



Robert Dawson (1992)

ANNOUNCING The Dorothea Lange–Paul Taylor Prize from the Center for Documentary Studies at Duke University

The Center for Documentary Studies at Duke University teaches, engages in, and presents documentary work grounded in collaborative partnerships and extended fieldwork that uses photography, film/video, audio, and narrative writing to capture and convey contemporary memory, life, and culture. CDS values documentary work that balances community goals with individual artistic expression. CDS promotes documentary work that cultivates progressive change by amplifying voices, advancing human dignity, engendering respect among individuals, breaking down barriers to understanding, and illuminating social injustices. CDS conducts its work for local, regional, national, and international audiences.



Dona Ann McAdams (2002)

The year 2009 marks the nineteenth anniversary of the Dorothea Lange–Paul Taylor documentary prize, a \$20,000 award given annually by the Center for Documentary Studies. First announced a year after the Center's founding at Duke University, the prize was created to encourage collaboration between documentary writers and photographers in the tradition of the acclaimed photographer Dorothea Lange and writer and social scientist Paul Taylor. In 1941 Lange and Taylor published *An American Exodus*, a book that renders human experience eloquently in text and images and remains a seminal work in documentary studies. The Center's Lange-Taylor Prize honors their important collaborative work.

The Lange-Taylor Prize is offered to a writer and a photographer in the early stages of a documentary project. By encouraging such collaborative efforts, the Center for Documentary Studies supports the documentary process in which writers and photographers work together to record the human story.



Paola Ferrario (2001)

PREVIOUS PRIZEWINNERS

- 1991: *Free Grace*, by Keith Carter and Suzanne Winckler; a series of visual and verbal portraits of daily life in Mississippi Delta communities
- 1992: *Farewell Promised Land*, by Robert Dawson and Gray Brechin; the California dream of an Edenic world compared with its actual history and current conditions
- 1993: *Mara Salvatrucha*, by Donna DeCesare and Luis Rodriguez; an exploration of the lives of the young men and women in Los Angeles Salvadoran street gangs
- 1994: *Mapping American Samoa*, by Reagan Louie and Tom Farber; a record of the current manifestations of islanders' mixed cultural heritage
- 1995: *The More Things Change*, by Antonin Kratochvil and Jan Novak; an intense look at life in the post-Communist Czech and Slovak republics
- 1996: *Women*, by Mary Berridge and River Huston; interviews and portraits of HIV-positive women and their families
- 1997: *El Periodo Especial*, by Ernesto Bazan and Silvana Paternostro; a depiction of the struggle for survival in Cuba since the collapse of the Soviet Union
- 1998: *I-26: Corridor of Change*, by Rob Amberg and Sam Gray; an examination of the physical, economic, and social change accompanying highway construction in remote Appalachia
- 1999: *Mountain Jews: A Lost Tribe*, by Jason Eskenazi and Jennifer Gould; the transition of a centuries-old village in the Caucasus from its traditional ways of life
- 2000: *One Big Self: Prisoners of Louisiana*, by Deborah Luster and C.D. Wright; photographic portraits of Louisiana prisoners with writings influenced by their life stories
- 2001: *Pane Amaro/Bitter Bread: The Struggle of New Immigrants to Italy*, by Paola Ferrario and Mary Cappello; triptychs and two-part prose inventions about the experiences of Albanian and Indian immigrants to rural Italy
- 2002: *The Garden of Eden: Living with Schizophrenia on Coney Island*, by Dona Ann McAdams and Brad Kessler; an investigation into the daily struggles of people living with severe mental illness
- 2003: *Guatemala City Dump: Life at the Rim*, by Misty Keasler and Charles D'Ambrosio; an in-depth study of the makeshift village at the edge of Guatemala City's dump
- 2004: *Shadow Boxers: Sweat, Sacrifice, and the Will to Survive in America's Toughest Boxing Gyms*, by Jim Lommasson and Katherine Dunn; the power of boxing to transform lives and communities
- 2005: *High Plains*, by Peter Brown and Kent Haruf; a rediscovery of place—the people, land, and small towns of the central High Plains
- 2006: *The Human Is an Atom That Won't Be Split: Resisting History in Ukraine*, by Larry Frolick and Donald Weber; an exploration of how Ukraine's underclass reveals the secret life of Western globalization
- 2007: *After War*, by Kurt Pitzer and Roger LeMoyné; an inquiry into the lasting effects of war on ordinary citizens of the former Yugoslavia
- 2008: *Becoming Chinese: Uighurs in Cultural Transition*, by Carolyn Drake and Ilan Greenberg; an investigation into how Uighurs negotiate their lives and livelihoods under the Chinese government's strict anti-Uighur policies

Guidelines



Jason Eskenazi (1999)

Description: The prize is intended to fund collaborative work by a writer and a photographer in the formative or fieldwork stages of a documentary project. Submissions on any subject are welcome. Winners of the Lange-Taylor competition will have their work featured in *Document*, a periodical published by the Center for Documentary Studies, as well as in a virtual gallery on the Center's Web site. The amount of the award is \$20,000.

Eligibility: Collaboration is essential to the nature of the work this award supports; therefore, individual submissions will not be considered. More than two people may apply as long as one of the collaborators is a writer and one is a photographer working with black-and-white or color still photography. Individuals currently associated with the Center for Documentary Studies are not eligible for the prize.

Application: Images can originate in any format but must be submitted digitally on a CD. (No e-mail submission of images will be accepted.) All written materials should be compiled in the order requested below on white 8½ x 11 paper with the writer's and photographer's last names at the top of each page. The writing sample should be double-spaced, while all other written materials should be single-spaced.

The Center has a small staff, so it is very important that you adhere to these guidelines. *Do not staple your materials; use paperclips only.* And please, no folders, plastic covers, or other binding for written materials. Books, prints, newspaper clippings, or any other additional materials will not be seen by the panel. Any additional material will be donated to the Center's library.

As part of our policy, we do not review or comment on applications, and we do not release prizewinning applications from past years.

Submissions should include:

- Application form (attached)
- Self-addressed, stamped postcard for notification of receipt of materials by the Center
- Application fee of \$40. Make checks payable to the Center for Documentary Studies.
- One-page proposal letter describing the project and outlining work planned
- One-page statement about the collaboration between the writer and the photographer. This statement should consider how the writer and the photographer plan to work together on a joint project. Consider also in the statement the relationship of the project's photographs and words. John Szarkowski observed that in Lange and Taylor's work, "The words and photographs supplement[ed], [and did] not repeat . . . each maintained its own integrity."
- Writer's ten-page (double-spaced) sample on the proposed topic and in the style intended for project. If no work at all has been done on proposed topic, the writer should provide a sample demonstrating how the subject will be developed and written in the form and style of the final project (i.e., edited oral history, descriptive narrative, poetry, etc.).
- A brief curriculum vitae or resumé, no longer than five pages, from each applicant
- Budget, no longer than one page, outlining how the prize money would be spent. This may include stipends for project personnel, supplies and support materials, travel costs, and other expenses related to fieldwork.
- Twenty images from photographer demonstrating the ability to build a body of work. Images should be in jpeg format, saved at the highest jpeg setting, and sized at 72 dpi with the longest side of the image set at 21 inches.

Each jpeg should be titled with the photographer's last name, photographer's first name (abbreviated as needed), and image number, for example: doe_john_01.jpg. Color images should be in RGB Color mode. Compact disc and case must be clearly labeled with the photographer's full name.

- Caption list for photographs
- Self-addressed, stamped 9 x 12 envelope for return of materials (please indicate on envelope which materials you would like returned, and be sure to include adequate postage)

Without an S.A.S.E. the Center will assume the right to retain or dispose of all materials as it chooses.

Enclose all materials in a 9 x 12 envelope and send to: Dorothea Lange–Paul Taylor Prize Committee, Center for Documentary Studies, Duke University, 1317 West Pettigrew St., Durham, North Carolina 27705.

Deadline: All required materials must be submitted *under one cover* during the month of January and postmarked no later than January 31, 2009.

Selection and Notification: Each year a judging panel, including a prominent photographer and an accomplished writer, as well as individuals with experience in a variety of documentary arts, arts management, and publishing, is selected by the executive director and staff. Winners will be chosen and notified by midsummer 2009. Public announcement of the winners will be made by the end of the summer. Return of all submissions will be made after the final decision has been reached.

The award will be reported to the winners on a 1099-Miscellaneous tax form. It is the responsibility of the winners to file their tax liability.

Because of the volume of applications it is not possible for us to be available by telephone for inquiries. For additional application forms, please send an S.A.S.E. to the above address, or view the application guidelines and FAQ's at <http://cnds.aas.duke.edu/l-t/>. Please note that application forms online must be printed and submitted. It is not possible to submit applications electronically. If you have questions about the grant or the Center for Documentary Studies, please write to us at the above address.



Deborah Luster (2000)

Application Form

Please type or print. Attach to front of proposal.

Project title: _____

Brief description of project: _____

How did you learn about the Lange-Taylor Prize? (If on the Internet, which site?): _____

Writer's name: _____ Photographer's name: _____

Address: _____ Address: _____

Phone: _____ Phone: _____

E-mail: _____ E-mail: _____