

Transmission pour l'image

August 31 to September 2, 2015

**DIRECT CONTACT
TALKING TO PEOPLE
HEARING THEIR EXPERIENCES**

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.

Only a dozen personnes participate in each edition.

Each day, two programs: one in the morning, the second in the afternoon.

Each instructor talks about his personal and unique experience in his different photographic field.



© Mazen Saggat

For the second year, **CHRISTOPHER MORRIS** will be running Transmission pour l'Image and has invited 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.

ALICE GABRINER - International photo Editor at Time

Alice Gabriner photo-edited the National section of Time from 2000 to 2003, then the International section from 2003 to 2009, including years of the Iraq war.

After a five-year hiatus, as Deputy Director of Photography at the White House and as a Senior Photo Editor at National Geographic, Alice Gabriner is back at Time as the International Photo Editor.

JOÃO SILVA - photographer, The New York Times

Joao Silva, who was seriously injured in Afghanistan in October 2010, was a member of the famous Bang-Bang Club and has covered many wars and conflicts over the past twenty years. He is a staff photographer with The New York Times.

STEPHAN VANFLETEREN - photographer

From 1993 to 2009, Stephan Vanfleteren was as a freelance photographer for the Flemish daily newspaper De Morgen, and worked on his own projects at the same time. He is well known for his black & white portrait photography and for in-depth reports in Belgium and other countries.

BÜLENT KILIÇ - photographer, AFP

Bülent Kılıç is a Turkish photojournalist. He was named best of the year agency photographer in 2014 by Time magazine and The Guardian for his reporting in Ukraine, the Islamic State of Iraq and Syria.

PARTICIPANTS WILL BE SPEAKING ENGLISH.

Further names to be announced.

INFORMATION & REGISTRATION:

Sylvie Grumbach / 2e BUREAU / +33 1 42 33 93 18 / sylvie.grumbach@2e-bureau.com

Transmission pour l'image

They have been part of it. What did they think?

BENJAMIN GIRETTE (Transmission 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 (Transmission 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, f 1.4 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 (Transmission 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."

ALYONA SYNENKO (Transmission 2014)

«Transmission for Image is the place to discuss interesting things with interesting people. Not only there are «transmitters», high class professionals excelling in what they do, but also your fellow participants coming from a variety of backgrounds, each bringing their own unique insight to the exchanges. The result is that you spend very intense and enjoyable three days and come out with the whole set of fresh ideas of where to take your work. And the most important thing is that you get there yourself, because nobody's «teaching» you anything.»