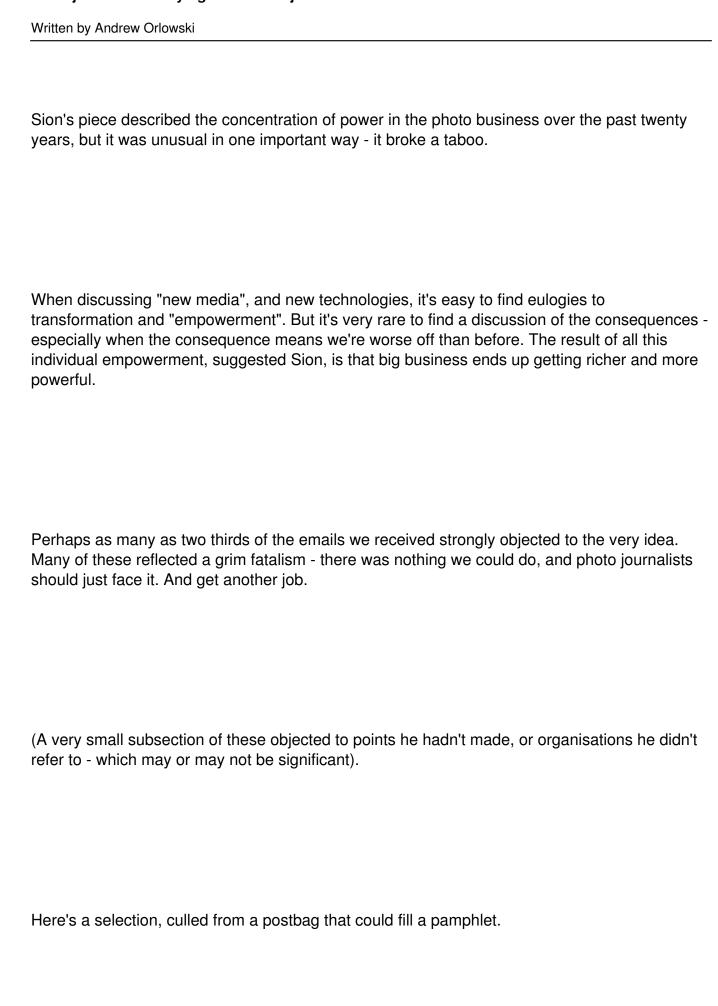


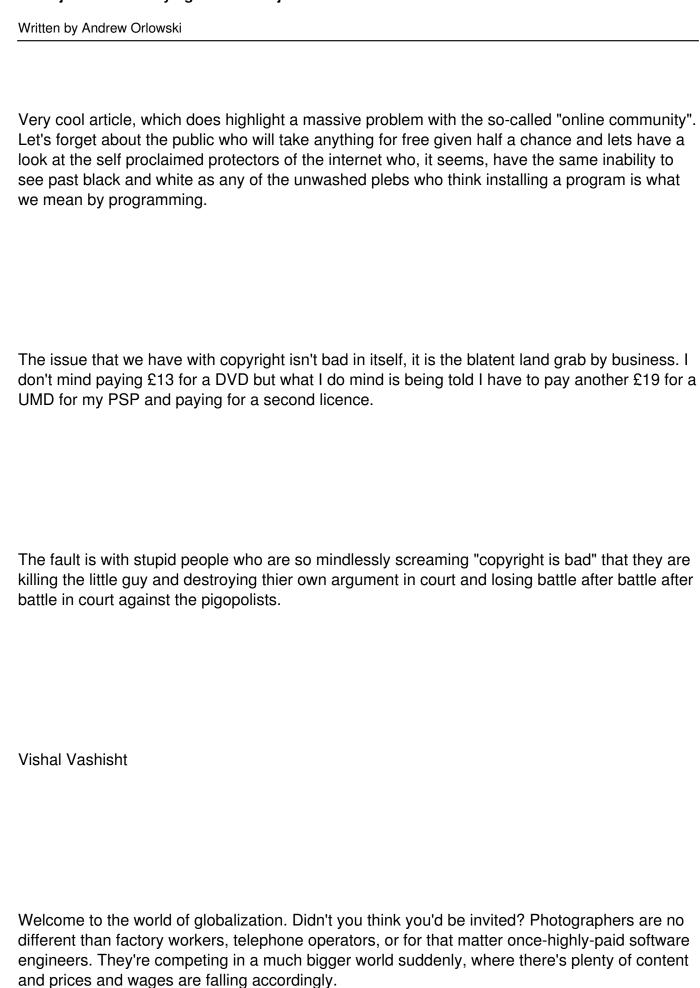
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Photojournalism is dying

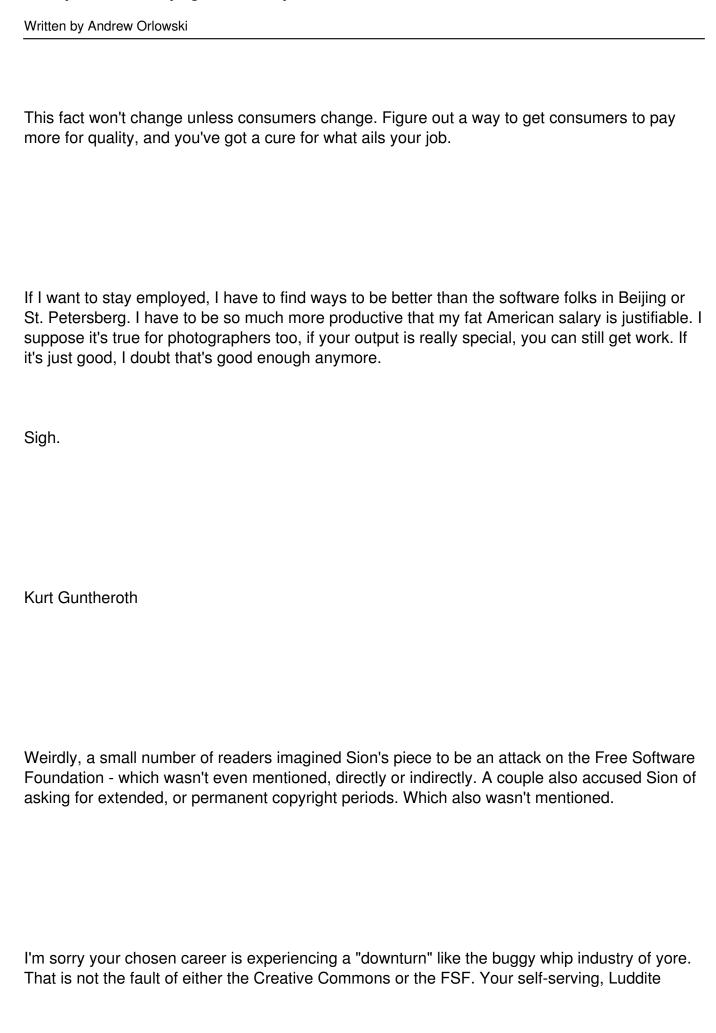
- readers rejoice -

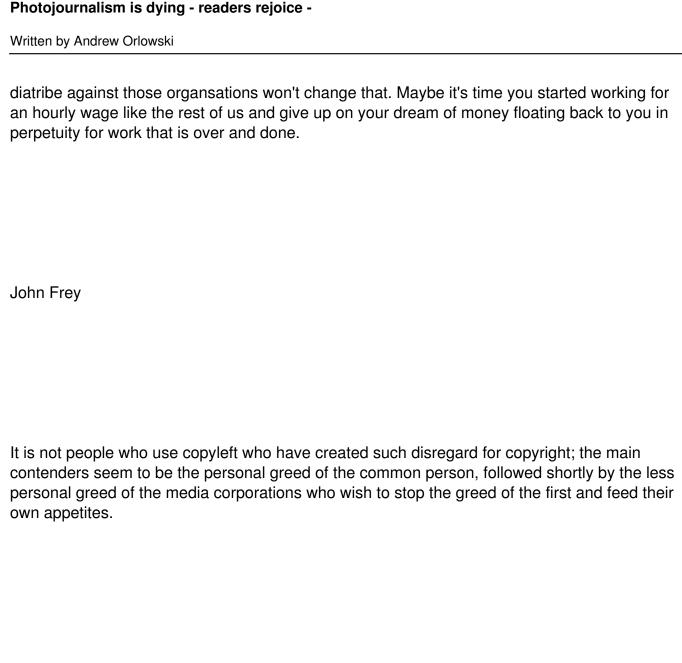
Letters Recently, we invited top UK photojournalist Sion Touhig to describe the grim economics facing photo journalists. His passionate essay: How the anti-copyright lobby makes big business richer prompted dozens of emails over the holidays.











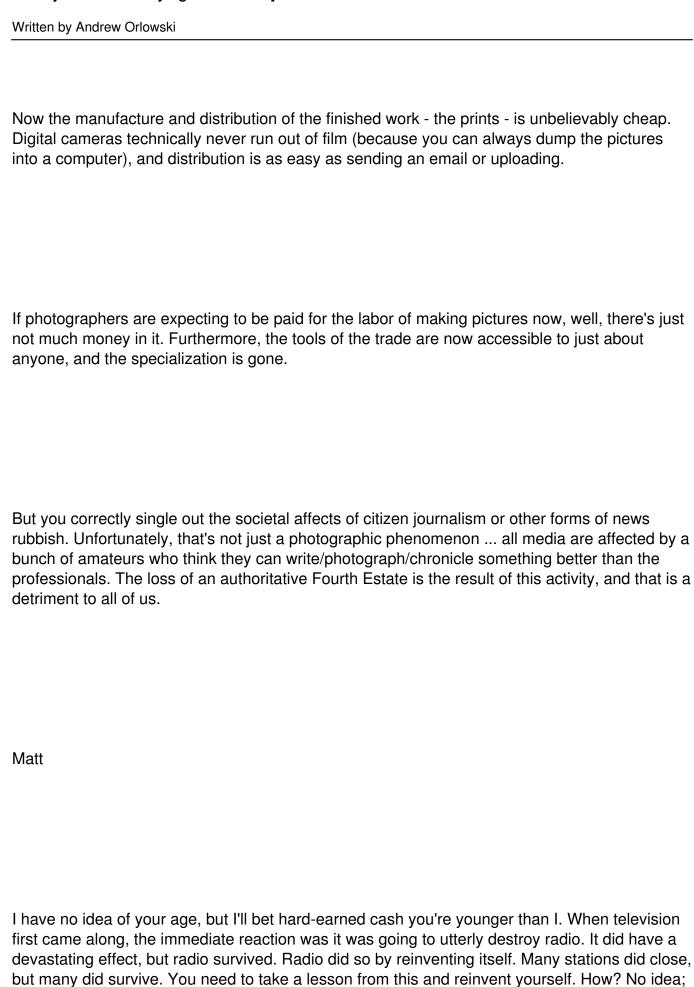
This in itself is breeding contempt for copyright, the idea that an individual can take a piece of media and use it creatively has never been in doubt and was always allowed in law (depending on country), it's not a surprise that business seek to use works for free and that they mostly assume the copyrights don't exist that because the work in on the Internet or send via email that it is public domain.

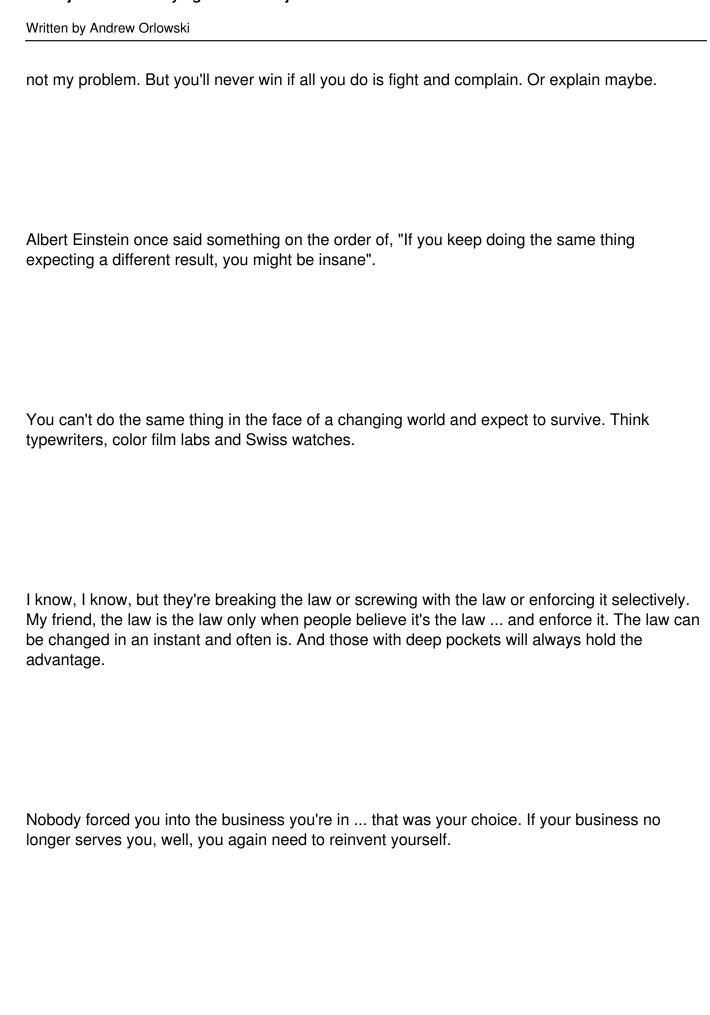
I only hope that the creative world can find its FSF, normally a small programmer or team spread around the world does not have the power to take a company to court. but the FSF will take companies to court who violate the GPL or LGPL software licenses; this would at least help your current situation.

the majority of people are essentially nothing more than breeding machines with disposable

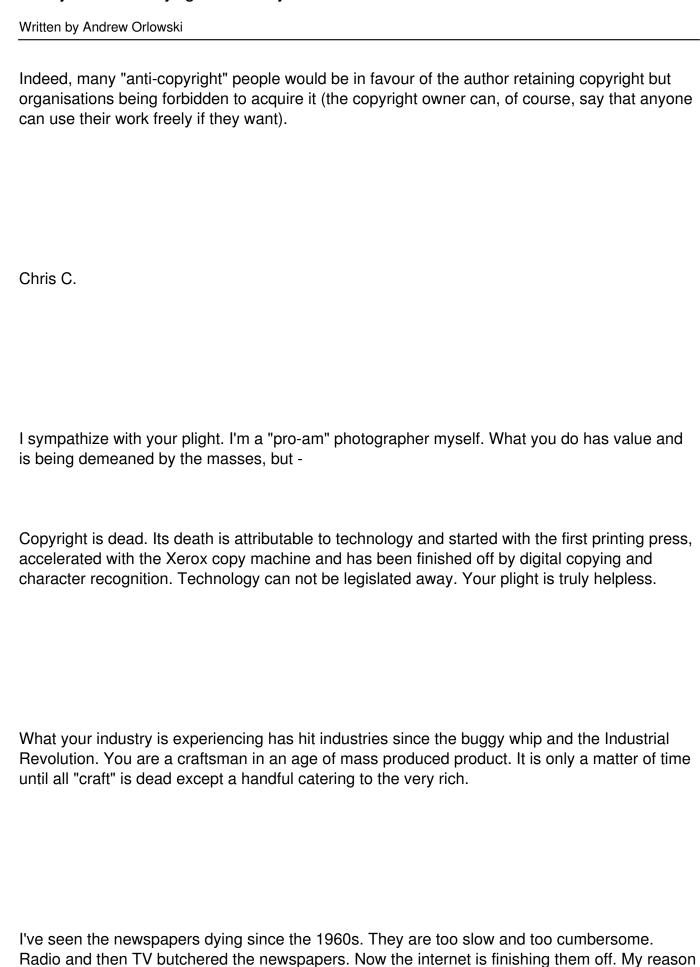
Photojournalism is dying - readers rejoice -Written by Andrew Orlowski incomes, the vast majority of everything sold will remain crap. Morely Dotes But wait, it gets grimmer... My question revolves around one of the central concepts in your article: that you were more concerned about being paid for your "labor" rather than the work itself. That got me thinking... There used to a lot of labor in photography. Often freelancers had to have their own darkrooms. In addition, cameras were bulky and film - at least good film - was extremely expensive. After development, the transportation of the work was also non-trivial, as it involved protective

packaging of either film or finished prints.

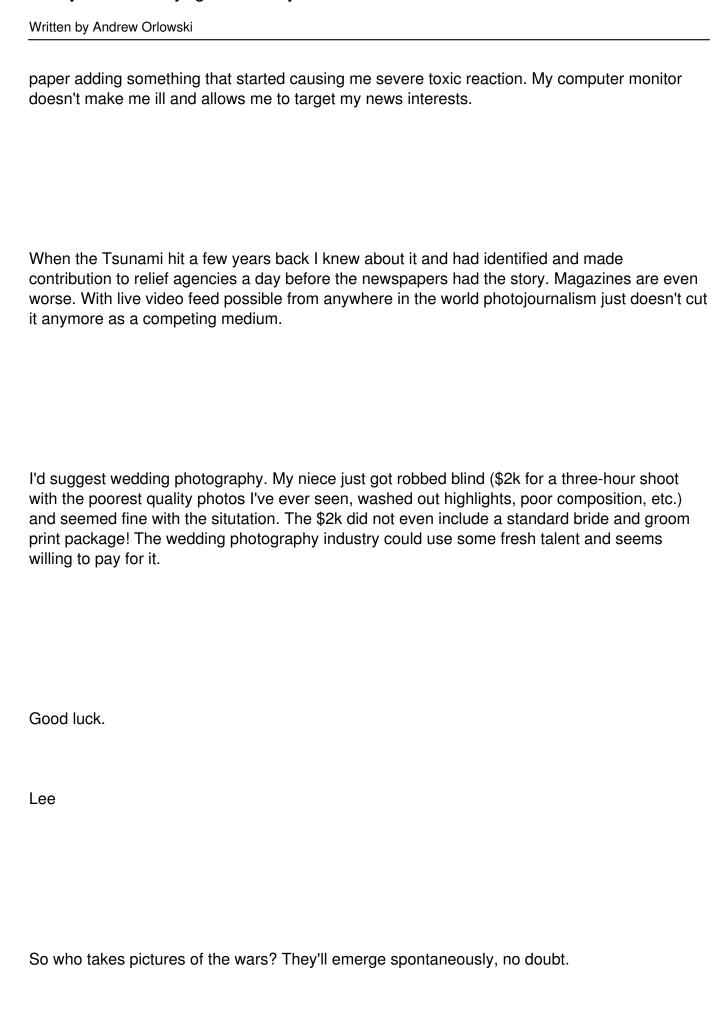




Photojournalism is dying - readers rejoice -Written by Andrew Orlowski David P. You correctly class "User Contributed Content" as theft (I saw it as such the first time I saw it solicited, it amazes me that so many people don't see it) and a danger to the professionals in the field, but this is in fact nothing to do with the "anti-copyright" lobby. The organisations involved in "User Contributed Content" could have done the same with chemical photographs (and some did), the advent of cheap digital cameras and communications has simply made it economically feasible, at least until the readers get fed up with the poor content. This would have happened without any "anti-copyright" groups, because the person who took the picture generally owns the copyright. People have a tendency to assume that anything not chained down is 'free' for their use. Yes, there are some people who want to get rid of copyright altogether and say that anything anyone produces 'should' be free for everyone, but they are in a (admittedly vocal) minority, the vast majority have no problem with a creative person being able to profit from their work, what they are against are the abuses of copyright (like extending it to more than a lifetime after the author's death). And they are also against large organisations which steal or trick copyright assignments from creative people (like the big music companies, who do things like signing up a musician or group for 5 albums and then only producing 4 of them, thus preventing them from producing any more themselves).



for cancelling the newspaper wasn't even related to the technology issues. They changed ink or



Photojournalism is dying - readers rejoice -Written by Andrew Orlowski Fascinating article, thanks kindly for taking the time to write it up and present it in such an understandable way. That said, I think that at least part of the problem, as you see it, is based in the simple fact that images are no longer a scarce resource. Along with willy-nilly image lifting, we also have good and cheap digital cameras that vastly simply 'webbing' images without bothering with all that bother that we all so loved in the days of kodachrome and cibachrome. Images are now abundant. The living to earned by exploiting the economics of scarcity is gone. The living to be earned by providing the service still exists, and if anything, is just as lucrative and rich as it ever was. Some wedding photographers are gone with the wind sure, but many others are exploiting all the new media to great market advantages. I'm just using wedding photography as an easy example.

Keep up the good work, things most certainly have changed, but are not all bad. At the end of the day, if you are trying to restrict access to things that are readably available, you will loose.

So don't do that.

Photojournalism is dying - readers rejoice -
Written by Andrew Orlowski
Chip Mefford
And that's the best many readers can offer. There was little in the way of economic innovation, or policy innovation, that might help photojournalists. Just a sense that anyone who obstructs the mechanics of the networks, or the economics of big business, is really being impertinent.
It's a Brave New World. Be Happy. ®
Related stories: How the anti-copyright lobby makes big business richer by Sion Touhig

Photojournalism is dying - readers rejoice -
Written by Andrew Orlowski
http://zonezero.com/magazine/articles/the_register/03.html