

# Getty Research Institute

## Art and Permissions Guidelines

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Begin by checking your signed author agreement or contacting the managing editor (Michele Ciaccio, [mciaccio@getty.edu](mailto:mciaccio@getty.edu)) to confirm what you are contractually obligated to supply.

### Scenario 1: You are obligated to supply high-resolution art and written reproduction permissions.

- Review the **Permissions Process** (next page) for advice on obtaining art and permissions.
- Download, complete, and submit a **Permissions Log**, which lists the following:
  - All figures, tables, graphs, line art, maps, or other illustrations.
  - The sources from whom you obtained high-resolution images.
  - Preferences for color, size, and grouping of images (e.g., if figs. 1 and 2 should appear on the same spread; only adjacent images can be grouped).
  - If a work is protected by copyright, who granted you permission.
  - The Getty will supply high-resolution images free of charge for materials in the GRI or J. Paul Getty Museum collections.
    - For GRI materials, give the GRI accession, box, and folder number.
    - For J. Paul Getty Museum materials, give the inventory number.
- Submit high-resolution art:
  - For photographic images, 300-dpi TIFFs or JPEGs.
  - For line art, 1200-dpi TIFFs or JPEGs.
  - Transparencies (at least 3 x 5 inches).
  - Glossy prints (at least 4 x 5 inches).
- Submit scans of all permissions correspondence, including fine print, using a consistent file-naming convention, e.g., Smith\_Perm\_Fig\_1.pdf.
- When handling JPGs, be careful to never "save as," because it will cause the file to degrade. Instead copy/paste the file and rename it.
- Label digital files using a consistent file-naming convention, e.g., Smith\_fig\_1.tif.

### Scenario 2: You are obligated to supply low-resolution representations and a permissions log with complete ordering information.

- Provide low-resolution digital files of all illustrations.
- Label digital files using a consistent file-naming convention, e.g., Smith\_fig\_1.tif.
- Download, complete, and submit a **Permissions Log**, which lists the following:
  - All figures, tables, graphs, line art, maps, or other illustrations.
  - The sources where high-resolution images may be obtained, including contact information.
  - Preferences for color, size, and grouping of images (e.g., if figs. 1 and 2 should appear on the same spread; only adjacent images can be grouped).
  - If a work is protected by copyright, whom we should contact to obtain permission.
  - For GRI materials, give the GRI accession, box, and folder number.
  - For J. Paul Getty Museum materials, give the inventory number.

# The Permissions Process

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1. Using the **Permissions Log** as a template, list all works in your book that are taken from another source. Include all figures, tables, maps, and graphs.
2. Determine whether any of the items are in the public domain or can be considered to fall under the fair use exception. If they can, explain how you confirmed this on the log.
  - a. To determine if a work is protected by copyright, consult the tools at this website: [http://fairuse.stanford.edu/charts-and-tools/#is\\_it\\_still\\_in\\_copyright](http://fairuse.stanford.edu/charts-and-tools/#is_it_still_in_copyright) . Generally, the Getty assesses the copyright status of artworks based on the life dates of the artist, not date of first publication.
  - b. To assess whether use meets the criteria of fair use, consult the tools at this website: [http://fairuse.stanford.edu/charts-and-tools/#fair\\_use](http://fairuse.stanford.edu/charts-and-tools/#fair_use) . Generally, the Getty does not support fair use when reproducing images of whole artworks; however, we do often support it when reproducing documentary photographs in which art appears in the background. (That is, you would not need to clear permission with the artist or artist's estate. You might still need to obtain the permission of the photographer.)
  - c. If you are unsure, contact us for advice at [GRIPubs@getty.edu](mailto:GRIPubs@getty.edu).
3. Determine the source of all items that require permission. For artwork, captions or credits from past publications may indicate whom you should contact for permission. For text or line art, contact the publisher.
  - a. For an artwork in copyright, you may need to obtain two permissions: first, a use permission from the institution who provides a high-resolution image; and second, a copyright permission from the individual or estate who hold copyright.
4. Send permission requests along with a copy of the work you want to use. If you plan to alter or edit the material when you reproduce it, please notify the sender. You need specific permission, e.g., to crop an image.
5. Once permission has been received, review the agreement carefully to verify that all rights request have been obtained. Agreements should cover nonexclusive world rights in English for up to 5,000 copies print and electronic combined.
6. Complete your permissions log and make sure that each item is credited appropriately. If the person granting permission specifies particular wording or placement of the credit, those instructions should be noted and must be followed.
7. Follow up with any source that does not respond within four weeks. Keep copies of all correspondence.
8. Pay all the necessary fees according to the terms provided. The Getty covers any complimentary copies due.
9. Note in the permissions log any complimentary copies that are expected as part of the permissions agreements. The Getty will send these on publication of the book.
10. Send your permissions log and copies of all permissions correspondence and contracts (including the fine print) when you submit your final manuscript. Keep the originals for your files.

\*Adapted from Stanford University Press's author guidelines.