

graphics, sound and video, and lastly accessibility considerations. The author admits that ICT changes are made swiftly, and one of the biggest difficulties is that while information is easily accessed, and will be more so with new mobile devices, but students' abilities to search effectively, evaluate and reflect, still needs to be developed through information literacy. This affords a great opportunity for collaborative work between teachers and teacher librarians.

My only criticism was a slight irritation at the repeated use of the full phrase "teachers and teacher librarians" throughout the text, but here is a book that should be passed around the staffroom to various members whether they are practitioners and teachers or those deciding on the curriculum content.

Janet Morton, Faculty Team Librarian, University of Leeds

Permissions: a survival guide

Susan Bielstein, Chicago University Press, 2006

Susan Bielstein's book on clearing permissions is subtitled "Blunt Talk about Art as Intellectual Property", and blunt it certainly is. But it's also funny. I don't think I have ever laughed before

when reading a book about picture permissions, but page 7 of this book made me laugh out loud. The page is completely blank, apart from a caption:

Plate One: Francis Bacon, Study after Velasquez's Portrait of Pope Innocent X (1953). The Bacon Estate asked to read the relevant text for this image and subsequently refused permission to publish it.

As a publisher, you will frequently be confronted with the seeming wilfulness of IP owners who insist on unreasonable terms for reproduction, or who simply (as here) refuse permission at all.

Any book that reveals how much was paid for permissions for all the images in a book will be of interest to anyone who has ever been involved in clearing rights for image reproduction in books or websites. Bielstein's book shows how the picture budget for her book totalled \$1511.18, with 18 of the book's images cost nothing at all.

The book is a mixture of practical tips and general principles, which is what makes it interesting. Alongside an examination of the laws of intellectual property is an attempt to state what a reasonable position on rights might be; the actual state of affairs for image rights is inconsistent and perverse, varying from country to country and from year to year. Clearing rights frequently applies to many or all countries, but of course IP law varies widely from country to country, with the further

complication that case law has interpreted seemingly similar laws in contradictory ways. Hence the same picture can at the same time be in copyright and out of copyright in adjacent countries.

As an example of general principles, Bielstein pertinently refers to the patent laws. Why does copyright last so long when patents typically last only 13-16 years (kept short to prevent monopoly)? We all agree that the creator of a work should be justly rewarded for his or her endeavour, but should his or her partner? Should their grandchildren? And if so, should not the inventor of an object or process not be entitled to similar rights?

Unfortunately the desire to write an entertaining book sometimes gets in the way of the book's usefulness as a guide to clearing rights. It's only in chapter 10 that the author gets round to what you have to do to clear the rights to reproduce an image in copyright, and even then her desire to be helpful sometimes gets in the way of the message. On page 104, she give a list of several dictionaries of art, to help you find the birth dates of any prominent artist. She reminds you that you need to know the artist's nationality, and then reveals that if the artist is from North Korea, then their work is not protected internationally. I don't expect many of us will be clearing rights from photographers or artists in North Korea.

Again, as a how-to manual the book has some defects. There is a whole chapter on "fair use"

(chapter nine), but it's only in the following chapter that the author reveals there is a British English term for it, "fair dealing". As far as I know, the terms are interchangeable, but if there are to be two terms described, their equivalence (or otherwise) should be stated at the first mention in the book.

Despite the author's blunt talk and ability to see through the deviousness of many picture agencies,, she reveals herself to be rather credulous when told by an author of an undiscovered painting by Antonella da Messina image from a monastery in Sicily. Her publisher commissioned a highly expensive photograph of this so-called new work, which turned out not to be by him at all – an expensive way of establishing the extent of an artist's corpus.

For those who aren't going to read the book, but who want a summary of the problems of clearing rights, I suggest the following points, extracted from Ms Bielstein's book:

1. Copyright law varies from country to country, and is not consistent between the US and the UK. In the EU, copyright is currently 70 years after the creator's death.
2. In the US, the situation is more complex. Before 1978 copyright in the US was based on the date of creation, not of publication.
3. There are other key differences between the US and the rest of the world. For example, In the US there is an intriguing concept of "reproduction rights", which refers to photographs of works of art. These have no artistic right in themselves, and are not copy-

rightable in US law. This is how Wikipedia is able to reproduce major works of art in public collections without paying royalties to the photographer.

4. Ownership and copyright are two different things. Just because a gallery owns a painting does not give them rights to prevent reproduction of that painting if the painting is in the public domain. This is how it is possible to reproduce an image of the Mona Lisa but pay only the Bridgeman Archive, who happens to own a photograph of the painting. The Louvre could also provide you with a copy, but their rights are restricted to the photography, not to the painting itself.
5. But for a work in copyright, permission is entirely in the hands of the owner of the intellectual property, which is why there is a blank page at the beginning of Bielstein's book.
6. By asking someone for permission to publish their images, you are granting them the right to say no, or to charge you, whether or not that charge is legal. In other words, it's better to know the situation before you contact presumed rights owners.

Michael Upshall