5)	\$ 8.00 (3)	\$ 8.00 (3)
\$ 12.00 (3)	\$ 10.00 (7)	\$ 10.00 (7)
\$ 15.00 (14)	\$ 12.00 (4)	\$ 12.00 (4)
\$ 17.00 (2)	\$ 15.00 (22)	\$ 15.00 (24)
\$ 20.00 (16)	\$ 17.00 (2)	\$ 17.00 (2)
\$ 25.00 (18)	\$ 18.00	\$ 18.00
\$ 30.00 (3)	\$ 20.00 (12)	\$ 20.00 (11)
\$ 35.00 (4)	\$ 25.00 (12)	\$ 25.00 (13)
\$ 40.00 (2)	\$ 25.00 - \$35.00	\$ 30.00 (4)
\$ 50.00 (4)	\$ 30.00 (3)	\$ 35.00
\$ 85.00	\$ 35.00 (2)	\$ 40.00
\$ 30.00-\$15.00	\$ 40.00	\$ 50.00
cost (3)	\$ 45.00	cost (3)
included in reproduction fees	\$ 50.00	usually only charge cost
no materials for sale (2)	cost (3)	no fees charged (2)

SCANS – VIA E-MAIL

ON DISC – COMMERCIAL

- NON-PROFIT

- SCHOLARLY

\$ 5.00 (2)	\$ 5.00 (2)	\$150.00	\$ 5.00 (2)	\$ 5.00 (2)
\$ 10.00	\$ 8.00	\$250.00	\$ 8.00	\$ 8.00
\$ 15.00 (3)	\$ 15.00 (3)	case by case	\$ 15.00 (3)	\$ 15.00 (3)
\$ 20.00 (2)	\$ 20.00 (2)	cost	\$ 20.00 (2)	\$ 20.00 (2)
\$ 25.00 (3)	\$ 22.00	Included in reproduction fees	\$ 22.00	\$ 22.00
\$ 30.00	\$ 25.00 (4)	Materials not for sale (2)	\$ 25.00 (4)	\$ 25.00 (4)
\$ 35.00 (2)	\$ 25.00-\$65.00		\$ 25.00-\$65.00	\$ 25.00-\$65.00
\$ 40.00 - \$200.00	\$ 30.00		\$ 30.00	\$ 30.00 (2)
\$ 45.00 (2)	\$ 35.00		\$ 50.00 (6)	\$ 45.00
\$ 50.00 (2)	\$ 50.00 (3)		\$ 50.00 - \$75.00	\$ 50.00 (6)
case by case	\$ 55.00		\$ 55.00	\$ 55.00
cost	\$ 60.00		\$ 60.00	\$ 60.00
free	\$ 65.00 (2)		\$ 65.00	\$ 65.00
	\$ 70.00		\$ 75.00 (2)	\$ 75.00 (2)
	\$ 75.00		\$ 85.00	\$ 85.00
	\$ 80.00		\$100.00 (3)	\$100.00 (3)
	\$ 85.00		\$125.00	case by case
	\$100.00 (3)		case by case	cost
	\$120.00		cost	
	\$125.00			

RENTAL MATERIALS (EXISTING PHOTOGRAPHY)

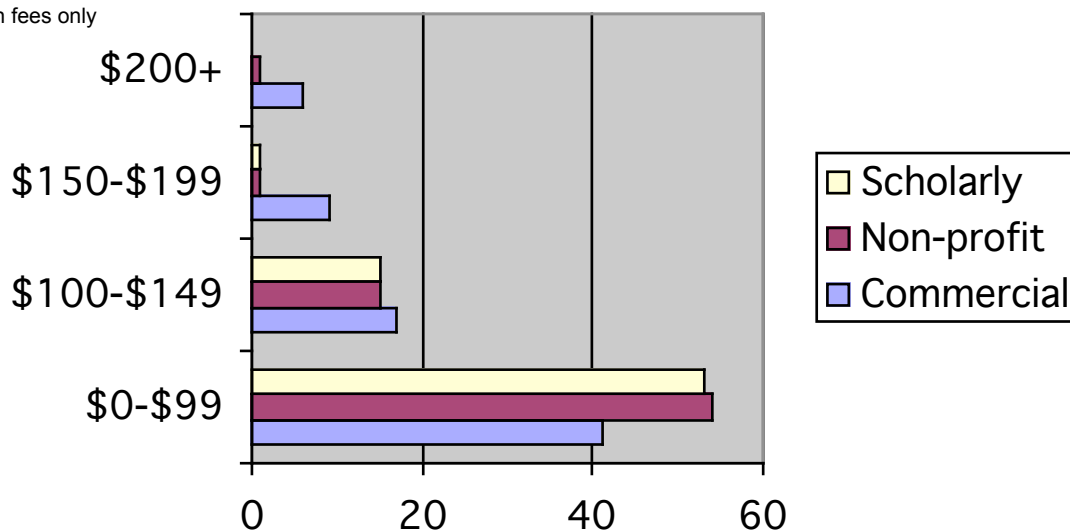
4X5 TRANSPARENCIES

- COMMERCIAL

- NON PROFIT

- SCHOLARLY

\$ 28.75	\$ 28.75	\$ 28.75
\$ 30.00	\$ 30.00 (2)	\$ 30.00 (2)
\$ 35.00 (2)	\$ 35.00 (2)	\$ 35.00 (2)
\$ 40.00 (2)	\$ 40.00 (7)	\$ 40.00 (4)
\$ 45.00/\$90.00	\$ 49.00	\$ 49.00
\$ 49.00	\$ 50.00 (8)	\$ 50.00 (9)
\$ 50.00 (7)	\$ 55.00	\$ 50.00 - \$ 95.00
\$ 60.00 (2)	\$ 60.00 (5)	\$ 55.00
\$ 65.00 (2)	\$ 60.00/\$30.00	\$ 60.00 (5)
\$ 75.00 (11)	\$ 65.00 (2)	\$60.00/\$30.00
\$ 80.00 (4)	\$ 75.00 (15)	\$ 65.00 (3)
\$ 85.00	\$ 75.00 - \$125.00 - \$115.00 - \$155.00	\$ 75.00 (15)
\$ 90.00 (3)	\$ 80.00 (3)	\$ 80.00 (4)
\$ 95.00 (2)	\$ 85.00	\$ 85.00
\$ 99.00	\$ 90.00 (2)	\$ 90.00 (2)
\$ 100.00 (9)	\$ 95.00	\$ 99.00
\$ 100.00/60.00	\$ 99.00	\$100.00 (12)
\$ 120.00 (2)	\$100.00 (12)	\$100.00/60.00
\$ 125.00 (3)	\$100.00/60.00	\$100.00 includes permission
\$ 130.00	\$100.00 includes permission	\$105.00
\$ 135.00	\$105.00	\$150.00
\$ 150.00 (6)	\$150.00	cost of dupes if needed
\$ 150.00 - \$225.00	\$ 200.00	digital images only (2)
\$ 175.00 (2)	cost of dupes if needed	free
\$ 200.00 (3)	free	n/a
\$ 250.00 (2)	n/a	no fees charged
\$ 300.00 includes permission		
case by case - usually only charge cost		
digital images only (2)		
free		
n/a (2)		
no fees charged		
no materials for rent		
reproduction fees only		



LENGTH OF RENTAL PERIOD

REPLACEMENT FEE (FOR LOST OR DAMAGED CTS)

1 month	\$30.00
2 months	\$30 - \$75 based on medium
3 months (39)	\$60.00
3-5 months	\$75.00
3 months - 6 months	\$80.00 CT \$40.00 slide
3 months/6 months	\$100.00 (8)
3-9 months	\$100.00 - \$250.00
4 months (12)	\$120.00 (3)
6 months (17)	\$125.00
9 months	\$150.00 (8)
12 months	\$150.00 - \$250.00
no materials for rent	\$160.00
unassigned	\$174.00
variable	\$175.00
	\$200.00 (14)
	\$200 (2-D), \$300 (3-D)
	\$250.00 (6)
	\$275.00
	\$300.00 (2)
	\$300.00-cost of hiring photographer 1/2 day
	\$500.00
	\$750.00
	cost (3)
	no policy
	replacement cost

LATE FEES & TERMS

\$5.00 per week	\$30 per month after 4 months
\$5 per month after 4 months unless we receive courtesy call to extend	\$30 per month after 6 months
\$10.00 per month	\$33.00 per month
\$10.00-\$25.00 per month	\$45 per month
\$15 per 30 day period	\$50 per month (3)
\$15.00 a month	\$50 per 3 months
\$15.00-\$25.00 per month	\$50 per each additional month
\$20 per month (3)	\$50 per each month late
\$20 per month extension	\$50 per month or part thereof
\$20 per month with written renewal request	\$50.00 per month per CT
\$20.00 - \$30.00 per month	\$75/3months
\$20.00 - \$55.00 per month after rental period expires	\$100.00 unless notified in advance
\$20.00 per month/6 mo. Increment	additional 3 month rental charged until returned
\$25 per month (6)	case by case
\$25 per month (but usually don't charge)	gentle reminder then additional 4 month rental fee
\$25 per month (non-profit), \$50 per month (for profit)	no materials for rent
\$25 per month after 3 months (7)	none (4)
\$25 per month after 4 months	none- send letter requesting return of materials
\$25 per month after 6 months (2)	threaten - then bill an additional \$100.00
\$25 per month but not regularly enforced	used to charge but difficult to keep on top of
\$30 per month (4)	\$30 per month after 4 months
\$30 per month after 3 months if extension requested - if not \$3 per day	

REFUNDABLE DEPOSITS

DEPOSIT AMOUNTS

No (75)	\$ 60.00
Yes (3)	\$ 75.00 request initiation fee
	\$150.00/CT

REPRODUCTION FEES

GENERAL – COMMERCIAL COLOR

\$ 50.00 (4)
\$ 60.00
\$ 65.00
\$ 70.00
\$ 75.00 (5)
\$ 75.00 - \$350.00
\$ 90.00 (2)
\$100.00 (12)
\$125.00
\$150.00 (4)
\$160.00
\$160.00-\$100.00
\$175.00 - \$465.00 based on print run and size on page
\$200.00 (5)
\$200.00-\$60.00
\$200.00 - \$400.00
\$250.00 (3)
\$300.00 - \$500.00
\$350.00-\$500.00
\$500.00
\$1000.00
case by case
consider case by case - usually only charge cost
do not charge reproduction fees
minimum \$150.00
minimum \$50.00
no fees charged (3)
sliding scale based on print run

GENERAL – COMMERCIAL B/W

\$ 15.00
\$ 25.00 (2)
\$ 30.00 (2)
\$ 35.00 (2)
\$ 40.00
\$ 50.00 (11)
\$ 60.00 (2)
\$ 70.00
\$ 75.00 (8)
\$100.00 (6)
\$125.00 - \$250.00
\$150.00 (2)
\$200.00
\$250.00
\$350-\$500
\$1000.00
free
International
minimum \$150.00
minimum \$50.00
no charge
no established policy - case by case basis

GENERAL – NON-PROFIT COLOR

\$ 30.00
\$ 45.00
\$ 50.00 (6)
\$ 60.00
\$ 65.00 (2)
\$ 75.00 (7)
\$ 95.00 (2)
\$100.00 (5)
\$125.00 (2)
\$250.00
minimum \$150.00
no charge (10)

GENERAL – NON-PROFIT B/W

\$ 15.00
\$ 20.00
\$ 25.00 (4)
\$ 30.00 (3)
\$ 35.00 (3)
\$ 38.00
\$ 40.00 (2)
\$ 45.00
\$ 50.00 (4)
\$ 75.00 (6)
\$100.00 (2)
\$125.00
\$250.00
case by case
do not charge reproduction fees
minimum \$150.00
National
no charge (10)
sliding scale based on print run

GENERAL – SCHOLARLY COLOR

\$ 30.00 (2)
\$ 40.00
\$ 45.00
\$ 50.00 (6)
\$ 60.00
\$ 65.00 (2)
\$ 75.00 (5)
\$100.00 (7)
\$100.00 - \$250.00
\$125.00
\$150.00 (2)
\$160-\$100
\$200-\$60
case by case
consider case by case - usually only charge cost
minimum \$150.00
negotiable
no charge (3)
no fees charged
waive (9)

GENERAL – SCHOLARLY B/W

\$ 10.00
\$ 15.00
\$ 25.00 (6)
\$ 30.00 (5)
\$ 35.00 (2)
\$ 38.00
\$ 40.00
\$ 50.00 (5)
\$ 60.00
\$ 75.00 (3)
\$100.00 (2)
\$125.00
minimum \$150.00
negotiable
no charge (3)
Regional
waive (9)

BOOK INTERIOR – COMMERCIAL COLOR

\$ 40.00
\$ 50.00 (3)
\$ 70.00 (3)
\$ 75.00 (7)
\$ 80.00
\$ 90.00 (3)
\$100.00 (15)
\$120.00
\$125.00 (2)
\$150.00 (7)
\$160.00
\$160-\$100
\$200.00 (7)
\$200-\$60
\$200.00 - \$400.00
\$250.00
\$300.00 - \$500.00
\$350-\$500
case by case
minimum \$150.00
minimum \$50.00
no charge (3)
sliding scale based on print run

BOOK INTERIOR – COMMERCIAL B/W

\$ 15.00
\$ 25.00
\$ 30.00 (2)
\$ 35.00 (2)
\$ 40.00 (4)
\$ 50.00 (10)
\$ 60.00
\$ 70.00
\$ 75.00 (10)
\$100.00 (8)
\$120.00
\$125.00 - \$250.00
\$150.00 (3)
\$350-\$500
case by case
free
minimum \$150.00
minimum \$50.00
no charge
no established policy - case by case basis

BOOK INTERIOR – NON-PROFIT COLOR

\$ 15.00
 \$ 30.00
 \$ 35.00 (2)
 \$ 40.00 (3)
 \$ 45.00
 \$ 50.00 (15)
 \$ 50.00 - \$125.00
 \$ 60.00
 \$ 65.00
 \$ 75.00 (2)
 \$ 95.00 (2)
 \$100.00 (5)
 \$125.00
 \$150.00
 \$160.00-\$100.00
 \$200.00
 \$200-\$60.00
 \$200.00 - \$400.00
 case by case
 consider case by case - usually only charge cost
 free (7)
 minimum \$150.00

BOOK INTERIOR – NON-PROFIT B/W

\$ 15.00 (3)
 \$ 20.00 (3)
 \$ 25.00 (8)
 \$ 25.00 - \$75.00
 \$ 30.00 (2)
 \$ 35.00 (2)
 \$ 38.00
 \$ 40.00 (4)
 \$ 45.00
 \$ 50.00 (9)
 \$ 60.00
 \$ 75.00
 \$100.00
 case by case
 do not charge reproduction fees
 free (5)
 minimum \$150.00
 no charge (2)
 sliding scale based on print run

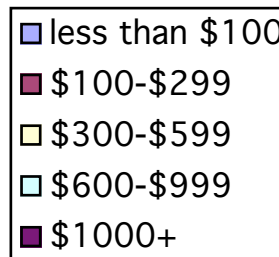
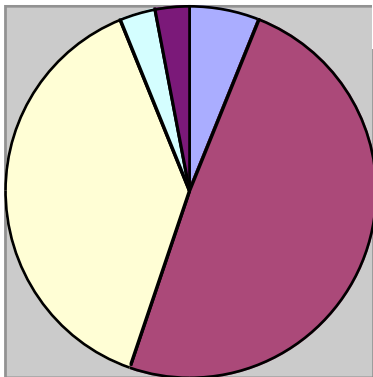
BOOK INTERIOR – SCHOLARLY COLOR

\$ 15.00
 \$ 25.00
 \$ 30.00
 \$ 35.00 (2)
 \$ 40.00 (4)
 \$ 45.00
 \$ 50.00 (10)
 \$ 50.00 - \$0
 \$ 60.00
 \$ 65.00 (2)
 \$ 75.00 (3)
 \$100.00 (3)
 \$100.00 - \$250.00
 \$150.00 (2)
 \$160-\$100
 \$200-\$60
 case by case
 free (11)
 minimum \$150.00

BOOK INTERIOR – SCHOLARLY B/W

\$ 10.00
 \$ 15.00 (2)
 \$ 20.00 (2)
 \$20.00 - \$0
 \$ 25.00 (7)
 \$ 30.00 (3)
 \$ 35.00 (2)
 \$ 38.00
 \$ 40.00 (3)
 \$50.00 (5)
 \$60.00
 \$100.00
 case by case
 consider case by case - usually only charge cost
 do not charge reproduction fees
 free (11)
 minimum \$150.00
 sliding scale based on print run

Book Covers – Color Commercial



BOOK COVER – COMMERCIAL COLOR

\$ 75.00
 \$ 80.00
 \$100.00 (2)
 \$150.00 (5)
 \$180.00
 \$200.00 (13)
 \$225.00
 \$250.00 (10)
 \$300.00 (11)
 \$300.00 - \$500.00
 \$350.00 (2)
 \$350-\$500
 \$400.00 (4)
 \$450.00
 \$500.00 (4)
 \$500-\$400
 \$615.00 - \$1015.00 based on print run
 \$875.00
 \$1500.00+
 case by case
 free (2)
 minimum \$150.00
 minimum \$50.00

BOOK COVER – COMMERCIAL B/W

\$ 30.00
 \$ 50.00 (4)
 \$ 75.00 (4)
 \$100.00 (10)
 \$120.00
 \$125.00
 \$150.00 (10)
 \$150.00 - \$350.00
 \$200.00 (7)
 \$250.00 (3)
 \$300.00 (2)
 \$350.00
 \$350-\$500
 \$500.00 (2)
 \$800.00
 case by case
 free (2)
 International
 minimum \$150.00
 minimum \$50.00

BOOK COVER – NON-PROFIT COLOR

\$ 40.00
 \$ 50.00 (2)
 \$ 65.00 (2)
 \$ 75.00 (6)
 \$ 75.00 - \$200.00
 \$100.00 (12)
 \$120.00
 \$130.00
 \$150.00 (5)
 \$180.00
 \$200.00 (5)
 \$250.00 (5)
 \$300.00
 \$350.00 (4)
 \$500.00
 \$700.00
 \$1000.00+
 case by case
 do not charge reproduction fees
 free
 minimum \$150.00
 no charge (2)
 no established policy - case by case basis
 sliding scale based on print run
 waive (3)

BOOK COVER – NON-PROFIT B/W

\$ 25.00 (2)
 \$ 30.00
 \$ 40.00 (2)
 \$ 45.00
 \$ 50.00 (10)
 \$ 50.00 - \$100.00
 \$ 65.00
 \$ 75.00 (3)
 \$ 90.00
 \$100.00 (7)
 \$ 125.00
 \$150.00
 \$200.00 (2)
 \$250.00
 \$350.00
 \$500.00
 \$640.00
 case by case
 consider case by case - usually only charge cost
 free
 minimum \$150.00
 National
 no charge (3)
 waive (3)

BOOK COVER – SCHOLARLY COLOR

\$ 25.00
 \$ 40.00 (2)
 \$ 50.00 (2)
 \$ 75.00 (4)
 \$100.00 (11)
 \$120.00
 \$130.00
 \$150.00
 \$150.00 - \$0
 \$180.00
 \$200.00 (2)
 \$250.00 (4)
 \$300.00
 \$350.00
 \$500.00+
 \$700.00
 case by case
 minimum \$150.00
 no charge (8)

BOOK COVER – SCHOLARLY B/W

\$ 25.00 (4)
 \$ 30.00 (2)
 \$40.00 - \$0
 \$ 50.00 (6)
 \$ 60.00
 \$ 65.00
 \$ 75.00 (3)
 \$ 90.00
 \$100.00 (5)
 \$150.00
 \$200.00
 \$250.00 (2)
 \$350.00
 \$640.00
 case by case
 minimum \$150.00
 no charge (10)
 Regional
 sliding scale based on print run

MAGAZINE INTERIOR – COMMERCIAL COLOR

\$ 40.00
 \$ 50.00
 \$ 75.00 (4)
 \$ 50.00
 \$ 70.00 (2)
 \$ 80.00
 \$ 90.00 (4)
 \$100.00 (12)
 \$120.00
 \$125.00 (3)
 \$150.00 (8)
 \$160.00
 \$160-\$100
 \$200.00 (5)
 \$200-\$60.00
 \$350.00-\$500.00
 case by case (4)
 Communication dept. handles
 minimum \$150.00
 minimum \$50.00
 no charge (2)

MAGAZINE INTERIOR – COMMERCIAL B/W

\$ 15.00
 \$ 30.00 (2)
 \$ 35.00
 \$ 40.00 (3)
 \$ 45.00
 \$ 50.00 (9)
 \$ 70.00
 \$ 75.00 (8)
 \$100.00 (7)
 \$120.00
 \$150.00 (3)
 \$350.00-\$500.00
 case by case (4)
 Communication dept. handles
 consider case by case - usually only charge cost
 free
 no charge
 no fees charged
 minimum \$50.00
 minimum \$150.00

MAGAZINE INTERIOR – NON-PROFIT COLOR

\$ 15.00
 \$ 30.00
 \$ 35.00 (2)
 \$ 40.00 (3)
 \$ 45.00
 \$ 50.00 (13)
 \$ 60.00
 \$ 75.00 (6)
 \$100.00 (4)
 \$150.00
 \$200-\$60
 case by case (4)
 free (6)
 minimum \$150.00
 no charge
 no established policy - case by case basis
 see attached fee schedule

MAGAZINE INTERIOR – NON-PROFIT B/W

\$ 15.00 (3)
 \$ 20.00
 \$ 25.00 (8)
 \$ 30.00 (2)
 \$ 35.00 (2)
 \$ 38.00
 \$ 40.00
 \$ 50.00 (7)
 \$ 52.00
 \$ 60.00
 \$100.00
 case by case (4)
 free (5)
 minimum \$150.00
 no charge
 see attached fee schedule

MAGAZINE INTERIOR – SCHOLARLY COLOR

\$ 15.00
\$ 25.00
\$ 35.00 (2)
\$ 40.00
\$ 45.00
\$ 50.00 (8)
\$ 60.00
\$ 65.00
\$ 75.00 (5)
\$100.00 (2)
\$150.00
\$200-\$60.00
case by case (4)
free
minimum \$150.00
no charge
see attached fee schedule
waive (6)

MAGAZINE INTERIOR – SCHOLARLY B/W

\$ 10.00
\$ 15.00 (2)
\$ 25.00 (7)
\$ 30.00 (2)
\$ 35.00 (2)
\$ 38.00
\$ 40.00 (3)
\$ 50.00 (4)
\$ 60.00
\$100.00
\$200-\$60
case by case (4)
consider case by case - usually only charge cost
do not charge reproduction fees
minimum \$150.00
no charge (3)
sliding scale based on print run
waive (6)

MAGAZINE COVER – COMMERCIAL COLOR

\$ 75.00
\$ 80.00
\$ 90.00
\$100.00 (3)
\$150.00 (3)
\$180.00
\$200.00 (11)
\$250.00 (9)
\$300.00 (8)
\$350.00 (2)
\$400.00 (3)
\$500.00 (2)
\$500-\$400
case by case (4)
minimum \$50.00
minimum 150.00
no charge (2)
see attached fee schedule

MAGAZINE COVER – COMMERCIAL B/W

\$ 30.00
\$ 50.00 (4)
\$ 75.00 (2)
\$100.00 (10)
\$125.00
\$150.00 (7)
\$200.00 (4)
\$250.00 (4)
\$300.00
\$350.00 (2)
\$500.00
case by case (4)
International
minimum \$50.00
minimum \$150.00
no charge (2)
see attached fee schedule

MAGAZINE COVER – NON-PROFIT COLOR

\$ 40.00
\$ 45.00
\$ 50.00
\$ 75.00 (3)
\$100.00 (11)
\$120.00
\$150.00 (7)
\$200.00 (4)
\$250.00 (3)
\$300.00
\$350.00
\$500.00
case by case (4)
do not charge reproduction fees
free
minimum \$150.00
no charge
no established policy - case by case basis
see attached fee schedule
sliding scale based on print run
waive (4)

MAGAZINE COVER – NON-PROFIT B/W

\$ 25.00
\$ 38.00
\$ 30.00
\$ 40.00
\$ 50.00 (8)
\$ 75.00 (3)
\$100.00 (5)
\$125.00 (2)
\$150.00 (2)
\$200.00 (2)
\$250.00
\$350.00
\$500.00
case by case (4)
consider case by case - usually only charge cost
free
minimum \$150.00
National
no charge (2)
See attached fee schedule
waive (4)

MAGAZINE COVER – SCHOLARLY COLOR

\$ 25.00
 \$ 40.00
 \$ 45.00
 \$ 75.00 (2)
 \$100.00 (10)
 \$120.00
 \$150.00 (3)
 \$200.00 (2)
 \$250.00 (3)
 \$300.00
 \$350.00
 case by case (4)
 free
 minimum \$150.00
 no charge (2)
 see attached fee schedule
 waive (6)

MAGAZINE COVER – SCHOLARLY B/W

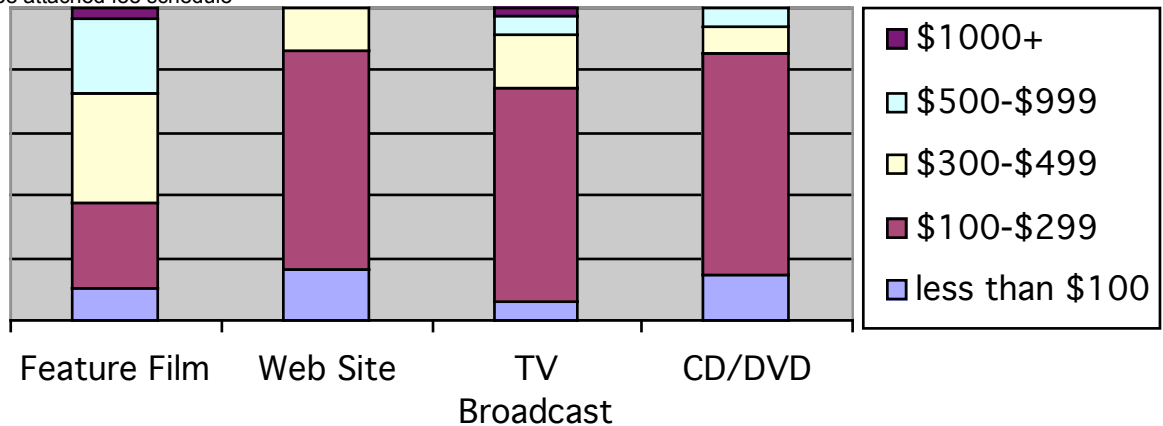
\$ 25.00 (2)
 \$ 30.00
 \$ 38.00
 \$ 50.00 (6)
 \$ 60.00
 \$ 75.00 (2)
 \$100.00 (4)
 \$125.00
 \$150.00 (2)
 \$250.00
 \$350.00
 case by case (4)
 free
 minimum \$150.00
 no charge (2)
 Regional
 see attached fee schedule
 waive (6)

FEATURE FILM – COMMERCIAL COLOR

\$ 75.00
 \$ 80.00
 \$ 90.00
 \$100.00 (2)
 \$150.00
 \$200.00 (2)
 \$200.00 +
 \$200-\$150
 \$250.00+
 \$300.00 (7)
 \$250.00 (3)
 \$500.00 (6)
 \$750.00
 \$1,000.00
 case by case (9)
 free
 minimum \$150.00
 minimum \$50.00
 negotiable
 no charge
 no established policy - case by case basis
 see attached fee schedule

FEATURE FILM – COMMERCIAL B/W

\$ 25.00
 \$ 75.00 (2)
 \$ 80.00
 \$100.00 (4)
 \$150.00
 \$200.00 (2)
 \$250.00 (4)
 \$250.00 +
 \$300.00
 \$1,000.00
 case by case (7)
 consider case by case - usually only charge cost
 free
 minimum \$150.00
 minimum \$50.00
 negotiable
 no charge
 no fees charged
 see attached fee schedule



WEB SITE – COMMERCIAL COLOR

\$ 30.00
\$ 50.00
\$ 70.00
\$ 75.00
\$ 90.00
\$100.00 (6)
\$120.00
\$125.00 (2)
\$150.00 (4)
\$150-\$100
\$200.00 (3)
\$200-\$150
\$200.00, \$600.00 (home page)
\$250.00
\$250.00 +
\$300.00
\$350.00 (2)
\$400.00
case by case (8)
do not charge reproduction fees (3)
does not permit (4)
minimum \$150.00
minimum \$50.00
prices are scaled

WEB SITE – NON-PROFIT COLOR

\$ 25.00
\$ 35.00 (2)
\$ 50.00 (5)
\$ 60.00
\$ 75.00 (4)
\$100.00 (4)
\$ 100.00 +
\$100.00, \$300.00 (home page)
\$125.00
\$150.00
\$200.00
\$300.00
case by case (8)
does not permit (4)
free (2)
minimum \$150.00
prices are scaled
see attached fee schedule
waive (3)

WEB SITE – SCHOLARLY COLOR

\$ 25.00 (3)
\$ 35.00 (2)
\$ 50.00 (2)
\$ 60.00
\$ 75.00 (2)
\$100.00 (2)
\$150.00 (2)
case by case (8)
free (2)
minimum \$150.00
not permitted (4)
prices are scaled
see attached fee schedule
waive (5)

WEB SITE – COMMERCIAL B/W

\$ 25.00
\$ 30.00
\$ 35.00
\$ 50.00 (3)
\$ 75.00
\$100.00 (4)
\$125.00 (3)
\$150.00 (2)
\$200.00 (2)
\$250.00 +
\$350.00 (2)
case by case (7)
does not permit
free
minimum \$150.00
minimum \$50.00
no charge
not permitted (3)
prices are scaled
see attached fee schedule

WEB SITE – NON-PROFIT B/W

\$ 15.00 (2)
\$ 25.00 (2)
\$ 50.00 (4)
\$ 75.00 (2)
\$100.00
\$125.00
\$150.00
\$200.00
case by case (9)
consider case by case - usually only charge cost
do not charge reproduction fees
does not permit (4)
minimum \$150.00
no charge (2)
no established policy - case by case basis
prices are scaled
See attached fee schedule
waive (3)

WEB SITE – SCHOLARLY B/W

\$ 15.00 (2)
\$ 25.00 (3)
\$ 50.00
\$ 75.00
\$100.00
\$150.00
case by case (8)
free (2)
minimum \$150.00
not permitted (4)
prices are scaled
see attached fee schedule
waive (5)

TV BROADCAST – COMMERCIAL COLOR

\$ 75.00
 \$ 90.00
 \$100.00 (6)
 \$150.00 (5)
 \$200.00 (5)
 \$200.00 +
 \$200.00, \$400.00 world rights
 \$250.00 (4)
 \$250.00 + (2)
 \$300.00 (4)
 \$360.00
 \$400.00
 \$500.00 (2)
 \$1,000.00
 case by case (7)
 minimum \$150.00
 minimum \$50.00
 negotiable
 no charge (3)
 see attached fee schedule

TV BROADCAST – COMMERCIAL B/W

\$ 25.00
 \$ 50.00 (2)
 \$ 75.00 (2)
 \$100.00 (5)
 \$150.00 (4)
 \$200.00 (2)
 \$250.00 (2)
 \$250.00 + (2)
 \$300.00
 \$1,000.00
 case by case (5)
 consider case by case - usually only charge cost
 free
 International
 minimum \$50.00
 minimum \$150.00
 negotiable
 no charge (2)
 no established policy - case by case basis
 see attached fee schedule

TV BROADCAST – NON-PROFIT COLOR

\$ 35.00
 \$ 45.00
 \$ 50.00 (8)
 \$ 70.00
 \$ 90.00
 \$100.00 (3)
 \$100.00, \$200.00 world rights
 \$150.00 (4)
 \$200.00
 \$240.00
 \$250.00
 \$300.00 (2)
 case by case (9)
 minimum \$150.00
 negotiable
 no charge (2)
 see attached fee schedule
 waive (3)

TV BROADCAST – NON-PROFIT B/W

\$ 15.00
 \$ 25.00 (3)
 \$ 38.00
 \$ 50.00 (4)
 \$ 70.00
 \$ 75.00
 \$100.00 (2)
 \$150.00 (2)
 \$200.00
 case by case (7)
 do not charge reproduction fees
 free
 minimum \$150.00
 National
 negotiable
 no charge
 See attached fee schedule
 waive (3)

TV BROADCAST – SCHOLARLY COLOR

\$ 25.00
 \$ 35.00
 \$ 45.00
 \$ 50.00 (5)
 \$ 70.00
 \$ 90.00
 \$100.00 (3)
 \$150.00
 \$200.00
 \$240.00
 \$250.00
 \$300.00
 case by case (7)
 minimum \$150.00
 negotiable
 no charge (2)
 see attached fee schedule
 waive (4)

TV BROADCAST – SCHOLARLY B/W

\$ 15.00
 \$ 25.00 (3)
 \$ 38.00
 \$ 50.00 (3)
 \$ 70.00
 \$ 75.00
 \$100.00
 \$200.00
 case by case (9)
 consider case by case - usually only charge cost
 minimum \$150.00
 negotiable
 no charge (2)
 no established policy - case by case basis
 no fees charged
 Regional
 see attached fee schedule
 waive (4)

VIDEOTAPE – COMMERCIAL COLOR

\$ 75.00 (2)
\$ 90.00
\$100.00 (7)
\$120.00
\$150.00 (4)
\$175.00
\$200.00 (6)
\$200.00 +
\$250.00 (5)
\$300.00 (4)
\$360.00
\$400.00
\$500.00 (3)
\$1,000.00
case by case (7)
do not charge reproduction fees (3)
minimum \$150.00
minimum \$50.00
negotiable
see attached fee schedule

VIDEOTAPE – COMMERCIAL B/W

\$ 25.00
\$ 30.00
\$ 50.00 (3)
\$ 75.00 (4)
\$100.00 (5)
\$125.00
\$150.00 (4)
\$200.00 (2)
\$250.00 (3)
\$250.00 +
\$300.00
\$1,000.00
case by case (8)
minimum \$150.00
minimum \$50.00
negotiable
no charge (2)
see attached fee schedule

VIDEOTAPE – NON-PROFIT COLOR

\$ 35.00
\$ 45.00
\$ 50.00 (10)
\$ 90.00
\$100.00 (5)
\$100.00 +
\$125.00
\$150.00 (2)
\$240.00
\$250.00
\$250.00 +
\$300.00
\$1,000.00
case by case (6)
minimum \$150.00
negotiable
no charge (2)
see attached fee schedule
waive (3)

VIDEOTAPE – NON-PROFIT B/W

\$ 15.00
\$ 38.00
\$ 25.00 (3)
\$ 50.00 (8)
\$ 75.00
\$100.00 (3)
\$150.00
\$200.00
\$1,000.00
case by case (9)
consider case by case - usually only charge cost
minimum \$150.00
negotiable
no charge (4)
no established policy - case by case basis
See attached fee schedule
waive (3)

VIDEOTAPE – SCHOLARLY COLOR

\$ 25.00
\$ 35.00
\$ 45.00
\$ 50.00 (6)
\$ 90.00
\$100.00 (4)
\$125.00
\$240.00
\$250.00
\$300.00
case by case (7)
free
minimum \$150.00
negotiable
no charge
see attached fee schedule
waive (5)

VIDEOTAPE – SCHOLARLY B/W

\$ 15.00
\$ 25.00 (4)
\$ 38.00
\$ 50.00 (4)
\$ 75.00
\$100.00 (3)
\$200.00
case by case (7)
free
minimum \$150.00
negotiable
no charge
see attached fee schedule
waive (5)

CD/DVD – COMMERCIAL COLOR

\$ 75.00 (3)
 \$ 90.00 (2)
 \$100.00 (8)
 \$100.00 + (2)
 \$120.00
 \$150.00 (8)
 \$200.00 (3)
 \$250.00 (2)
 \$250.00 +
 \$300.00
 \$350.00
 \$360.00
 \$500.00 (2)
 case by case (7)
 do not charge reproduction fees
 free
 minimum \$150.00
 minimum \$50.00
 no charge
 not permitted
 see attached fee schedule

CD/DVD – COMMERCIAL B/W

\$ 25.00
 \$ 30.00
 \$ 50.00
 \$ 75.00 (3)
 \$100.00 (5)
 \$100.00 +
 \$150.00 (5)
 \$250.00 (2)
 \$250.00 +
 \$350.00
 case by case (6)
 consider case by case - usually only charge cost
 free
 International
 minimum \$150.00
 minimum \$50.00
 no charge
 no established policy - case by case basis
 no fees charged
 not permitted
 see attached fee schedule

CD/DVD – NON-PROFIT COLOR

\$ 35.00
 \$ 45.00 (2)
 \$ 50.00 (5)
 \$ 60.00
 \$ 75.00 (3)
 \$ 95.00
 \$100.00 (5)
 \$100.00 +
 \$150.00 (4)
 \$240.00
 \$250.00
 case by case (8)
 free
 minimum \$150.00
 no charge
 not permitted
 see attached fee schedule
 waive (3)

CD/DVD – NON-PROFIT B/W

\$ 15.00
 \$ 25.00
 \$ 38.00
 \$ 50.00 (4)
 \$ 75.00 (2)
 \$100.00 (5)
 \$100.00 +
 \$150.00
 case by case (9)
 do not charge reproduction fees
 free
 minimum \$150.00
 National
 no charge
 not permitted
 see attached fee schedule
 waive (3)

OTHER – POSTERS

\$100.00 (2)
 \$200.00
 \$200.00 - \$400.00
 \$300.00
 \$350.00 (2)
 \$400.00
 \$500.00 (2)
 5%-2.5% of retail
 case by case (10)
 do not charge reproduction fees
 free
 minimum \$150.00
 minimum \$50.00
 negotiable
 no charge
 see attached fee schedule

OTHER – POSTCARDS

\$100.00 (2)
 \$150.00
 \$200.00 - \$400.00
 \$250.00
 \$300.00
 \$500.00
 5%-2.5% of retail
 case by case (9)
 free
 minimum \$150.00
 minimum \$50.00
 negotiable
 no charge
 see attached fee schedule

OTHER – CALENDARS

\$100.00 (2)
 \$200.00
 \$200.00 - \$400.00
 \$250.00 (2)
 \$250.00 +
 \$250.00 - \$500.00 by print run
 \$300.00
 \$350.00
 \$500.00 (2)
 case by case (7)
 free
 minimum \$150.00
 minimum \$50.00
 negotiable
 no charge
 see attached fee schedule

OTHER – DOCUMENTARIES

OTHER – BROCHURES

OTHER – CATALOGUE RAISONNES,
THESIS/DISSERTATION/EXHIBITION PANEL, ETC.

\$ 50.00	\$ 40.00	\$20.00 - \$50.00
\$100.00	\$ 75.00	case by case (8)
\$250.00 +	case by case (12)	free
\$500.00 (2)	do not charge reproduction fees	minimum \$150.00
case by case (7)	free	negotiable
free	minimum \$150.00	no charge (3)
minimum \$150.00	minimum \$50.00	rush - 100%
minimum \$50.00	negotiable	see attached fee schedule
negotiable	no charge	
no charge	no fees charged	
see attached fee schedule	see attached fee schedule	

CALCULATE BY PRINT RUN & EXPLANATION

No (54)

Yes	<10,000, 10-15,000, >15,000
Yes	<1000, 1000-4999, 5000-9999, etc.
Yes	<1500, 1501-5000, >5000
Yes	<20,000, 20-40,000, 40-80,000, >80,000 - then by size on page
Yes	<5,000, 5-20,000, 20-50,000, 50-80,000, 80-150,000
Yes	<5000, 5000-20,000, 20,000-50,000, >50,000
Yes	10,001+
Yes	1-4,000, 4001-10,000, 10,001-20,000, 20,001-30,000, +
Yes	2000,2001-10,000,
Yes	3000 +
Yes	by regional, national, international
Yes	charge more if print run is over 10,000
Yes	Commercial = over 5000 run
Yes	commercial only, - 10,000; 10,000 + add \$100 - \$150; add \$250-\$400 for cover use
Yes	commercial only, -5000; 5001-10,000; 10,001-15,000; 15,001-20,000
Yes	differentiates non-profit/museum & for-profit educational by print runs
Yes	double fee if pr is over 40,000
Yes	fees determined within listed ranges depending on print run
Yes (3)	large commercial runs charged extra
Yes	low run
Yes	minimum 5000 (for profit), usually raise fees \$20 for each additional 10,000
Yes	Museum, NP=>3000to<4999, NP >5000to<25,000, Commercial
Yes	occasionally, depends on circumstances (+/- 5000)
Yes	only as negotiating tool
Yes	Prices quoted are for run of 1 - 10,000 copies
Yes	Print: <5000, 5000-20,000, 20,000+; cd-rom: <10,000, > 10,000
Yes	sometimes
Yes	sometimes exchange fees for merchandise to sell
Yes	sometimes fees reduced w/small print run or increased w/20,000+
Yes	The larger the print run the less likely we would waive non-profit/scholarly fees
Yes	waive fees for print runs less than 5,000

CHARGE REDUCED RE-USE FEES & EXPLANATION

No (50)	
Yes	\$50.00 (2)
Yes	\$50.00 - \$75.00
Yes	1/2 of original fee
Yes	25% discount (3)
Yes	50% discount (2)
Yes	approx. 2/3 reduction
Yes	case by case
Yes	depends on requestor or budget constraints
Yes	depends on individual situation
Yes	from less than 10 years old
Yes	less \$50.00
Yes	recharge only the reproduction fee
Yes	re-use 40-50%
Yes	re-use 50% (3)
Yes	re-use 75% (5)
Yes	smaller discount per edition
Yes	when they plead poverty
Yes (12)	---

SPECIAL FEES FOR EXTENDED RIGHTS & EXPLANATION

No (50)	
Yes	+ \$35.00 - \$70.00
Yes	+ 25%
Yes	add 25% for world rights (2)
Yes	additional 150% for World Rights
Yes	additional fee for world rights & life of project
Yes	additional years
Yes	case by case (2)
Yes	combinations e.g. Hardcover + paperback, book + cd-rom
Yes	depends on use
Yes	double for world rights
Yes	fees vary depending on rights requested & nature of publication
Yes	increase for world rights
Yes	seldom granted, but case by case
Yes	World distribution add 50%
Yes	World Rights
Yes	World Rights - \$50.00-\$75.00 extra
Yes	World Rights - + 100%
Yes	World Rights - + 100% (non-profit), + 175 (for profit)
Yes	World Rights - 100% of reproduction fee
Yes	World Rights - commercial - double the fee
Yes	World Rights - see fee schedule
Yes	World Rights = 3 x re-use fee
Yes	World Rights 200%
Yes	World Rights additional
Yes	World rights are + \$150 (b/w) 7 + \$200 (color)
Yes	World Rights, all languages = + 100% repro fee
Yes (5)	--

CHARGE ADDITIONAL LANGUAGE RIGHTS & EXPLANATION

No (43)	
Yes	\$50.00 per additional language
Yes	\$50.00-\$75.00 per language
Yes	+ \$35.00 - \$70.00
Yes	+ 25%
Yes	1 use fee per language
Yes	1/2 additional languages = + 50% repro fee
Yes	25% more per additional language
Yes	additional 80% for single language
Yes	additional charges for up to 3 languages
Yes	approx. 1/3 increase per language
Yes	areas
Yes	by # of languages
Yes	by # of languages - same price for each language
Yes	by # of languages (less than 3) - see fee schedule
Yes	by # of languages & distribution
Yes	case by case (2)
Yes	commercial only - when more than 1
Yes	depends on circumstances
Yes	each additional language constitutes an additional fee
Yes	each language is treated as separate use (2)
Yes	fees typically \$50 - \$100
Yes	in \$75 increments
Yes	more for multiple languages
Yes	Multiple languages
Yes	not typically if included in original run size
Yes	per language
Yes	request again for each language
Yes	same as 1st language
Yes	Single fee x # of languages
Yes (8)	--



PART III – POLICY & PROCEDURE

REQUESTS

ORAL REQUESTS ACCEPTED

No (75)

Yes (14)

WRITTEN REQUESTS ACCEPTED

Yes (89)

POSITION GRANTING REQUESTS

Appropriate curator	Head of Registration & Information Services
Archivist	
Archivist w/input from others in company	Head of Image Resources & Copyright Management (w/curator's input when appropriate)
Artist/copyright owner. We do not own © on any works in the collection.	Head Registrar
Assistant Curator	Head, Library Services, Director, Publications
Assistant Registrar (2)	Head, Manuscript & Audiovisual Dept.
Assistant Registrar or Head Registrar if unusual request	Head, Special Collections
Assistant Registrar - unless unusual commercial usage - then Director/CEO	Image Rights Manager or Curator of appropriate col- lecting area
Associate Registrar	Manager of Collections & Registration
Associate Registrar w/input from curator, director or legal counsel	Manager, Rights & Reproductions
Chief Registrar	Photo Archives - unusual requests go through Collec- tions Management Task Force
Chief, Copyright	Photo Services Coordinator w/guidance from Curator in regard to special requests
Collections Manager (3)	Photographic Rights Assistant, Curator
Collections Manager unless request is unusual - then to Director	Photography Manager
Coordinator of Photographic Services	President
Coordinator of R&R or sometimes Curatorial	Public Art Program Manager
Coordinator of Rights & Reproductions (w/curator's input when appropriate)	Questionable usage goes to Chief Curator, otherwise PS Coordinator
Curator (3)	Registrar (6)
Curator & Director of Collections & Registration	Registrar - after review by Rights & Reproductions Co- ordinator
Curator of Collections (3)	Registrar - may consult with director
Curator of Collections in consultation with the Registrar	Registrar and Curator
Curator/Director	Registrar, but if a question, take to Director
Curatorial	Registrar's Assistant
Director (11)	Registrar's office unless unusual request - then to appropriate curator
Director if atypical request, otherwise Assistant Registrar	Registration Assistant
Director of Collections	Rights & Reproductions
Director of Library	Rights & Reproductions Coordinator (2)
Director of Library Services or Director of Archives	Rights and Reproductions Intern
Director ultimately	Rights and Reproductions Officer
Executive Director (2)	Service Representative
Executive Director if unusual request, Visual Resources Manager for standard requests	Usually Registrar
Head Museum Services, Senior Curators, Head of Photo Imaging	VP of Interpretation & Resources
	Whomever is filling request

POSITION FILLING REQUESTS

Administrative Assistant	Director, Asst., Project Archivist
All	Head of Rights, Licensing & Visual Archives
Archivist	Head of Registration & Information Services
Archivist, Assistant Archivist & Director	Museum Tech or Curator
Assistant Curator	Permissions Assistant (2)
Assistant Registrar (8)	Photo Archives Coordinator
Assistant Registrar & Registration Intern	Photo Services Coordinator (2)
Assistant Registrar for Collections	Photo-Duplication Technician
Assistant Registrar or Imaging Specialist	Photographer
Assistant Registrar, Rights & Reproductions	Photographic Rights Assistant
Assistant to the Registrar (2)	Photographic Services
Associate Registrar or Registrars Assistant	President
Collections Assistant	Registrar (15)
Collections Manager (5)	Registrar or Librarian
Collections Manager or Executive Director	Registrar/Assistant Registrar
Combination of Research Services & Visual Media Services	Registrar's Assistant (2)
Coordinator of Image Services	Registration Assistant
Coordinator of Museum Collections	Rights & Permissions Coordinator
Coordinator of Photographic Services	Rights & Reproduction Officers
Coordinator of Rights & Reproductions (2)	Rights & Reproductions
Coordinator, Photographic Services	Rights & Reproductions Assistant
Curator of Collections (2)	Rights & Reproductions Coordinator (6)
Curator of Collections or Registrar	Rights and Reproductions Intern
Curatorial Assistant (2)	Rights and Reproductions Officer
Curators	Site Director
Director	Visual Resources Manager
Director of Collections & Registration	

DO YOU EVER DENY REQUESTS & EXPLANATION

No (12)

Yes (3)

- Yes if client won't pay fee, if a religious object & proposed use is considered inappropriate, cropping or overprinting denied
- Yes advertising/commercial
- Yes appropriateness of media
- Yes artist refuses to grant permission, use deemed illustrative (unrelated to the artist or artwork, potentially damaging use)
- Yes case by case
- Yes certain commercial purposes
- Yes certain commercial, promotional requests
- Yes commercial uses (merchandise) or use of image out of context (very rare)
- Yes commercial ventures-requests that do not comply w/the museum's mission
- Yes cropping, altering image
- Yes deny if copyright has not been looked into & permission to use granted
- Yes deny commercial usage -or inappropriate
- Yes don't allow use on personal or commercial websites or unusual commercial usage
- Yes don't like how image is to be used - or the publication in general
- Yes fragile originals, inappropriate commercial use
- Yes if a commercial use/publication would directly compete with one of ours
- Yes if image is to be manipulated or curator doesn't approve of intended use
- Yes if in conflict with conditions of use, in poor taste, etc.

DO YOU EVER DENY REQUESTS & EXPLANATION (cont.)

- Yes if intended use was detrimental to artist or our institution
- Yes if proposed use modifies image significantly or compromises integrity of work or museum
- Yes if reproduction will compromise integrity of artwork; difficulties with institution in past transactions
- Yes if request does not meet mission statement of the Clark
- Yes if someone won't pay our price or accept our terms
- Yes if the use is religious or political in nature or use on personal websites
- Yes if transparency isn't available (but can pay for new photography)
- Yes If usage not in keeping with museum goals or mission or otherwise inappropriate
- Yes if use is not appropriate for images requested
- Yes if we don't have photograph requested
- Yes In general, we only supply photographic materials for projects/exhibitions we are involved in.
- Yes inappropriate commercial requests
- Yes inappropriate use
- Yes inappropriate use of images, i.e. out of context on web site, place mats, etc.
- Yes inappropriate use, not scholarly
- Yes inappropriate use, time constraints
- Yes Material is too fragile to reproduce
- Yes no commercial web use - also curator's discretion
- Yes no to websites - need improved in-house technology
- Yes not a good "fit" with artist's work. Book/magazine publishers that are commercial in nature
- Yes not appropriate - or undignified for artwork or museum
- Yes not appropriate use
- Yes not used in appropriate manner or for benefit of museum
- Yes online use is prohibited
- Yes poor taste only - Director is eager to get images out to the public
- Yes quality of reproductions, purpose (we don't give permission for any type of religious use)
- Yes rarely
- Yes rarely - but sometimes commercial usages we don't think appropriate
- Yes rarely - but sometimes commercial usages we don't think appropriate
- Yes refusal to pay fees, impossible turn-around time
- Yes Request is denied if it doesn't fit mission of museum - or if not enough lead time given.
- Yes requests on conditional donations
- Yes requests that do not fall within mission statement or that may not reflect well on the museum
- Yes requests to alter images denied as well as those that may violate the artistic intention of the creator
- Yes requests to alter images denied, client financial constraints, copyright authorization issues
- Yes requests with no educational component - product reproductions other than book-type (i.e. t-shirts)
- Yes slide requests always filled but negative requests are denied
- Yes some commercial product requests and images for personal use
- Yes Time, staff, & return
- Yes unsuitable usage based on reproduction use guidelines
- Yes usage not compatible with objectives or values of institution
- Yes usually deny requests from ad agencies who what to use image as a graphic design tool
- Yes usually web site and cd-rom requests due to copyright issues
- Yes very rarely
- Yes very rarely - requests for extended rights, image alteration, other inappropriate usages
- Yes We do not rent CTs to individuals nor do we sell digital files to individuals.
- Yes when borrower refuses to pay fee
- Yes when image is of a living person
- Yes when we don't have clear title to the item
- Yes when we don't want to be associated with product with which our image(s) would appear
- Yes when we feel the use would reflect poorly on the museum
- Yes where we might appear to be endorsing - i.e. liquor or beer labels (both we've denied)

AVERAGE TURN-AROUND TIME

1 - 3 days	2 weeks (15)
1 day - 2 weeks	2 weeks (with prompt pre-payment)
2 - 3 days	2 - 3 weeks (5)
2 - 4 days	2 - 4 weeks (7)
2 - 5 days	3 weeks (3)
2 days - 2 weeks	3-4 weeks w/o new photography
2 days upon receipt of payment	3-6 weeks
5-10 working days	4 weeks - upon receipt of payment
10 days	4-6 weeks (3)
1 week (5)	4-6 weeks, rush+50%
1 week - if photography available	5-6 weeks
1 week if paperwork is returned on time	1 month (3)
1 week to send materials-1 month (for signed agreement & payment)	1-2 months
1 week unless new photography is needed (2)	3 months
1 week - 10 days	60 days
1 - 2 weeks (10)	few days
1 - 2 weeks (start to finish)	immediate up to 1 month
1 - 3 weeks	less than a week if we have the image
1 - 6 weeks	several weeks - months depending on work load
1 - 6 weeks depending on if new photography is needed	usually 2-3 days but up to 2 weeks
2 weeks or less	weeks

HOW HAVE YOU PREVIOUSLY ESTABLISHED FEES?

\$75 rental/\$75 repro standard
1995 Survey and comparison of other museum web sites
a photo researcher from a textbook publishing company gave us ballpark industry standards
asked other museums in area of similar size- also another museum gift shop
based on actual costs of reproduction of images
based on actual film processing fees at independent lab, & fees listed on websites of other museums for comparison
based on intended use and kind of publication & image format
based on other institutions
based on other museum fee schedules
based on past BMA history & other similar institutions
based on photography costs
based on prior procedure passed on to me when employment commenced
based on survey of other institutions
based on usage (scholarly/nfp only)
based on what other museums do - we want to be at average
built on what was previously established & compared with larger art museum in our city
by comparing prices charged by other similar institutions
by cost to us
by looking at what others were charging & determining what we thought was fair
by written policy
Collections Dept. met & devised policy & forms
comparison with similar institutions such as other state & regional historical societies
compare with fees charged to us, & our costs
compared with other institutions
comparison to other museum fees and according to our production costs
comparison with other institutions

HOW HAVE YOU PREVIOUSLY ESTABLISHED FEES? (cont.)

comparison with other institutions (5)
comparison with other institutions in region
comparison with other institution's written policies & fee schedules
comparison with other institutions, costs
comparison with other institutions, our photo lab fees
comparison with other institutions, our photo lab fees
comparison with other institutions, RARIN, client responses
comparison with other museums
consulted similarly sized museums
Cost of dupes, we generally do not charge fees
cost recovery with discount for non-profit/scholarly publications
did survey 3 years ago of similar institutions in region
Director established them
established long ago
Established by previous coordinator
established by what other local museums charge
experience & research
general agreement among staff
in collaboration with Rights & Repro. Office at Getty Museum
in place a long time - would like to reevaluate all R&R fees in light of current market and electronic publication requests
in relation to other local repositories & national fees online
inherited & made adjustments after consulting photo industry pricing guides - Pickerell & FotoQuote
limited research of other institution's fees
looking at what others charge
market, other institutions
n/a
no fees charged
our actual cost is passed on to requestor
predecessor used examples from other institutions
predecessors
previous form when change of governance occurred
previous Gardner survey
previous Gardner survey and other research
previous Gardner survey and other research
previously established but upgraded based on costs and other museum fee sheets
Prior to 2000, no fees charged. Curator of Coll. asked Museum's collections committee who agreed to implement fee.
research
research others
revised according to our expenses + what requestors are willing to pay, what like institutions are charging
Rights & Repro/Chief Curator/Business Office/Deputy Director
set in 1995 on review of existing museum surveys and experience
studying the market - other museums, suppliers, stock photo agencies, etc.
surveyed 7 other institutions
surveying like institutions; place less emphasis on fees than many due to education mission
through research of other's fees
Unknown - fees were in place & have not been updated
using similar museum's fee structures as a model
via business plan created 8/03
We check them periodically against 1 or 2 other institutions.
We conducted field research and assessed costs.
We do not charge - if client needs copies we loan them a transparency & they can have copies made
We've had the same price list for years.

ARE YOUR FEES FLEXIBLE & UNDER WHAT CIRCUMSTANCES?

No (5)

Yes (17)

- Yes bulk, non-profits that aren't mission related, in exchange for ad space, for very good donors
- Yes by request for scholarly/non-profit use for budget concerns or if project seems very worthwhile
- Yes case by case basis
- Yes client's negotiating skills
- Yes collegial cooperation, charity, really good sob stories
- Yes Curatorial request usually
- Yes depending on institution
- Yes depends on relationship with museum or publicity benefit
- Yes Depends on requestor's budget - We often exchange fees for product to sell in shop.
- Yes deserving projects, collaborating institutions, where helpful
- Yes discretionary
- Yes each request considered separately - small print run, etc.
- Yes educational projects that are commercial but don't have a lot of money
- Yes educational usage, client request for lower fees
- Yes especially sensitive to scholarly requests for multiple images
- Yes favor to colleague of Director or Deputy Director, or if image is only to be used for student research paper
- Yes fees waived for institutions who will also be exhibiting works in question
- Yes fees waived for institutions who will also be exhibiting works in question
- Yes Fees waived for scholarly publications
- Yes for educational purposes or trades
- Yes for institutions exhibiting work in question and/or at client's request
- Yes for local publications or exhibits
- Yes for non-profits/scholarly publications
- Yes friends of museum, etc.
- Yes high volume, related local non-profit, student papers, some educational use
- Yes if fees would cause hardship to scholar or cause the image to be not included
- Yes if pressured by other departments to do so
- Yes If requestor wants to donate a collections item we waive their fees.
- Yes If the cause is worthy (I.e. Unicef)
- Yes if we lend to exh., if artist asks (for non-exclusive license) or for friends of the museum, we waive repro fees
- Yes if we want to support product in which our image(s) would appear
- Yes in exchange for publications
- Yes in few instances - depends on circumstances of project/publication
- Yes large number of rentals in order, whether or not museum gains high visibility from project/product
- Yes local media does not pay use fees. Multi-media use is 25% of the highest price use fee for each additional use
- Yes may waive fees for select non-profit & scholarly requests - case by case basis
- Yes most researchers publishing books through a small distributor
- Yes mostly educational use
- Yes non-profit & scholarly purposes
- Yes non-profits have a low budget or a contact within the institution
- Yes non-profits, important publications
- Yes not-for-profit if needed, educational value of project
- Yes Often waive or combine fees for scholarly usage
- Yes other compensation like reciprocal waiver of fees
- Yes quantity discount, special circumstances
- Yes quantity, curator's request
- Yes reciprocal agreements with other non-profits, borrowers, scholars on case-by-case basis
- Yes scholarly efforts, relationship with museum
- Yes scholarly or low-budget projects may warrant reduced or waived fees
- Yes scholarly or non-profit publications with very limited financial resources; objects on loan

ARE YOUR FEES FLEXIBLE & UNDER WHAT CIRCUMSTANCES? (cont.)

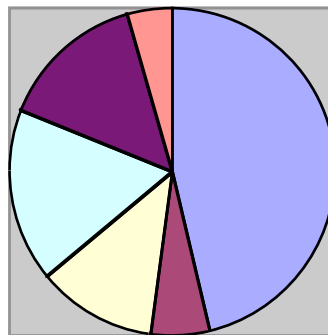
- Yes scholarly use not involving reproduction - lectures, lesson plans, etc. - negotiable
- Yes scholarly use, personal association with institution (i.e. alum)
- Yes schools, libraries
- Yes small independent publications who repeatedly come into archives
- Yes small local companies, some scholarly or non-profit, Each circumstance varies.
- Yes Small press runs, good will
- Yes sometimes waive for scholars/non-profits or if we are loaning objects to institution
- Yes Special cases - non-profit & scholarly cases received this treatment
- Yes special projects, previous customers, large requests
- Yes Special request
- Yes Students/faculty pay only for reproductions. Others can request reduced or waived fees.
- Yes University Presses & not-for-profit uses
- Yes use, budget of borrower
- Yes usually waive fees for scholars & non-profits in exchange for gratis copy of publication or if item is on loan to them
- Yes variable circumstances - easier with scholarly, not for profit
- Yes varies with scholarly/educational requests
- Yes Very rarely
- Yes very small print runs (scholarly)
- Yes Very small print runs or publishing house. Have waived fees for friends of the artist.
- Yes waive fees for local authors or educators
- Yes waive fees for public relations requests
- Yes waive fees when photos used by another museum result in free advertising for us to target audience
- Yes waive use fees for other museums/educational publications (not textbooks from big publishing houses.)
- Yes We negotiate.
- Yes when asked - if they say they can't afford our fees
- Yes when requested by curator or Chief Registrar
- Yes will waive repro fees for scholars, professors, individuals undertaking entire cost of publication on their own
- Yes written request, importance of project to our mission, scholarly, nfp

WHO DETERMINES FINAL FEES?

- Archivist (2)
- Assistant Curator
- Assistant Director/Registrar
- Assistant Registrar (3)
- Assistant Registrar (will consult with Registrar if there is a question)
- Assistant Registrar, Rights and Reproductions sometimes with advice from Associate Registrar
- Associate Registrar (2)
- Collections Dept. & VP
- Collections Manager (4)
- Coordinator of Image Services
- Coordinator of R&R
- Coordinator of Rights & Reproductions
- Coordinator, Photographic Services or Director of Library Services
- Curator (2)
- Curator & Photographic Rights Assistant
- Curator of Collections
- Curator of Collections in consultation with Registrar
- Curator of Collections or Director
- Curator or Registrar
- depends
- Director (8)
- Director may waive completely

WHO DETERMINES FINAL FEES? (CONT.)

- Director of Collections
- Director of Collection or for commercial use – VP of Administration
- Director or Registrar discretion
- Executive Director
- Fees waived approved by Deputy Director of Collections or Executive Director
- Head of Image Resources & Copyright Management (w/other's input when appropriate)
- Head of Rights, Licensing & Visual Archives
- Head Registrar
- Head, Manuscript & Audiovisual Dept.
- Head, Special Collections
- Image Rights Manager
- Manager of Collections & Registration
- Manager, Rights & Reproductions negotiated
- Permissions Assistant - sometimes Curator (2)
- Photo Archives - unusual requests go through Collections Management Task Force
- Photo Services Coordinator
- Photo Services with guidance of Registrar
- Photography Manager
- Registrar (9)
- Registrar in consultation with Curator of Art
- Registrar w/input from Director
- Registrar/Director if in question
- Registrar's Assistant
- Registrar's Office
- Registration Assistant/Rights & Reproductions
- Rights & Reproductions
- Rights & Reproductions Coordinator (3)
- Rights & Reproductions Coordinator in conjunction with Registrar
- Rights & Reproductions Coordinator, Chief Registrar
- Rights & Reproductions Officer (2)



DO YOU CHARGE ROYALTIES?

UNDER WHAT CIRCUMSTANCES?

PERCENTAGE?

No (59)		
No	handled by Product Development department	
No	Used to - no longer obtain	
No	Hasn't come up	
No	Handled by Merchandising Dept.	
No	no knowledge of	
No	haven't had opportunity to license images from collection	
No	Will accept if offered.	
No	haven't encountered this situation yet	
Yes (2)		
Yes	Merchandise such as postcards	0.03%
Yes	products such as posters, note cards where printings are repetitive	1%
Yes	over long-term continuing projects	1%
Yes	commercial merchandise (cards, calendars, etc.)	10%
Yes	rarely - for commercial product	5%
Yes	for commercial productions	case by case
Yes	if requested & to our advantage	depends
Yes	I.e. cards, calendars	from 5-7% of sales
Yes	Licensing	less than 1%
Yes	Seldom but now doing so for production piece of furniture by well-known co.	less than 10%
Yes	Museum Shop charges on calendars, postcards, posters	recent policy change to charge
Yes	Merchandise	roughly 5%
Yes	when images are being used in a product, such as a video, that will be sold	under review
Yes	Commercial merchandise	varies
Yes	Products	
Yes	We might for ex. A record album cover	

CONTRACTS & LEGAL AGREEMENTS

STANDARD CONTRACT AGREEMENT

CREATED BY. . .

We created a letter of permission to publish	
No (11)	
No	use a very simple permission to publish letter
No	We use our own permission letter listing terms w/spaces for signatures
No	letter stating condition
Yes (7)	
Yes	collaboration between. Photo Service Coordinator and attorney
Yes	outside legal counsel
Yes	comparison with other institutions
Yes	pre-existing agreement revised 12/02 to reflect recent requests & updates
Yes	comparison with other institutions, then consulted with U of MN attorney
Yes	attorneys in 1989, but altered over time by IMA staff
Yes	Former Registrar -from other museum examples

STANDARD CONTRACT AGREEMENT
CREATED BY. . . (cont.)

Yes inherited, working on a new one

Yes comparison with other similar institutions

Yes Office of General Counsel, Smithsonian

Yes comparison with other institutions, then reviewed by Deputy Attorney General

Yes attorneys in 1998, but altered slightly over time

Yes don't know, many years old

Yes Not sure, created prior to my employment

Yes by Getty legal office

Yes comparison with other institutions & stock photo agencies

Yes with legal department

Yes staff

Yes comparison with others, reviewed by attorney

Yes experience & research

Yes previous photographer created

Yes Associate Registrar attends ALI-ABA conferences

Yes comparisons with other local & national policies

Yes Coordinator of R&R created based on past documents

Yes help from RARIN document

Yes one-time use permission only based on personal knowledge of © rules

Yes consultation with university counsel

Yes created by Curator, board members, CEO/President & legal counsel

Yes adapted from another museum to our needs

Yes carbon copy signed by both museum & requester

Yes combination of forms used by other museums

Yes established by previous coordinator

Yes Registrars office (20 yrs. ago) with help from legal counsel

Yes with assistance of museum's attorney

Yes former Registrar

Yes through Museum's collections committee and via "The Museum Forms Book"

Yes compared against forms from other institutions

Yes Not sure

Yes based on contracts from other institutions

Yes based on another museum's form

Yes modeled on those of other museums

Yes Attorney

Yes drawn up by Head of Registration & Information Services

Yes based on other examples & reviewed by corporate counsel

Yes form in use for at least the past 10 years

Yes modeled after others

Yes comparison w/other institutions (mostly TAM's Museum Forms Book) w/input from university's risk management office

Yes research, legal counsel

Yes do not know

Yes predecessors in this position

Yes borrowing wording & refining with assistance of legal counsel

Yes by the former Director of Library and Archives

Yes review of literature and consult with attorney

Yes Word merge document

Yes Collections Dept.

Yes Written by Director, approved by Board

STANDARD CONTRACT AGREEMENT
 CREATED BY. . . (cont.)

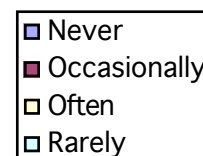
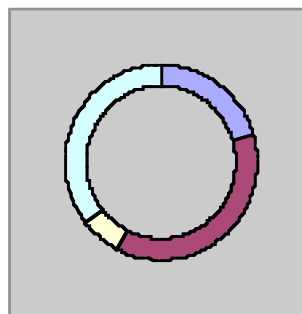
- Yes By Permissions Assistant and Curatorial Administrator
- Yes In-house
- Yes ?
- Yes in conjunction with Collections Management Policy by the Collections Management Task Force
- Yes Created originally by Registrar using standard industry language-used other museums permissions letters as prototype
- Yes Curator of Collections based on example in the *Texas Forms Book* & other sources
- Yes by legal counsel & administrative director
- Yes created in-house using outside examples
- Yes with assistance from copyright attorney

FORMS DRAWN UP BY AN ATTORNEY?

- ?
 - No (50)
 - No, but reviewed by (7)
 - Yes (20)
 - Yes - reviewed by (3)
 - Yes - revised by

DO YOU EVER SEEK LEGAL COUNSEL?

- Never (18)
- Occasionally (32)
- Often (6)
- Rarely (31)



IS LEGAL ACCESS ADEQUATE?

- Yes (59)
- No (15)

EXPLAIN

- not pursued this option so far
- Attorney works for large corporation to which we are attached, so we come very low on their list of priorities
- cost is cited as reason
- Could certainly use a © attorney at times
- do not have an attorney
- I would like more direct access to © information
- No attorney on staff
- no in-house legal counsel - use practicing attorney who gives advice on pro-bono basis - can't call for simple things
- no legal counsel on staff
- Our legal counsel has never resolved any issues. I have to go through many others to get it at all.
- pro bono board member
- state agency & state attorney, though good, is busy and not an expert in art law
- too costly. consults several legal colleagues who provide free advice
- too expensive to seek as often as needed
- undetermined what legal counsel to seek
- We are very rarely able to seek legal counsel.

WHAT KIND OF PROOFING DO YOU REQUIRE?

Color (33)
Color - but only for problematic images
Color - occasionally
Color & layout (2)
Color & Layout - only for covers or product
Color & text
Color, layout (2)
Color, layout if detail or overprinting done
Color, layout, text (4)
Color, text
Color, text
Color, where possible
Layout (3)
Layout & text when detail or other modification requested
No proof required (32)
state right to inspect generally don't ask for proofs
Text
Text - Layout with captions

TURN-AROUND TIME FOR PROOFING?

1 - 2 days
1 day (5)
1 day max.
1-2 days (3)
1-2 weeks (3)
1-5 working days
2 days (9)
2 days - 1 week
2 working days
2-3 days (3)
2-5 days
3 - 5 days
1 week (9)
1 week or less
2 weeks
2-3 weeks
a few weeks
almost immediate
ASAP - time sensitive
few days (2)
few hours to 1 day
prompt
same day
same day - 2 days

WHO DOES THE PROOFING?

Archivist
Assistant Curator
Assistant Director
Assistant Registrar (4)
Assistant Registrar - may consult with photographer
Assistant Registrar or Registrar
Assistant Registrar, R&R
Assistant to the Registrar
Associate Registrar or Registration Intern
Collections Department
Collections Manager
Coordinator of Photographic Services (2)
Coordinator of R&R
Curator (5)
Designer & Photographer
Director, Registrar, Artist
Director, Registrar, Curator
Executive Director/ Collections Manager
Head of Registration & Information Services
Head of Rights, Licensing & Visual Archives
Image Rts. Mgr. Or Photographer or Rights/Permissions Coordinator
Manager of Collections & Registration, Assistant Registrar
Manager, Rights & Reproductions
Permissions Assistant
Photo Services Coordinator &/or Curator
Photographer (2)
Photography Assistant
Photography Department
Photography Manager
R&R Coordinator
R&R Coordinator, Photo Studio
Registrar (7)
Registrar w/curator occasionally
Registrar, Archivist
Registrar's Assistant
Rights & Repro/Curator
Rights & Repro/Registrar
Rights & Reproductions Coordinator
Rights and Reproductions Intern
Rights and Reproductions Officer
We do our own photography

© SYMBOL USAGE & EXPLANATION

No (33)	
No	Only when we hold ©
No	prefer "Courtesy of..."
No	© is used adjacent to image - not in credit line
No	not sure, never done
No	we don't always hold © + controversy over whether or not photos of artwork are copyrightable
No	we don't always hold copyright
No	can create confusion for client & public
No	Federal agency - can't copyright
No	collection mostly of works by living artists who maintain copyright
No	most of collection pre-20th century
No	We don't hold copyright to original work of art
No	most of collection is public domain, © used where appropriate in photo collections
No	we don't always hold copyright, never used symbol
No	we don't claim to have copyright
No	base on finding in Corel vs Bridgeman case
No	We do not own © for works owned by x Collection on permanent loan to us
No	not plausible until further research on collection (re. ©) is conducted
No	© is usually a 3rd party issue
No	Claiming © on photos of artwork is questionable, and we have no staff photographer
No	not necessary - looks very commercial
No	on photo label but not credit line
No	We don't claim to hold any copyright
No	Most of collection is modern art & we cannot assert copyright
No	most works by living or recently deceased artists
No	not sure
No	hadn't considered
No	too touchy an issue
No	Director doesn't like it
No	Materials produced by state agencies are govt. records & in the public domain
No	no © ownership
No	In most cases, we don't own copyright to image - held by artist or in public domain
No	Only objects in the public domain are allowed to be copied.
No	We do not own © to images (except in rare cases).
No	in most cases, we don't own copyright to image
No	We don't control copyright.
No	didn't think it was necessary
No, unless artist requests	Presently don't use but would want to bring to legal counsel.
Not always	We don't hold copyright to original work of art
Yes (8)	Artist must be credited but we don't demand the © symbol
Yes	
Yes	© on photo image
Yes	an internationally recognized legal standard
Yes	Use only when object is ©
Yes	Only when I'm certain we own the copyright (non-exclusive)
Yes	only use on commercial cards, calendars, other items over which we have total control
Yes	to inform people that the image may not be reproduced or copied without permission
Yes	a more recognizable indication of copyright
Yes	required on website only
Yes, but only on websites	for objects that the TMA holds © for and all images on the web
	we don't always hold copyright

© INFORMATION & CONTACTS IN YOUR DATABASE?

No (19)	Yes (54)
No - but is a long term objective	Yes - but not consistently
Not yet, but working toward	Yes - some
Working towards this goal	Yes - where available
	Yes (credit lines)

CREDIT LINE EXAMPLES

© 2002 Portland Art Museum, Portland, Oregon
© San Diego Historical Society
© The Children's Museum of Indianapolis
(Edwin A.) Ulrich Museum of Art the WSU Foundation Art Collection
Alabama Historical Commission (site named when appropriate)
Amon Carter Museum, Fort Worth, Texas
Asian Art Museum of San Francisco, The Avery Brundage Collection, B60649. Reproduced by permission.
Artist name (nationality, dates), Object, date, medium, dimensions, Toledo Museum of Art, purchase or donor fund, accession number
Artist, title (*italics*), year, media (lower case), dimensions, institution, accession number, photo credit
Bequest of Charles Phelps and Anna Sinton Taft, Taft Museum of Art, Cincinnati, Ohio.
Big Ball of Wax, 1928. Thread and Yarn, 2x5 cm. © The Cleveland Museum of Art, 2003. Gift of John Lewis, 1916.215.
Brooklyn Museum of Art. Gift of Ruth Janson. 2003.145
Buffalo Bill Museum and Grave, Lookout Mountain, Golden, Colorado
Caption: Artist - Title of work, date, place. Photographer credit. Sometimes "Photo courtesy of Chihuly Studio"
Collection Fred Jones Jr. Museum of Art, the University of Oklahoma, Norman; Gift of John Doe, 2003.
Collection Frederick R. Weisman Art Museum at the University of Minnesota, Minneapolis
Collection Massachusetts Institute of Technology, Cambridge, MA; Gift of . . .
Collection of the Davenport Museum of Art, Gift of C. A. Ficke
Collection of the Hawaii State Foundation on Culture and the Arts
Collection of the John & Mable Ringling Museum of Art, The State Art Museum of Florida.
Collection of the Palm Springs Desert Museum
Collection of The Studio Museum in Harlem, Gift of _____, acc.#
Collection The Israel Museum, Jerusalem, photo © The Israel Museum, by (photographer)
Collection Walker Art Center, Minneapolis; Gift of T. B. Walker, 1938
Collection of the McNay Art Museum, Gift of . . .
Courtesy of the Michael C. Carlos Museum of Emory University
Courtesy Joslyn Art Museum, Omaha, (donor's name if applicable)
Courtesy National Building Museum
Courtesy of Steamboat Bertrand Collection, DeSoto National Wildlife Refuge, U.S. Fish & Wildlife Service
Courtesy of The Bostonian Society/Old State House: (Collection Name)
Courtesy of the Currier Museum of Art, Manchester, New Hampshire
Courtesy of the Eiteljorg Museum of American Indians and Western Art
Courtesy of the PAFA, Philadelphia, Charles Bregler's Thomas Eakins Collection. Purchased with the partial support of the Pew Memorial Trust.
Courtesy of the Reading Public Museum, Reading, Pennsylvania
Courtesy of the Sprint Corporation Art Collection
Courtesy of the Witte Museum, San Antonio, Texas
Courtesy Strong Museum, Rochester, New York ©
Courtesy The Museum of Mobile
Credit American Meteorite Laboratory Photo Library, Collections Research for Museums, Denver, CO

CREDIT LINE EXAMPLES (cont.)

Frank Lloyd Wright, architect. Frederick C. Robie House, Chicago, Illinois, 1910, southeast façade. Photographer: Hedrich-Blessing. Courtesy, Frank Lloyd Wright Preservation Trust.
from "Collections of Maine Historical Society" - require local code information to appear if they have it
From the collection of the Octagon, the museum of the American Architectural Foundation
George Caleb Bingham, *Daniel Boone Escorting Settlers through the Cumberland Gap*, 1851-52. Oil on canvas, 32 1/2 x 50 1/4". Washington University Gallery of Art, St. Louis. Gift of Nathaniel Phillips, 1890.
Gift of Arthur B. James, Class of 1912, and Jane James. Courtesy of the Herbert F. Johnson Museum of Art, Cornell University
Gift of the Artist, The Beaverbrook Art Gallery, Fredericton, NB
Hallmark Photographic Collection, A project of Hallmark Cards, Inc., Kansas City, Missouri
High Museum of Art, Atlanta, Georgia; Gift of John Doe, 1999.99
Hillwood Museum & Gardens, Washington, D.C. Photo: Edward Owen.
Hood Museum of Art, Dartmouth College, Hanover, New Hampshire; gift of John Smith
John Sloan 1871-1951, *Spring Rain*, 1912, Delaware Art Museum, Gift of John Sloan Memorial Foundation, 1986
Library and Archives, Historical Society of Western Pennsylvania
Marielouise Hessel Collection on permanent loan to the Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York
Milwaukee Art Museum, Gift of Mrs. Harry Lynde Bradley
Montgomery Museum of Fine Arts, Montgomery, Alabama, Gift of the Artist
Morris Museum of Art, Augusta, Georgia
Munson-Williams-Proctor Arts Institute, Museum of Art, Utica, New York, Accession number
Museum of Art, Rhode Island School of Design; Gift of my Aunt Minnie
Museum of Art, Rhode Island School of Design, Gift of . . .
National Gallery of Canada, Ottawa Purchased 1952
National Museum of African Art, Smithsonian Institution
Ohio Historical Society, Viola D. Romans Collection, MSS 270.
Palmer Museum of Art of the Pennsylvania State University, Gift of John Doe
Permission of Museum of Anthropology, University of Michigan
Photograph provided courtesy of Mt. Kearsarge Indian Museum, Warner, NH
Photographed by Alfred H. Burton, Museum of New Zealand Te Papa Tongarewa, Wellington, New Zealand, negative number 1234.
Raymond & Patsy Nasher Collection, Dallas, TX
Research Library, The Getty Research Institute, Los Angeles (acc. #)
Santa Barbara Museum of Art, Museum purchase
Seattle Art Museum, Gift of Eugene Fuller, © Gwendolyn Knight and Jacob Lawrence Foundation
simply noted on contract of Gift
Sterling and Francine Clark Art Institute, Williamstown, Massachusetts.
Terra Foundation for the Arts, Daniel J. Terra Collection: Photography courtesy of Terra Foundation for the Arts, Chicago
The David and Alfred Smart Museum of Art, The University of Chicago; [individual credit, if any]
The Indianapolis Museum of Art, Gift of . . .
The J. Paul Getty Museum, Los Angeles
The Long Island Museum of American Art, History & Carriages. Gift of Ward Melville, 1955.
The Minneapolis Institute of Arts, + donor information
The Minneapolis Institute of Arts, Gift of . . .
The Otto Stiller Collection of the Neville Public Museum of Brown County
The Parrish Art Museum, Southampton, New York, Collection of . . ., Accession #.
The Roland P. Murdock Collection, Wichita Art Museum, Wichita, KS
The Textile Museum 19xx.xx.xx. Gift of George Hewitt Myers
The University Museum, University of Arkansas
University of Michigan Museum of Art, Gift of . . .
Wadsworth Athenaeum, Hartford. Gift of . . .
Williams College Museum of Art, Gift of Mrs. Henry White Cannon, 39.3.2

DO YOU HAVE A © DISCLAIMER IN YOUR CONTRACT?

No (15)

Yes (71)

DO YOU CONSULT WITH RIGHTS ORGANIZATIONS AND, IF SO, WHICH ONES?

No (38)

No We don't release images for 20th c. works until we receive copy of repro. permission requestor has received from copyright holder.

No We refer requests on though.

No but We look up artists in the ARS Membership book

No -very rarely

Yes (3)

Yes (22) ARS, VAGA

Yes VAGA

Yes ARS/SODRAC, CARFAC, VAGA, SODART, DACS, VG Bild-Kunst, VEGAD, ADAGP, BONO, SIAE, Federation des Cooperatives du Nouveau-Quebec

Yes refer to other sources

Yes ADAGP, or others relevant in particular cases

Yes CARFAC (Canadian Artists' Representation, Le Front des Artistes Canadiens)

Yes refer clients to ARS, VAGA if they represent artists

Yes (3) ARS

Yes VAGA (NYC) - the DMA is part of group considered copyright beneficiaries

Yes ARS, VAGA when necessary

Yes ARS, VAGA, O'Keeffe Foundation, Diego Rivera Foundation, etc. - we tell photo users they must also contact but we don't require proof that they have done so

Yes ARS, VAGA & their sister European counterparts

Yes ARS when necessary but we try to avoid use where this is needed

Yes All

Yes as needed

Yes VAGA, ARS, National Rights Society listed in ARS member list

Yes ARS, VAGA, Art Resource

Yes ARS, Inc.

Yes ARS, VAGA, Viscopy

Yes ARS, VAGA, specific representatives, I.E. O'Keeffe Foundation, etc.

Yes ARS, VAGA (DACs < ADAGP usually handled by ARS as sister orgs), ULAE, Galleries if they are appropriate

DO YOU REQUEST PUBLICATION COPIES & HOW MANY?

No (2)

Yes (91)

1 (11)

at least 1

1 (sometimes more)

1 book or catalogue (3 of other materials)

2 (9)

2 (only for scholarly reproductions)

2-5 (depends on project)

3 (2)

HOW DO YOU USE PUBLICATION COPIES?

1 for curatorial records, 1 for library
1 to curatorial department, 1 to library, staff or docent library
1 to reference, 1 to library or archive
Collections office for reference & museum library
file
forwarded to Art Reference Library, catalogued and then added to the object's documentary file
historical file to library, curatorial department, shop
keep on file or in library for staff
library (6)
library, curatorial department (2)
library, library of sister museum in France
museum library
museum library, university library
object's accession file or library with reference made in the accession file
objects file, university's fine arts library
one - accessioned to the collection
one - if it fits into library's collecting scope
one - information to historical object file on database, then to curator and/or library
one - record on database, Xerox citation for file
one copy in each language to library
One copy of books & videos is catalogued. Magazines are filed in Photographic Services drawer.
one for archive of museum reference & research
one for file or library
one for library (3)
one for library - one for art file
one for library - one for department
one for library (used by staff & researchers
one for library and/or object files
one for library if appropriate - or shop
one for library or reference
one for library, archives
one for library, one for curatorial department
one for library, photocopy pages for object files
one for object file
one for object record then museum library, photocopy with request in file
one for our library
one for reference
one for reference and to verify proper credit line
one for reference library
one for research library
one for research library
one for research library (in development)
one for research library and one for artist files
one for the library
one for the library
one to add to Refuge Library
one to archive in accession files

HOW DO YOU USE PUBLICATION COPIES? (cont.)

one to confirm accuracy of reproduction and credit line & to record in our bibliography - also for consideration of accession to university library
one to Curator then Library, one to shop
One to department whose work is in the publication
one to library
one to library/accession file
one to museum library
one to object file
one to the library, one to photo archives office
only scholarly publications - one for department - one to Docent Library, staff or RISD Library
original to museum's library with copy to object file
place in object file or department library
reference
research library
Rights & Reproductions archive OR VAG library
to check to see if images credited correctly then add to our Research Center collection
to library
two - information is logged into database
two - one for file copy, one to library
two - one for library, one for archives
two - one for library, one for Registrar's files - sometimes we accept one copy + one tearsheet or only tearsheet
two - one for library, one for Registrar's files, one to curator (if sent)
two - one for library, one to Curatorial Department
two - one for Registration office, second sent to museum library
two - sell in shop or gift as gifts (also ask for 20 copies of product like calendars, posters, etc)
two (lucky if we receive one) to library
two added to library collection
two for archives
two for archives
two for library
two- one to library - one to curator
two to our extensive art library - open to public and students
varies - often to research library

HOW DO YOU USE NEW TECHNOLOGIES TO ENHANCE YOUR RIGHTS & REPRODUCTIONS FUNCTION?

- all forms and fees are on web site and can be filled out & sent online
- At present we don't fill R&R requests electronically. We have begun to disseminate images electronically to press but have not taken this leap in R&R yet.
- At present, we are not using much at all. We have begun sharing digital images w/students & scholars but don't allow publication from these images except for our own publications in which we control the process.
- At this time we do not use any new technologies in our rights & reproductions procedures. Outside requests for non-printed media are treated as printed published requests.
- biggest goal is digitizing images and making available through AMICO, Bridgeman, & creating image database on our website
- digital asset management & direct digital capture
- digital images
- digital images, sending images via e-mail
- do not yet have publication quality digital images - project being worked on

HOW DO YOU USE NEW TECHNOLOGIES TO ENHANCE YOUR RIGHTS & REPRODUCTIONS FUNCTION? (cont.)

- e-mail correspondence & low-res images/proofs for selection & approval
- e-mail to speed up order processing/delivery. Audiovisual & graphic reproduction information & forms are available online. Not currently using e-commerce, but interested in implementing.
- enter copyright owners onto collections management system (using ARGUS)
- Entire core collection is digitized. Images are easily transferred via e-mail or burned in large numbers to CD's when necessary
- forms are in collections management system; also provide digital images when possible
- have digital cameras but have not yet sent images for publication
- haven't been asked for digital files
- high-resolution digital files - phasing out transparencies for better color accuracy
- I designed the database that houses our collection of 8,000+ paintings & sculpture, each with multiple images. Large section on copyright with form letters to sent for non-exclusive © licenses. All © info is logged when known.
- I use e-mail quite a bit and accept requests by e-mail. Sometimes I send lo-res scans on spec to clients. We have a database of transparency circulation. Interested in knowing if other museums are losing income due to switch to digital material?
- in the process of digitally scanning ct's, although we do not allow reproduction from digital images (used for our website)
- in the process of digitizing more requested photos
- internet research, e-mail has greatly reduced turn-around time by 2-4 weeks, looking forward to col mgt database
- just bought a new scanner & digital camera - use best quality in-house printer on our limited budget
- learning about digitizing
- low resolution scans are e-mailed to potential clients
- maintain records in MS Access database, use external photographer, offer policies & forms on website, contract with Bridgeman Art Library
- need guidance and aware we need it.
- No
- Not much yet - we're technologically challenged!
- not using
- not using but would be open to
- not using for granting permissions, do track permissions from artists & rights orgs on database
- not using yet
- Not using yet. Digital imaging is underway. Strategies for establishing a R&P database and web-based application are being formulated
- Not using. . .
- offering digital images on CD
- Once a new CM database is implemented, we will use it to track what and how many reproductions we have. We will also be able to reference the object of image use.
- On-line web request form
- Our collections database (The Museum System) includes status flags for copyright. This allows staff members seeking images to quickly locate works with no copyright issues, avoiding those that do.
- Our Digital Access Project is aiming to capture every art object in digital files (high resolution) to avoid loss of image quality in translating slides or transparencies to digital images for printing.
- Our IT department build an Access database to track and produce invoices/contracts for each request.
- Over the last year more than 75% of requests have been for digital images. As a result we have had to scan more and more of our images and produce our own CD's.
- recently began digitally imaging objects, but haven't developed database yet
- scanning of drawings & photographs rather than sending to lab for reference copy prints
- scanning slides for collections management database
- sending more scans all the time
- starting last year, using K.E. Emu to document rights & reproductions in a digital database – no move currently to add previous data
- starting to scan 4x5s for in-house publication use and starting digital capture at regular photography sessions
- The Collections Access Project: Phase 1 - Collections database reconstruction, Phase 2- Museum website re-design with online link to collections database, Phase 3 - photography of the collections. . .
- use Argus to generate Rights & Reproductions contracts and track progress; digital photography of collection

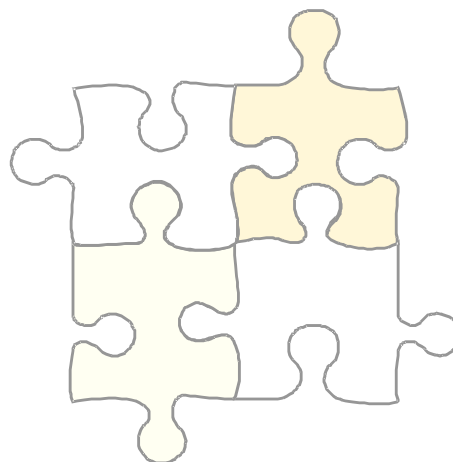
HOW DO YOU USE NEW TECHNOLOGIES TO ENHANCE YOUR RIGHTS & REPRODUCTIONS FUNCTION? (cont.)

- Use digital imaging/scanning
- Use in-house scanner and digital camera - use of digital images (.jpeg format) has greatly reduced turn-around time for research requests.
- use of web site, e-mail, computer generated forms
- Use some digital images, but we do not have a standard format to send to requestors yet. We will scan to publisher's specifications which saves wear and tear on cts, but takes employee time and causes wear and tear on scanner
- using collection database (The Museum System) to track photo materials & to create report of requests handled - also holds © information
- We are able to process requests for digital images in-house.
- We are currently photographing the most significant works in the collection digitally and at some point most of our requests will be processed in this format.
- We are scanning images and hope to have online ordering and permissions + sales
- We are sitting on the instituting of TMS - but it is taking a long time to get it started. I believe that once it is set up, it will help us.
- We are very soon to be going completely digital. It remains to be seen what happens.
- We have a server from which we can access files directly to burn them on disk.
- We have been emailing digital images of our most requested images. We would like to digitize our photo collection.
- We have recently gotten a scanner to use in-house to digitize our collection (previously done by consultant). However, scan quality is not the highest. Administration does not currently consider digitization a priority.
- We offer images digitally on CD and we can now offer color photographs.
- We only photograph digitally, and only provide digital images via e-mail or on cd
- We utilize the internet to promote our collection internationally & to the commercial sector domestically.
- We want to explore more ways of preventing the downloading of images from the web. Currently using small files marked with © information
- web e-form, Cybermuse (website) may be used to search collection/images, can now e-mail images, would like to be able to e-mail contracts
- Website includes information about copyright
- We're not.
- working towards being able to distribute high resolution digital files
- www.mainememory.net

SUBMITTED SUPPLEMENTAL MATERIALS

Yes (44)

These materials (with institution names and addresses blocked out) are in the final section of this report.



CONCLUSIONS

The preceding tables and charts include a lot of information that may be most useful in small doses. The original survey forms were created to cover a multitude of issues and each participant answered only what was appropriate to his/her institution. As you went over these responses you most likely drew your own conclusions relevant to your position at your museum.

There are however a few general deductions we can draw from these materials. They are:

1. MANY of us feel the need for updated information on policies, procedures and fees. We want to know how our function compares with other museums. We wish to know how we, as individuals, compare with others in our job duties and skills as well.
2. These issues are shared by staff of museums of all types with annual budgets ranging from under \$20,000.00 to \$40,000,000.00 with number of staff stated from 1 to 1000+.
3. The rights and reproductions function is handled by a variety of areas in our museums – Registration/Collections being the most often cited but also areas of Marketing, Photography/Imaging Services, Curatorial, Libraries, even Director's offices. Some museums have departments totally dedicated to Rights and Reproductions, Copyright/Intellectual Property.
4. Many of us with very divergent titles, backgrounds and experiences hold the responsibility for rights and reproductions.
5. Most often, the rights and reproductions function is managed by a single individual with little or no support staff. This is often a lower-tiered position within a museum or department. The person in this position, however, is granted much latitude in decision-making, client negotiations, policy and fee setting. The mere independence of this position, along with the power to make decisions often contradicts its status on the museum totem pole and can cause some confusion and insecurity for the rights and reproductions staff.
6. Many rights and reproductions staff are successful in their mission because of good managerial and supervisory skills required to collate client needs. We manage a variety of resources, supervise work from outside labs, freelance photographers, etc. But because few of us directly supervise other museum employees we are seen more as independent contractors than as part of a museum flow chart. This is another area that can create some insecurity of the part of the rights and reproductions employee.
7. Number of requests per year: ranged from "zero" to "thousands" with vast majority of museums under 300.
8. Of all the participants only 6 sell transparencies outright. Everyone else works under rental agreements.
9. Only 3 of the 111 museums charge refundable deposits. This used to be a more standard practice.

10. We are less inclined to differentiate between color and black/white in our fee structure than at previous times. Perhaps because more and more of our darkrooms are being replaced with digital processors we're finding it costs the same to produce a color or black/white image.
11. We tend to lump clients into only two categories: commercial and "scholarlynotforprofit" – most treat scholars and researchers, educators, and non-profit organizations as a single pricing unit. Some waive fees entirely for these non-commercial individuals and groups.
12. Half of the responding museums calculate fees by print run rather than or in addition to the categories mentioned in #11.
13. Very few of us charge or understand royalties.
14. Seeking legal counsel on contracts and copyright issues is seldom encouraged but most feel legal access is adequate.
15. More and more of us are becoming aware of rights organizations and their place in our collections management missions.

And finally. . .

16. Rights and reproductions people don't like the words, "in perpetuity."

SUPPORTING MATERIALS
