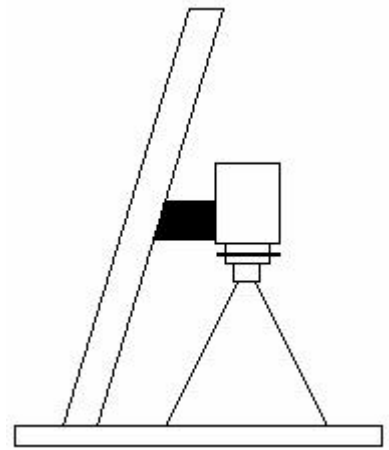


Contact Sheet

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Copyrights and Photography

We're reading an article in a magazine and we see a picture that is used to illustrate what they are talking about. Who took that picture? If you are really serious about finding out, it may take you longer than it took to read the article. I looked through the most recent Newsweek magazine and was struck with how hard it was to find out who took the picture. And this was part of our talk at the March meeting of the Eastern Idaho Photographic Society.

John Meline, a newcomer to our club, is a lawyer who has dealt with this issue in the court system since he handles copyright issues.

Most of us want to know how we are protected when we take an image. One of the things that John pointed out is that our copyright to that image is protected in the Constitution - - and photography didn't even exist at the time of authorship of that document! In Article 1, section 8, it states that "The Congress shall have Power...to promote the Progress of Science and useful Arts, by securing for limited Times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries." In historical times, most copyrights and patents last for 17-20 years and this was set by the Congress, a federal entity. How did photography get into the act when we didn't exist when the law was written? Copyright

protection was given to "Original works of authorship fixed in any tangible medium of expression, now known or later developed, from which they can be perceived, reproduced, or otherwise communicated, either directly or with the aid of a machine or device." So as soon as we press the shutter release we are protected and that image is ours.

We are allowed to make unlimited copies; we can frame, crop, hand color to our heart's content; we can display our work to anyone we want - - or can we? I make a photo of Tom Cruise jumping up and down on a couch on Oprah's show - - I take a telephoto image of Britney Spears driving with her baby on her lap and sell the image to the National Enquirer - - I take a picture of a famous restaurant and PhotoShop in a pile of trash by their front door - - it's my image and I'm protected, right? This is why John has a job because of the gray areas in the interpretation of these simple concepts. People have the right to privacy and yet some photographers make their living invading those private moments. Whose rights will win out?

Our rights and copyright protection start the moment we push the shutter - and for the most part will last for our "life plus seventy years." We do not have to put the copyright symbol and the year the photo was taken to be protected anymore. We do not have to register the image unless there is litigation about the image. But remember that these are US Congress

granted rights to US citizens. It is the country in which you take the picture that controls your rights. For example, a nighttime shot of the Eiffel Tower is copyrighted by the country of France. You can still take the picture, but you can not use it for any commercial art.

In public places we do not have to get model releases for our photographs. But if these images are going to be used in advertising, we do need to have releases. If a building is recognizable, we need to get a property release before commercial usage. When I went to Timberwolves game last month, I could take a picture in the arena if I used a point and shoot camera but not with my SLR since the NBA has exclusive commercial rights to the game. They know there is limited commercial value to an image of Kevin Garnett shot with a 50 mm lens from 300 feet away. (My grandson had played in their arena in an afternoon basketball contest - - and I was allowed to take his picture with my telephoto lens, but when I reentered the arena in the evening for the game I was escorted by security to their front office where they took my camera, until after the game.)

Even though we photographers have many rights about what we take pictures of, John spent much of the lecture time explaining our responsibilities about what we take photos. If we know that we are going to use an image for commercial purposes, we must make sure that we get the proper releases signed - - and that we explain what the images will be used for. We just can't take a picture of Mother Theresa and include it in our next porn video because she gave us permission to use her image. If we took that image and did not protect our work, we can be held liable if it is misused by someone

else. The electronic nature of our world with camera cell phones, Internet distribution, etc., is going to make this a nightmare if we are not responsible as a photographer. Look at the next Internet site you visit. Where did those images come from? Where is the credit for the photography listed? Look at your next magazine. Where did those images come from? When they do a montage of images about a disaster, is there credit given for each of the images - - or just to the guy who put the montage together?

From the above discussion you can see that John touched on a lot of areas and gave us an incredible amount of information. He even included a sample of a good model release for us to use. He told us of many incredible rights we have as photographers, but showed us that we also have many responsibilities to make sure our images are used properly. Thanks for opening our eyes about this side of photography, John.

Dues are due.

Please submit your \$25 yearly dues check to EIPS and give it to Doug Jenson at this meeting. These dues support the newsletter, pay for part of our banquet. You get a lot in return!

Advancement Program

For April, the theme is:
Photographers Choice. Please bring three of your best images and share them with us at 7:30 p.m. on 20 April 2006 in the conference room at 1900 Grandview Ave. We will all learn from each other.

Club Notes

In spite of the fact that this message is included in almost every

newsletter, there seems to be very little urgency in responding. This is excellent exposure for you since you get credit for the picture, and the club gets free advertising. Roger Heng issued a plea for us to get our images into him for inclusion in the publication of the Eastern Idaho Magazine. The deadline dates for 2006 are as follows:

April 13 – summer – deadline is just a couple weeks away!

July 13 – fall

October 12 – winter

This newsletter should arrive before the hanging date of our April Show at EITC on March 31. We want you to bring your photos to the Administration Building between 8 am and 5 pm on that day (the building is closed after 5 pm). Mary Dunhour said she would be around until noon to help newcomers in hanging their prints. But please note that you are responsible for hanging your own images. They may include your business card and the information about whether they are for sale - - and their sale price - - but you are responsible for putting this info on your picture or business card. We want this to remain a good source for the community to interface with our club, so please do a good job of hanging and presenting your work.

We want to have an open house for the public on April 8 and 9. Details finalized at the next meeting.

Field Trip

The field trip in February was well attended and everyone got some very exciting images. However, March did not treat us as kindly since we had to cancel the trip because of

MUD - - ah, the joys of Idaho spring. The road was just too bad to handle the traffic. But rest assured, we will try to get to the City of Rocks in the near future. Mike and Joe want your input on where you want to go for images.

Stopping Motion

At the last Advancement Program there was discussion of stopping the action of an aircraft propeller – and it was stated that 1/2000 of a second would stop the motion. This is both correct and incorrect at the same time. An Allison V-12 engine on a P-51 Mustang does 3000 RPM. The propeller will rotate at about 1500 RPM. The four bladed prop is 11 feet 2 inches in diameter. Therefore, the tip of one blade travels ($\pi \times \text{Diameter}$) 35.1 feet for each rotation, 52,563 feet in a minute (35 x 1500 revolutions), 876 feet per sec, or 5.25 inches in 1/2000 of a second - - or a blurred image. But because the focal plane shutter goes in a slit type movement to expose the film (or computer chip), only a portion of the propeller is seen on the film at any given time. Therefore, the horizontal blade will look sharp but bent by five inches whereas the vertical blade will look blurred. All other blade positions are permutations of these equations. A leaf shutter from a medium or large format camera would not give this distortion but is limited to a maximum speed of 1/500.

If per chance a strobe flash were used in the dark on the propeller, its light duration would be only 1/50,000 of a second making it 0.2 inch movement even though your shutter speed might only be 1/125 of a second. If done in the daylight as a fill flash, then you would see the sharp strobe and the blurred movement also.

Monthly Meeting

Date: Apr. 6, 2006

Time: 7:30 p.m.

**Location: 1900 Grandview
– Conference Room**

Program:

Many of us tend to emphasize scenic and landscape photography. But we are ignoring an incredibly interesting portion of our world - - people. **Kristy Sheriff**, a local portrait photographer will share glimpses of her world.

Graffiti

EIPS is a group of amateur and professional photographers who have joined together to further the art and craft of photography. Please join us and expand your horizons. Sharing knowledge makes all participants better at their craft. We meet on the first Thursday of each month for our educational lecture. Then the third Thursday is our Advancement Program where we share some of the images we have done. We meet at 7:30 p.m. at 1900 Grandview Ave in the conference room. You will be a better photographer as you learn from us and we learn from you!

DUES ARE DUE!

Contact Doug! \$25 per family per year! What a deal!

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