

THEATRE DESIGN & TECHNOLOGY

EXPANDED *TD&T* VISUAL CONTENT POLICIES:

- Visuals (photographs, renderings, diagrams, drafting, technical illustrations) are just as important as the text. Authors should plan well in advance to acquire or create the visuals to accompany their article.
- If you would like some assistance with this process, then please reach out and also see the end of this document for some other ideas.
- We ask that you submit images as individual files rather than embedded in the article.

Image Rights

- Authors are responsible for obtaining permission from photographers, illustrators, designers, and artists to publish their work.
- Written permission granting reprint rights for each image used in an article must be acquired from the rights holders and submitted to the editor.
- Licensing agreements: if you did not take your photos/ get direct written permission from the photographer to use them, then we need a licensing agreement to use them in *TD&T*.
- Unfortunately, Creative Commons licenses are insufficient for publication in this venue; if you have located a CC image that is available for use, then please directly contact the photographer and try to obtain written permission to use the image. USITT requires specific direct licensing for use in *TD&T*.
- We have a small budget for image fees – just please check with the editor before agreeing to any fees.
- **If you have any difficulties tracking down image rights**, then please reach out to the editor – depending on what you are trying to locate, she may have contacts, options, or ideas. This can be quite a task, but as we are not a commercial publication, we sometimes can make arrangements with rights holders.

Captions and Photo Credits:

- Please submit a separate Microsoft Word file that includes captions and photo credits for any images selected. Please use the author's name and the word "captions" as the file name. (Ex: Johnson Captions).
- Each piece of art submitted should be accompanied by appropriate credit information.
- Brief captions also should be provided, clearly identifying all important information for each photo or illustration. Full names of identifiable people appearing in photos should also be provided.

File Preparation:

- Submit images as tiff, jpg, or eps at 300dpi at 100 percent of size (100 percent of size must be at least 3x3 inches).
- For line art, please submit tiff, jpg, or eps files at a minimum of 600 dpi; 1200 dpi is preferred.
- Name each image with the author's name and "image1," "image2," etc. (Ex: Johnson Image 1)

- Submit files to TDTEditor@usitt.org via email or a file sharing service.
 - For files too large to email, please use a file sharing service like Dropbox or WeTransfer
 - When sharing access, please use the following email: tdteditor@usitt.org
 - If it is not possible to share access to the above email, then please contact the editor. There are other accounts set up for specialized systems.

USITT Images:

- The USITT office can access recent conferences and events where photographs were taken by Syracuse staff or contractors.
- If there is a particular event or a particular photo that you would like to see if we can use, then please contact the editor as soon as possible so that we can locate and transfer the file.
- The USITT conference photo archive also has a wide variety of shots of theatres, cables, tape, and the like, as some of the photographers who have worked the Conference and Stage Expo appreciate the beauty in a pile of spike tape rolls.
 - If you know that there was a conference trip to a particular venue or know that a particular item might be in the archive, then please let the editor know.

Common Image Acquisition and Licensing Conundrums:

Licensing Fees:

- Please do not license anything with a fee without talking with the editor first, even if your institution is supporting you with these costs. We have standing relationships with a number of theatre companies and photographers. Fees also often depend on publication & hosting data, which we can provide to you.

Artists wishing to loan you photographs:

- The biggest question to ask here is “who took the photo?”
- If the artist took the photo and is willing to let you (and *TD&T*) print it, then wonderful.
- If the artist was given the photo for their personal website, portfolio, or as a record of their work by a company or another photographer, then the rights cannot then transfer to authors and *TD&T*. In this instance, we need the permission from the photographer or institution who produced the photograph.
- If the artist took the photo on a phone, then the resolution may not be good enough to use in print. Likewise, some digitization processes have produced beautiful shots which will not print well due to resolution.

Slides & printed photographs & other format challenges:

- We haven't digitized our history. Some places are willing to do so with lots of lead time and additional fees. Some do not have the staff or equipment.
- Some professional photographers are paid to photograph the cast – not the design. Locating images that show what you're discussing can sometimes be challenging.

Unclear provenance/ rights holders:

- Sometimes, an institution will be granted the ability to share work, but not to grant reprint rights. (NYPL & BAM, for example, have varying policies depending on the show and photographer.)

Images from popular shows produced by major commercial production companies can be incredibly difficult (and sometimes impossible) to license.

Many are only available for limited use, and many photographers' contracts do not permit them to license them to third parties such as authors or *TD&T*. Some possible solutions:

- If a show originated at another theatre before transferring to a commercial run, then that theatre may still have photographs and the ability to grant us rights to the initial production images.
- If a show is sufficiently distant, then the photographer may be able to license them directly. (Check publicity photos, digitized online programs, and photographer websites).
- Sometimes photographers are granted permission to take rehearsal shots or construction shots, and that can show us what we're interested in seeing.
- Archives may have images that have been donated and are under their control.
- Is there another show by the artist that is less restricted and will show the same point? If so, then we can use a caption to tie that image into the rest of the article's argument.
- Do you know someone at the production company? If so, then the personal touch is sometimes the only way (but even then... this often does not work due to contractual agreements.)

Tips for Creating and Locating Images:

Historical images in libraries and archives: Some will allow you to license images which are in their collections. Some web searching may lead you to specialized institutional resources, but also try:

- The NYPL Digital Collection. (Not all are available, some can only be licensed for print, but Martha Swope's personal collection has been digitized here, and the Public Theater in NY has placed their archive with NYPL.)
- The Library of Congress (primarily for older productions)
- BAM (Brooklyn Academy of Music) has an online archive.
- The Shuberts have an archive, but it is not online.
- Harvard Theatre Collection.
- The Smithsonian search engine searches all of the museums and the National Archive
- Newspapers often will license photos that have appeared in their pages. Each approaches this differently, but they are generally going to cost \$300-\$1000 per image.
- For help locating archives, try Archive Grid: <https://researchworks.oclc.org/archivegrid/>
- For help locating archives in your city/ area, then look for local options that connect patrons to resources, such as the NY Art Resources Consortium: <https://arcade.nyarc.org/search~S1>
- Search tips: use show names – they're most likely to be included in the archive. Also try the artist name, but start with the show name or item name. Consider spelling alternatives. Don't search with phrases – use nouns.

Individual photographers.

- If you can locate an image online, either by a theatrical photographer or another photographer (such as on Creative Commons), then they might be willing to permit use.
- Expect fees, however – photographs from theatrical photographers will run anywhere from \$50-\$500 depending on photo, show, and desired in-issue use/ size.
- Sometimes, we have been able to track down the humans behind Flickr and other social media site accounts, and we have been able to license images from them.

Commercial Photo Sites:

- There are many, but they are also often expensive.
- Getty, Alamy, and Shutterstock are large, and the TD&T team has contacts with rate information. Arenapal.com is an arts-focused version of these sites. The Editor can search for you, but it is heavily UK-based.

Production Companies:

- Some genres (opera in particular) have fully online press archives to which the *TD&T* team can request access. Use varies, but these are generally hi-res, full-stage, and gorgeous shots.
- *TD&T* is not a commercial production (it is a membership benefit for a not-for-profit organization), and thus we are often able to obtain reprint rights for company shots that are made available for press use. Some ask that we please contact the photographers for permissions or to pay them a fee.
- If you know where a show was produced, then reach out to either the Press, Marketing, or Communications office – those are the folks who are most likely to know what is available – and what is digitized – and what is in those images.

Do you need an image of people doing something specific?

- First, contact the editor – we might have options in the USITT archive.
- Or, consider your colleagues and friends who might be willing to stage a moment such as a painting lesson.