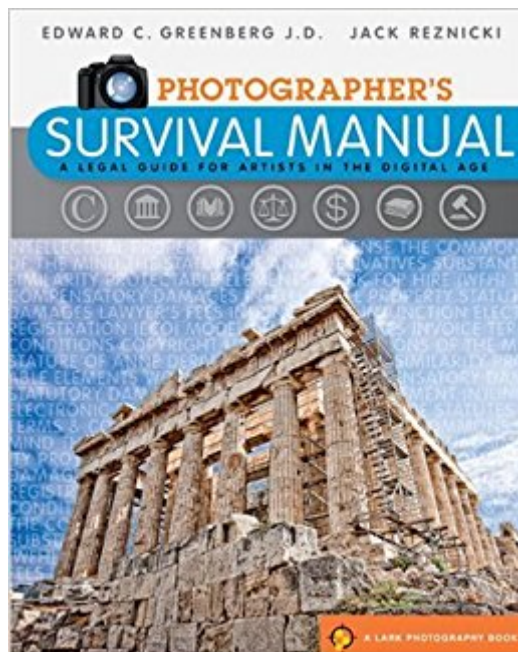


The book was found

Photographer's Survival Manual: A Legal Guide For Artists In The Digital Age (Lark Photography Book)



Synopsis

Now more than ever, anyone who wants to make money with a digital camera needs this authoritative and approachable guide. Written by the president of the Professional Photographers of America, and a leading New York copyright attorney, it provides photographers and visual artists with the most authoritative legal advice available. Everything is covered, from contracts, subcontracts, releases, and permissions to the copyright laws and all the steps artists should take to register and protect their work. Find out how to use copyright to protect your work from infringement, insure you are properly paid for your work, and how to proceed if your rights are infringed upon.

Book Information

Series: Lark Photography Book

Paperback: 128 pages

Publisher: Pixiq; 1 edition (June 1, 2010)

Language: English

ISBN-10: 1600594204

ISBN-13: 978-1600594205

Product Dimensions: 9.9 x 7.9 x 0.4 inches

Shipping Weight: 1.1 pounds

Average Customer Review: 4.8 out of 5 stars 47 customer reviews

Best Sellers Rank: #257,883 in Books (See Top 100 in Books) #105 in Books > Arts & Photography > Photography & Video > Equipment, Techniques & Reference > Handbooks & Manuals #123 in Books > Law > Intellectual Property #147 in Books > Law > Legal Self-Help

Customer Reviews

Jack Reznicki is the current President of the Board of Directors of Professional Photographers of America (PPA). Jack has conducted workshops on copyright and legal issues and currently co-authors a Photoshop User magazine column on legal and copyright issues. Ed Greenberg is a member of the New York bar who has tried intellectual property and copyright cases. His clients have included photographers Richard Avedon and Macduff Everton; famed illustrator Anita Kunz; and entertainers Betty Buckley and Robert Vaughn. He was the legal columnist for American Photographer magazine.

I participate in a few discussion groups that cover the business of photography. There is so much misinformation and tribal knowledge about intellectual property rights, copyrights, releases, and

contracts that professional photographers cling to, it's a wonder they survive. This book, limited in scope to those areas, will put all that nonsense to rest (I am always baffled to see a photographer ask another photographer for legal advice). The book is entertaining and fun to read, with New York humor scattered throughout, and the anecdotes and sidebars keep lively an otherwise dry subject. I actually hired a GA attorney to come up with the boiler plate for our proposals, contracts, releases and invoices, but after reading this book I will return to her with new information to fine tune these documents. Like most tribal photographers, I believed that creating a work automatically conferred full copyright protection under the law. In a way, it does, but you have to do something, REGISTER, in order to take advantage of that protection. Using the easy to follow instructions in this book, I will be making a huge deposit in the Copyright Office in the next few days. I do have a question for the authors regarding registrations. I will register all of the images that I expose to copyright infringement via the Internet. I will also register the websites on which the images appear. My understanding is that you should not register a work that is already registered. How should one go about registering a website that contains previously registered images?

Even if you are only a hobbyist with no intentions of selling you photographs ever...it would be wise to read through this book. Get it from the library if you have to, but at least read it once.

Photographs are very personal and this book lets you know what your rights are and what other rights are and how to take a few simple steps so you never have to worry about anyone being able to misuse or abuse your work or accuse you of doing the same to theirs. If you have thought of selling you pictures even just a little you have BUY this book. It's short and even fun to read (they have some really entertaining stories of photography related lawsuits) It really separates the truth from all those comforting myths about copyrights we keep telling ourselves on our forums. Believe me when I say you will feel much more secure about your art and selling it when you know you have taken the steps advised by a copyright lawyer. They are easy steps but often overlooked or only half done right. For the price of a paperback you can get solid legal advice that will protect your wallet and your art. it seems silly to not at least read once.

I love photography books. They keep me busy at night. I review a lot, mostly from a favorite publisher. This book ranks up there as being a favorite. It covers a lot of topics but I purchased it for the copyright information and how to file a copyright application. Talk about idiot proof! This book holds your hand and walks you through the process with online screen captures and such. The price alone is worth it for the protection it will provide you as a photographer in copyrighting your

images. The other information it provides is a BONUS. I actually have recommended this book to all my photographer friends. It's truly excellent.

As a photographer I've been meaning to start the process of registering my photos. After hearing the author on a recent podcast I purchased this book since it had a screen by screen walkthrough of the online registration process. The book is a quick read and I went through it tonight. The layout is fine, though some of the pages are harder to read since the print is overlaying a photo or graphic. The material is a good primer, though not meant to be exhaustive. However, I did still have questions that I had hoped the book would answer such as-1. If you've been submitting to a stock agency and have several thousand online, how do you register photos with a variety of created dates and published dates in one (or fewer) batch(es)?2. The author insists that putting an image on your website or online (e.g. presented for sale via an online stock agency) is considered "published". This advice seems to conflict with guidance I saw tonight on the .gov site which says "However, a public display of a photograph does not in itself constitute publication. The definition of publication in the U.S. copyright law does not specifically address online transmission. The Copyright Office therefore asks applicants, who know the facts surrounding distribution of their works, to determine whether works are published.". So maybe the author is just trying to be conservative in their definition? And what are the potential consequences of mistakenly registering a photo as "unpublished" if later it's somehow deemed "published"?3. Can you upload photos taken in different years in one online submission? Is it just a matter of saving several zip files for different periods?4. What happens if you sell through a stock agency and you know a photo has been published, but you're limited to knowing it was a "textbook" or "editorial". Anyway, the book is a good start, but won't necessarily answer all your questions if new to registration. I have some more research to do before attempting my first registration.

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