

THE YEAR IN REVIEW

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Finally, the Picture Agency Council of America had a particularly difficult year. Last June, the council announced that its accumulated debt had surpassed \$140,000, so it fired longtime executive director Lonnie Schroeder in order to cut costs and asked member agencies to make donations to bail it out. Members rose to the occasion. Since then, PACA has alleged that Schroeder embezzled more than \$125,000. She denies the charges. At press time, a lawsuit was pending.

HOW MUCH FOR THAT COPYRIGHT?

Rights and rates continued to be a focal point of tensions in the industry over the past year.

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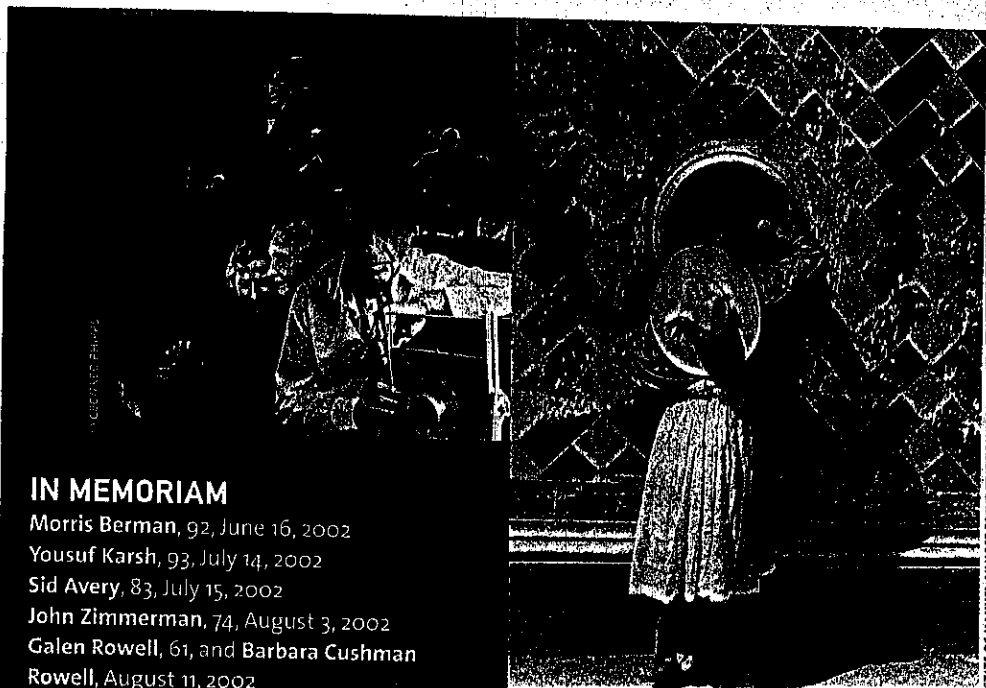
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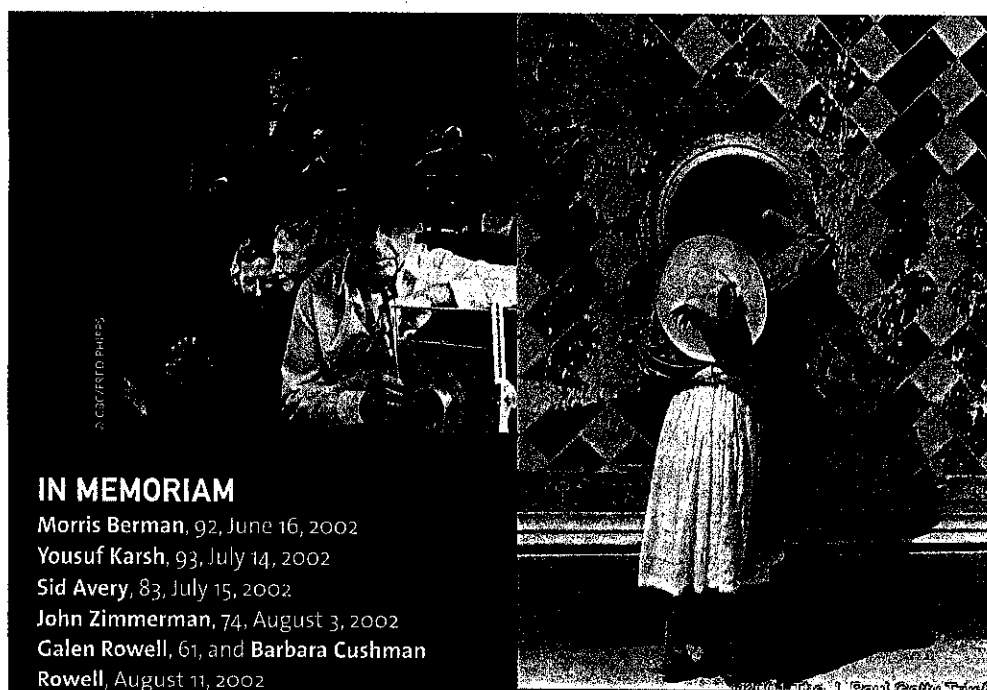
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- Manuel Alvarez Bravo, 100, October 19, 2002
- Herb Ritts, 50, December 26, 2002
- Luis Marden, March 3, 2003

Left: Yousuf Karsh. Right: Alvarez Bravo's Daughter of the Dancers, 1933.

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Andrea Bruce Woodall of *The Washington Post* was named photographer of the year by the White House News Photographer's Association (WHNPA). Woodall's photograph of former Vice President Al Gore campaigning for Democratic candidates for Congress won the Political Photo of the Year award.

Fashion photographer Juergen Teller's celebrity snapshots and humorously unflattering nude self-portraits propelled him to the winner's circle of the 2003 Citibank Photography Prize. The German photographer beat out Simon Norfolk's Afghan landscapes, Bertien van Manen's photographs of Chinese youth and Jiřka Hanzlová's portraits of strangers encountered on the street for the £20,000 (about \$30,000) prize.

MARCH

The top two prizes in the 19th annual International Center of Photography's Infinity Awards went to Bernd and Hilla Becher, for their lifetime contributions to the field, and France's Marc Riboud, who won the Cornell Capa Infinity Award. Other winners included Alex Majoli for photojournalism, Jonas Bendiksen for young photographer, Zarina Bhimji for art, Scottish curator Sara Stevenson for writing, Tháí-Công for applied photography and Deirdre O'Callaghan for publication. All of the winners were either born in or based in Europe.

Rob Finch of *The Oregonian* and Randy Olson of *National Geographic* have won the top individual awards in the 60th annual Pictures of the Year International (POYI) contest. Finch's varied and intimate coverage of the Portland community earned him Newspaper Photographer of the Year, while Olson won Magazine Photographer of the Year for his documentation of the civil war in Sudan and cultures on the Black Sea.

Morning News for substituting a bad contract for a really bad one. They ended up giving the paper broad rights for a single bare-bones fee, instead of giving the paper all rights.

In Boston, freelancers still fighting a 2000 rights grab by *The Boston Globe* lost in court last fall when a judge ruled that the contract was "heavy-handed" but not illegal. Though it's been nearly three years since the freelancers were shut out of the *Globe* for refusing to roll over, they plan to appeal the court ruling, and continue to picket *Globe* events to publicize the paper's economic bullying.

Not all of the news from newspaper contract land is bad, though. Photographers were mostly pleased by *USA Today's* new contract last summer, which offered day rates ranging from \$225 to \$275, plus a \$100 transmission fee. The contract also stipulated additional payments for each re-use. Paul Whyte, director of photography, explained that photographers "are our



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lifeblood." Imagine that, in this day and age.

On other fronts, some photo trade associations have been working on strategies to shore up photographers' rights. The APA, National Writers Union and other artists groups are pressing Congress for a law that would make it legal for freelance artists to discuss prices and join forces to negoti-

ate contracts with publishers. One such bill died last fall, and future bills are likely to face stiff challenges in an anti-labor atmosphere. But supporters are convinced that someday, over the rainbow....

The Professional Photographers of America is also appealing to the U.S. Copyright Office to allow for depositless registration of photographs, to make it easier to register work so photographers have more access to remedies against infringers. Depositless registration is another initiative that's been tried before. Last time, it ran into stiff opposition from publishers and photo finishers. □

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