

Transmission pour l'Image

3 DAYS

**MONDAY, TUESDAY & WEDNESDAY,
SEPTEMBER 1, 2 & 3, 2014**

TRANSMISSION POUR L'IMAGE is a forum for meeting and discussing, and most importantly it is for "transmission" from one generation of photojournalists - those behind the adventure of *Visa pour l'Image* with us - to the next generation.

Transmission is not a course on "how to take photos" - quite the opposite. It is the photographers and picture editors who will take the time to talk about their work and the choices they have made, who will explain how they have produced, chosen, published and sold their pictures.

***Transmission* is here so that young photojournalists can take on and carry on the values that are the basic principles which *Visa pour l'Image* has always believed in.**

The first ten applicants will have the privilege of being part of this full-time experience over three days, listening, speaking and learning with the professional participants.

This year, **CHRISTOPHER MORRIS** will be running *Transmission pour l'Image* and has invited five eminent figures to form the team with him.

CHRISTOPHER MORRIS - photographer

Noted, for example, for his memorable coverage of the Balkans and his work on the US elections. He is one of the founding partners of the agency VII.

PETER BOUCKAERT - Director of HUMAN RIGHTS WATCH

and an expert in humanitarian crises. Peter is a "veteran" with the experience of fact-finding missions in Lebanon, Kosovo, Chechnya, Afghanistan, Iraq, Israel, Macedonia, Indonesia, Uganda and Sierra Leone. He has spoken and given testimony on war crimes to the US Senate, the Council of Europe and the International Criminal Tribunal for the former Yugoslavia (ICTY) in the Hague. He has written opinion pieces for media around the world and been published in magazines and daily newspapers such as *Rolling Stone* and *The Washington Post*.

JÉRÔME DELAY - chief photographer/Africa for ASSOCIATED PRESS.

Jérôme Delay is based in Johannesburg, and has been covering international news stories for thirty years.

MARYANNE GOLON - director of photography at *THE WASHINGTON POST*

Before joining *The Washington Post*, MaryAnne Golon was with *Time Magazine*, working with Michele Stephenson for more than twenty years. She was director of photography at *Time Magazine* until June 2008, and was based in Dhahran during the First Gulf War. MaryAnne played a key role in some of the magazine's iconic cover photos, and for sixteen years coordinated the team of photographers doing the Olympic coverage for *Time Magazine*.

YURI KOZYREV - photographer; NOOR

Yuri's career began with the fall of the Soviet Union, and in 2001 he moved into international news. He was based in Iraq, in Baghdad, from 2002 to 2009, working as a contract photographer for *Time Magazine*. He won a number of awards for his coverage of the Arab Spring, including the 2011 Visa d'or News award.

JÉRÔME SESSINI - photographer; MAGNUM PHOTOS

Jérôme moved to Paris in 1998, and the Gamma agency gave him the opportunity to cover the conflict in Kosovo. Since then he has reported on many other events and conflicts, including Palestine, Iraq, Haiti, and Lebanon, and his pictures have been published in leading newspapers and magazines. In 2008, he began working on a project on Mexico: "*So far from God, too close to the US*," exploring drug cartels and the wars between them.

TRANSMISSION POUR L'IMAGE 2014

FOR INFORMATION AND REGISTRATION

Sylvie Grumbach

sylvie.grumbach@2e-bureau.com

tel. +33 1 42 33 93 18

Participants will be speaking English

APPLICATION FOR ENROLMENT

FAMILY NAME

First name

Address

Postcode City Country

Mobile telephone number

E-mail

Website

Nationality

Date of birth

Payment Bank transfer
(bank details supplied on request)

FEES: 500€ (including Visa "professional" badge)
Accommodation not included

ENROLMENT APPLICATIONS TO BE SENT BY JULY 1
PAYMENT TO BE MADE BY JULY 30

BY POST TO

Sylvie Grumbach / 2e BUREAU - 18 rue Portefoin - 75003 Paris -France

OU PAR EMAIL à sylvie.grumbach@2e-bureau.com

They have been part of it What did they think?

TRANSMISSION POUR L'IMAGE 2014

BENJAMIN GIRETTE

A Transmission participant in 2010

"Transmission means special opportunities for meeting people, possibilities for getting together in small groups to talk and discuss things; an opportunity to gain an understanding of how photographers, picture editors and even directors of photo agencies work together on an everyday basis.

After Visa pour l'Image, you keep the telephone numbers and use them.

Within a couple of months, I contacted two of the professional participants; the first one got me work a couple of times and the second one suggested I should call on IP3 (and I've been there ever since), and he's also become a friend."

PHIL MOORE

A Transmission participant in 2011

"I came to Transmission pour l'image after just 9 months working in photojournalism. It was my first time at Visa, and in Perpignan, and that first morning, I sat having coffee and a croissant with some of the "greats" of photojournalism, names such as Jérôme Delay, Christopher Morris and Jon Jones.

I had imagined a large group of "students" listening to lectures, taking notes, with a slot for questions at the end, but it was often informal chats, around a table, or moving from seat to lectern, with plenty of interaction. There was an incredible amount of one-to-one time, where questions could be posed and answers were tailored to the individual.

Each "transmetteur" offered something different, and a wide variety of subjects was covered by people who excelled in particular aspects of photojournalism. Then, when Christopher Morris would be talking about owning your own style or visual identity, others would chime in with their take on the subject.

We didn't spend all the time talking about photography (it certainly isn't a lesson on how to take pictures), but also covered the journalistic side: getting the story, the importance of sources, fixers, how to react, and verifying information. "Anybody" can take a photograph, but what's important is the reliability of the information, the reputation of the professional, and his/her ethics. Getting it right is what counts. It's not about megapixels, f1.4 or the level of post-processing. It's about telling a story, telling it factually, with compelling photography.

I came away feeling genuinely motivated.

Transmission pour l'image is not a portfolio review (there are plenty of opportunities for that elsewhere in Perpignan during the professional week); it's about photojournalism at its best: those who have defined and re-shaped it over past decades, telling their stories and passing on invaluable insights to those who hope to go on to produce great things.

It is also about expanding the "family" of people in the industry. I came to Perpignan knowing none of the other "students" on the course, nor any of the "teachers." I now have new friends and colleagues from both categories. Three months after the workshop, I e-mailed one tutor about an assignment I had in Congo covering the elections. Mort was straight back on the e-mail with great insights and tips.

Jérôme has helped me a lot since the workshop. I was working for one of AP's "competitors", but he helped me, pushed me to work harder and better. Two years ago, I would never have imagined that I would be exhibiting at Perpignan in 2013."

MAZEN SAGGAR

A Transmission participant in 2012

"My first Visa pour l'Image festival was in 2003.

Nine years later I discovered the festival all over again with Transmission 2012 – three amazing days! It's an approach that means you meet so many good people and have so many great discussions.

There was support from excellent quality professionals in the photography business who were generous in sharing their experience and working methods, in telling stories of conflicts they've covered and, most importantly, in handing on – transmitting – the values that are so essential for photojournalism and news.

I'm convinced that I am better equipped for reports I'll do in the future, and that my next Visa pour l'Image festival will be interesting in quite a different way."