

So You Want to Be a Photojournalist...

A Guide to Becoming a Successful Professional

Photojournalist.

It's a glamorous title. To anyone with an office job it instantly says adventure and intrigue. It implies globe trotting, brushes with danger or the famous and the infamous, and a front-row seat to history.

It also describes a person who is deeply steeped in his own community. A photojournalist can be someone with the luxury of meeting and interacting with people of all stripes and telling their stories with sincerity.

A photojournalist can be that person who sinks her teeth into the world's great injustices and puts a face on them that the public and government can't ignore.

Being a photojournalist is tremendous fun. It needs to be fun because there are plenty of ways to make more money.

Before you decide you want to be a photojournalist there are things that need to be clear:

For decades there have been far more people who want to be photojournalists than jobs available. **To succeed you must really want this.** If you are driven, passionate and hard working you will succeed.

That hard work must start now.

I started my education with an advantage. Being the son of a photojournalist I already knew what that world looked like. I was surrounded from birth by photographs and photographers. I knew what made a compelling news or documentary image. I knew what made a pleasing photograph. I knew much of the techniques to making a successful photo. I knew how a newsroom worked.

But I didn't know how to learn.

I brought the aforementioned advantages with me to college, and at first I was as good or better than any shooter working on campus. I could catch sports action, get close, expose well and focus sharply. But as my college days passed I saw friends like Glenn Asakawa, a Pulitzer-Prize-winning photojournalist now on staff at this university, get better and better. Soon Glenn, Mike Lang and others were shooting circles around me.

I was stagnant. I wasn't improving. I was good but not great. I thought I lacked talent.

In doubt, I tried advertising as a potential profession. Sitting in a cubicle at an ad agency in Englewood writing about ski rental deals made me realize what I was missing. I wanted to

be at the protest with a cloud of tear gas in the air. I wanted to be on the sideline at the football game watching the action first hand. I wanted to be outside, exploring the world.

To do this I realized I needed to learn how to get better as a photographer and journalist. I started observing Glenn.

I would run into him on campus, and every time he had a book of photographs up to his nose. He studied the images. He experimented with the techniques he saw. He dissected the pictures to learn how they worked, what made them compelling and how to create his own. He photographed everything and anything.

I had been resting on what I did know. Glenn calculated what he did not yet know.

I set to work.

Here is advice for you:

A degree alone means nothing.

Long gone are the days when having a diploma meant a nearly instant job after college. I don't think journalism in general has ever been like that. You will need to have a strong portfolio of work to get a job or build a freelance clientele, no matter in what medium you work.

Get the degree, yes. Any degree will work. But that degree is not the key to the job. It is your collection of images (or words, video, multimedia) that will set you above the competition.

Take your time as a student.

Many of you reading this will be in your last year or two of college. After 14 or 15 years of school you may be tired. Your parents might have already had bank accounts exhausted. You may be working 40 hours at a job to pay your own way through school. You just want to graduate.

Slow down. College is an amazing place to build up the work that can employ you. If you are just now reading this you probably have a long way to go before you are employable as a photojournalist.

College towns are saturated with intriguing activity. Everywhere you glance are interesting scientists, philosophers, artists and authors. You live in a cloistered world of people with their own peculiar student culture. Only you have true access to this culture and only you can photograph it well.

Editors want journalists with diverse knowledge and expertise. There is no better place to learn a language, study a science, or enhance your knowledge of culture and politics.

Study other disciplines. Become an expert in something. Satisfy your curiosity. Know the world. If all that means staying an extra year or two, so be it. You will graduate with a good chance at a career.

Navigate CU's system carefully. Earning a degree at CU has rules and requirements. When selecting courses plan ahead and choose carefully to fully take advantage of the few elective hours you have.

Shoot pictures every day.

By that I don't mean you should simply click the shutter like some sort of photographic exercise or (worse yet) homework.

Love this.

Aim your lens on the interesting world around you. Enjoy yourself, enjoy your friends, enjoy your life and enjoy photographing that life as it unfolds. Take your camera to class and see what visually intrigues you along the way. Take your camera to the bar with your friends and capture the antics around you. Pick up that expensive machine and run out into the snow, or rain or wind just to see what reflects in the pavement or how the behavior of people changes with the weather.

Wonder and wander with your camera. The results might be beautiful, amazing, intimate and powerful.

Find any and every outlet for your work...

The university is home to many publications, from the CUIndependent.com to the Colorado Daily, from hungry-for-pictures Web sites to hungry-for-pictures alumni magazines.

Being published is not the critical point. But when your work is published it will raise your pride, impress your bankrupt parents, provide more photographic challenges and give you an inside view of the world you want to enter.

I owe my career to CU's former yearbook. It provided access, purpose and many wide-open photographic opportunities while I was in my five-year career as a student.

...But don't wait for assignments.

Your best images will come from scenes and situations that inspire you. In the working world you will need to know how to complete an assignment. That's where the previous point comes in. But your portfolio will be full of images you mostly made for the fun of it.

Those found scenes and self-assigned stories will inspire passion and interest in you and it will show in your work.

Look at images.

— Any images. All images. News and documentary images in particular.

At the minimum when we see pictures we absorb them into our subconscious. They become part of our image-making vocabulary. Later we will most likely regurgitate them in our own work.

But we also need to study images consciously. Peruse the photography books in the Art and Architecture section at the library. Watch for images that impress you and study how they were made. Imagine what it took on the scene to capture that moment. Decide what works and what does not work in the images.

Recreate the images you like. If you see a portrait that impresses, for example, study the light and pose and remake the image using a friend as subject. You will learn volumes about how to create a picture.

If you're wondering how that fellow student is improving his or her work so rapidly, this is probably one of the reasons. "Talent" is simply the combination of passion and dedication.

The Web also gives you an endless source of images to study. Look at the Web sites for agencies like Magnum Photos, Agence VU, VII, and Aurora Photos. Study the Web sites of photojournalists you admire.

Watch movies. Study the way your motion picture colleagues visually tell their stories, use angles, light and contrast to evoke mood and emotion.

Know the news.

The news is your business. Yes, it is already. Even as a student you need to know and understand what is happening in the world. It will be your profession to capture, digest, analyze and report the news. Don't wait until graduation to pay attention.

At graduation you will already need to have an entrenched habit of news consumption. As a professional you will be called upon at the last minute to cover a story, and you will need to know the details in advance to do your job well.

Read newspapers and study their images. Examine why an editor might have chosen a specific image to publish with a story.

Read magazines and study their images. How did they handle the story differently?

Read Web sites and study their images. Web access is mostly free. You have an unprecedented advantage over your predecessors in seeing the world's publications instantly.

Watch TV and study their images. How do they use motion pictures to tell their stories? What are the advantages and disadvantages?

Listen to radio news (NPR, PRI, Pacifica, BBC, Voice of America — not ranting talk shows) and see what mental images appear in your imagination as you listen to their stories unfolding. Then look at their Web sites to see what images they used.

As you read and consume the news, think about what story you might be able to cover as a student. How does an international story affect your local community? How has it rippled here?

What is happening next Tuesday that you can cover alongside the pros? What brief little story or announcement can be turned into a compelling photo essay?

Start internships now.

Many newspapers, magazines, news services, and Web sites offer internships to students both with and without credit.

Internships are very valuable experience to understand fully the news-gathering process, no matter what piece of journalism you'd like to carve out for yourself. Even the smallest newspapers will provide opportunities to test your mettle on a variety of assignments, in good and bad conditions and under the heat of deadline.

Don't wait for credit. Don't wait for pay. Start getting that experience while you can.

You'll probably start small — at a daily somewhere along the Front Range that is glad to have your labor for free. But if they don't pay they are usually very flexible on time and schedule. You're a gift horse.

You'll need one or two of those to contend for the fewer paid internships across the country. Competition for these is high, like it would be for a job. You'll need to outdo a couple hundred possible applications to get the gig.

Yes, you can do that. But start out with my help or the help of CU's internship coordinator Alan Kirkpatrick to get a foot in the door. You would be very hard pressed to get a job without a few internships under your belt.

And don't wait until graduation. Many publications only take current students.

Enter contests.

Awards will help your résumé as a student and a professional. Separate yourself from your competition by winning accolades.

As a student you may enter the Hearst Journalism Awards competitions. CU has a competitive balance with larger schools in this program. Each affiliated school can only

enter two students in the competition, thereby increasing your chances (if you are selected). The prize money is big — hundreds to thousands of dollars depending on the prize. As a matter of fact, at this writing, CU will pay you \$50 in advance if you are chosen as one of the two entrants.

Talk to me about entry dates and requirements, and please submit your appropriate work for entry consideration.

There are also many other student competitions, like College Photographer of the Year, which offer great prestige.

Read the details closely though. Many ad agencies and other commercial enterprises have started offering "contests" as a way to get free usage rights to images. If in doubt, ask me and we'll figure out together if it's a worthwhile contest or an effort to abuse your trust.

Read about photojournalism.

Yes, read your text book. It's a good one.

But that's not all.

Read books by and about photojournalists in action. There are many great ones. Read trade magazines, like *PDN* and *American PHOTO*. Read the magazine of the National Press Photographers' Association. Read online articles about the business, its techniques and issues.

At the end of this is a reading list of great books and some good magazines. Know what has come before in your field. Learn how your predecessors handled the issues of their day. Learn from their successes and mistakes.

Know techniques new and old.

We separate ourselves from other image makers by trying new techniques and reviving old ones. With some of the reading mentioned above you can stay apprised of the latest technologies, the coolest techniques, the new communication channels, and what is pending in a fast-changing field.

But don't forsake the time-honored methods of working just because they are not new.

Most of the time you'll be working in digital formats as the business relies on speedy delivery.

But older techniques can help you get a different and more exciting look. Take for example Texas-based photojournalist Robb Kendrick, a National Geographic regular. Kendrick revisited an 1860s-vintage wet plate technique to make intriguing and beautiful portraits of cowboys that were recently published in a high-quality book, *Revealing Character*.

Learn what makes a medium format camera different in image quality from a large-format or 35mm camera. Learn black and white darkroom technique, for fun and to understand its advantages. Know the differences between various films. Understand the differences in digital chip styles and sizes.

If you understand as many tools as you can, you will have more options to tell your story. Don't be a chauvinist for digital cameras or film or glass plates. Understand it all.

What equipment should you have?

Photography is not about cameras, gadgets and gizmos. Photography is about photographers. A camera didn't make a great picture anymore than a typewriter wrote a great novel. — Peter Adams

Adams is right. Your mind, eye and heart are your most important tools. But to put your vision into bits and bytes, or onto film, you need equipment. It should be:

- **Dependable** — When decisive moments unfold in front of you, you must get them. If you can afford it, get more professional-caliber equipment so it fails less often, can handle being used every day and will require repair less frequently.
- **Comfortable** — Your camera should be an extension of your hand and eye. As you look at different brands and models, make sure the machine fits nicely in your grip, doesn't strain your muscles and you can reach all the controls easily and intuitively. Some cameras are poor choices for people with big hands, others with small hands. Be sure you see well through the viewfinder. Look through and hold many brands and models before deciding.
- **Versatile** (but not excessively so) — The camera market has become much like the computer market. In order to sell more and more cameras and stay ahead of the competition, manufacturers release new models every two or three years. They are brimming with new features and claims of better automation. Some of these features will prove valuable from time to time. Others you will never use. Excessive interest in the camera's many functions may drown your quick response and fluid action. Keep it simple.

Remember that there are three controls you actually need and that you are much better at deciding how to focus and expose than any tiny firmware subroutine can. Henri Cartier-Bresson, W. Eugene Smith and Robert Capa all did their brilliant work with mechanical cameras that didn't even have a built-in light meter.

That said, you do need to stay competitive. Stay abreast of the technology, and decide *critically* what functions and features are valuable tools and what are just bells and whistles to attract the money of gadget fans. Marketing is a powerful force. Be a skeptic.

Lenses are good investments. Their technology does not change quickly and unlike a camera body, your lenses may last decades.

Look for bright lenses. Get the widest maximum aperture you can afford. In zoom lenses watch for models that do not change that maximum aperture as they zoom — for example, a lens that stays at f/2.8 through its whole zoom range. Manufacturers sacrifice that to keep costs low on cheap models. But as a journalist you will be working in low light very often.

Zoom lenses are convenient, but not a necessity. Fixed-focal-length (or “prime”) lenses are two to four stops brighter than zoom lenses, less expensive and often conducive to better composition. You are forced to use the lens’ advantages rather than lazily zooming to fit.

As Magnum photographer Ernst Haas said, “The best zoom lens is your legs.”

I worked as a student and into my first two years as a professional with only three prime lenses: a 28mm f/2.0, an 85mm f/2.0, and a 180mm f/2.8. I still use all of those lenses.

Since a lens may have a usable life of decades, watch the used market for good deals. Ask me about reputable used equipment dealers. The only recent innovation in lens design is “vibration reduction” technology. This is great for landscape photographers, but of only marginal value for photojournalists. You may find great deals on lenses that don’t have this technology.

In the age of expensive digital cameras, most newspapers and wire services will provide equipment to their staff. If this is an area of the work that interests you, it may not be as good an idea to buy many thousands of dollars in professional gear that will lose half its value after a week of use.

If you are considering the freelance world, you will need to own or rent all of your own equipment. Don't be haphazard about it. Budget decisively. "Buy it right or buy it twice," a pundit once said. As a free lance you won't be able to afford to buy it twice.

People often don't take me seriously because I carry so little equipment and make so little fuss. When I married in 1949, my wife asked me, 'But where are your real cameras?' I never carried a lot of equipment. My motto has always been, 'Keep it Simple.' — LIFE photographer Alfred Eisenstaedt

Continue your education in as many places as possible.

Look for places other than the School of Journalism and Mass Communication to learn the craft, philosophy and approach of journalism. Courses abound in other departments that will teach you new techniques and other ways of seeing. Courses are also available at other area institutions like Naropa University, Metro State College and the Art Institute of Colorado.

Workshops of a weekend to more than a week in length are available around the country. Not only can they be excellent places to polish your craft, but most are taught by the big names in the business. Meet and exchange ideas with the working powerhouses of photojournalism, the most influential editors in the business or just a great teacher.

Notable careers have blossomed at workshops. Photographers like Lauren Greenfield of the VII agency have been discovered and have sold projects at workshops.

See Appendix 1 at the end of this document for a list of some good workshops.

What does the future look like?

You are facing a period of great change in the journalism world. Newspapers, magazines, television stations and networks are all in a period of frantic experimentation to see how they can profit from Internet news delivery.

Many in the business are terrified about potentially lost jobs, lost markets, and an unfamiliar means of publication.

But the journalism profession has always been filled with cynics who smell disaster around every corner. This makes sense. To be a good journalist you must be skeptical, inquisitive and deeply interested in the impact of change.

But with every change comes opportunity.

As newspapers and magazines migrate to the Web their photographers may also need to double as videographers and radio reporters. Be sure to learn those skills, as well as the editing and production of video, audio and multimedia as you study the decisive-moment still photography of the prior century. You will find yet more internship and job opportunities.

As television and radio migrate to the Web they will also become more multimedia oriented. Television and news radio stations now publish many still photographs on their Web sites. As some markets close, others will open.

The great advantage to the Internet is its enormous diversity. You can find a Web site dealing with any subject you wish. Many of them are for-profit enterprises who may want to buy your images. I see not a contraction of the market, but a potentially massive expansion.

Despite what some pundits argue, photojournalism is not dead. I have on my bookshelves a copy of *American Photographer* (now *American PHOTO*) magazine from the mid-1980s announcing the death of photojournalism. This is not a new claim.

As television did not kill magazines, newspapers nor still photography, neither will the Internet. Change has been the one constant in journalism and will continue to be.

Simply stay aware of from where change is coming and look at how you may be able to benefit from that change. Imagine yourself working as an independent news gatherer who sells his or her images a dozen times to a dozen different sites around the world. Newspapers, magazines and television will not completely die. But look beyond those traditional outlets for more possibility.

With this current state of the journalism business you will have a tougher time than previous generations getting a salaried staff job for a newspaper, magazine or television station. But find a way to take advantage of these changes. Look for new ways you can gain from them. Invent them yourself. Be on the cutting edge. *It's your show now.*

That will probably mean self employment — if not immediately then at some time in your 45- to 50-year working life. While at the university seek out courses and internships that will help you understand how to operate a small business. There are courses in the journalism school that touch on this. There are courses elsewhere on campus, around town, and at workshops. There is info in books and in other materials on the subject.

Stay in touch.

Before and after graduation, your professors, internship editors, fellow students and colleagues will be invaluable in knowing where the jobs are, how to approach a variety of assignments and what the issues of the day may mean to you.

Don't be afraid to contact me outside of class. Ask many questions. Show me, photo editors and your fellow students your work.

From time to time I assemble an informal group of students, graduates and pros for a bull session at some quiet dive somewhere. We talk, renew friendships and learn from each other. I learn from you as much as you learn from me. I'm as happy to show up when you organize these gatherings.

A few years ago a couple of students created an e-mail discussion list for CU students, graduates and friends. It's called *Cutlines*. Contact me if you are interested in joining. We trade images and commentary and stay in contact around the world.

Other larger groups exist with a similar purpose. *A Photo a Day (APAD)* is one. You can find it on the net and join. It's larger and perhaps a bit less personal, but you will see work from everywhere. aphotoaday.org/apadnews/

SportsShooter is another (and not just for sports photographers). There you can post your images to a vast Web site, join discussion boards, and find info about workshops and internship opportunities. SportsShooter.com

Using the Facebook model, *Lightstalkers* is an online community for photographers (mostly photojournalists). There you may be able to contact editors around the world, photographers working in any location or just reach your heroes online. LightStalkers.org

Join the *National Press Photographers' Association*. Professional organizations are very helpful sources of information, and the dues are much cheaper as a student. The NPPA has job and internship listings, holds regular clip contests the results of which are respected in

the business, provides a forum for legal, ethical and professional issues, and publishes a fine magazine. NPPA.org

The *American Society of Media Photographers* is another professional organization worth a look. The can't be beat for business practice, freelancing and market info. Good students rates for discussion, conferences, and business advice. ASMP.org

Your education is up to you.

Don't expect this university or any other to do all the work. Your professors, mentors and colleagues are there simply to provide inspiration and a little guidance. Your diploma means only that you can finish a lengthy task. *Your portfolio means everything.* It is up to you and only you to become a photojournalist.

"You can't wait for inspiration. You have to go after it with a club." — novelist Jack London

"If people only knew how hard I work to gain my mastery, it wouldn't seem so wonderful at all." — artist Michelangelo Bounarroti

"If I don't practice for one day, I know it; if I don't practice for two days, the critics know it; if I don't practice for three days, the audience knows it." — pianist, writer and politician Ignacy Paderewski

"Luck is the residue of preparation." — Brooklyn Dodgers manager Branch Rickey

"Success usually comes to those who are too busy to be looking for it." — naturalist and author Henry David Thoreau

Appendix 1

Workshops:

Photography at the Summit

This series of week-long workshops provides an opportunity to shoot alongside the top names working in the business, get critiques from editors of *National Geographic*, *TIME*, *The New York Times*, *Sports Illustrated*, *American PHOTO* and other magazines.

Workshops in Jackson Hole, Wyo., cover photojournalism, photographic projects, nature photography. A new addition now covers adventure photography. A sports photography workshop is held annually at the U.S. Olympic Training Center in Colorado Springs.

<http://photographyatthesummit.com/>

Eddie Adams Workshop

This prestigious and largely free weekend workshop invites 99 of the best student photojournalists and professionals with less than three years experience to Eddie Adams' farm in upstate New York. Teams are formed with the top editors and shooters in the business. You can't beat this list of potential contacts with the top current and future players in the business.

<http://www.eddieadamsworkshop.com/>

Missouri Photo Workshop

Also a great opportunity to work closely with some of the top names in the business. Work on a photo essay in rural Missouri.

<http://www.mophotoworkshop.org/>

Mountain Workshops

Essay building in rural Kentucky

<http://www.mountainworkshops.org/>

VII Workshop

Held by the members of the prestigious VII agency.

<http://www.viiphoto.com/workshops.php>

Santa Fe Photographic Workshops

Week-long workshops by top names in most photographic disciplines.

<http://www.santafeworkshops.com/>

Maine Media Workshops

Week-long workshops by top names in most photographic disciplines.

<http://www.theworkshops.com/photoworkshops/>

Southern Short Course in News Photography

A four-day weekend seminar, contest and meeting in Charlotte, N.C.

<http://www.southernshortcourse.com/>

Atlanta Photojournalism Seminar

Another four-day weekend seminar with contests, portfolio reviews and lectures.

<http://www.photojournalism.org/>

National Press Photographers' Association

This trade organization holds multiple weekend seminars, workshops and meetings around the country. Join and watch their schedule for the Flying Short Course, Women in Photojournalism Conference, Northern Short Course, Multimedia Immersion Program, Kalish Picture Editing Workshop and other programs.

<http://www.nppa.org/>

America Society of Media Photographers

Among other education programs by this magazine and commercial photography trade organization are workshops in the business of photography. Join as a student and learn the business end of this profession.

<http://www.asmp.org/commerce/education/>

There are many more available. Search the Web and watch for workshops that will provide the best one-on-one time and attention from talented and well-connected practitioners.

Appendix 2

Reading/Viewing list:

This is a short list. There are many printed and digital resources out there.

Books About Photojournalism (Books OF photojournalism can be found on your syllabi)

Truth Needs No Ally

Inside Photojournalism, by Howard Chapnick. The author was the long-time director of the Black Star agency and writes eloquently about becoming a photojournalist.

TR820 .C5235 1994

On Being a Photographer

A Practical Guide, By Magnum photographer David Hurn with Bill Jay. This is a pithy, conversational look at what it takes to be a successful artist and journalist. You could read it in a day. It is a required text for JOUR 4102.

<http://www.lenswork.com/obp.htm>

Slightly Out of Focus

Robert Capa's own somewhat self-effacing memoir, written on the heels of WWII in 1947. It's a very pleasurable and fun read for anyone who has admired this bon vivant and great witness to war in the first half of the 20th century.

D811.5 .C28

The Bang Bang Club

Snapshots from a Hidden War, by Greg Marinovich and João Silva

Tales of covering the fall of apartheid, the death of colleague Ken Oosterbroek and the story behind Kevin Carter's Pulitzer-winning image and suicide.

HN801.Z9 V546 2000

Shooter

David Hume Kennerly's mid-career memoir of starting young, winning a Pulitzer in Viet Nam and becoming Gerry Ford's White House photographer.

DHT 1802 (Special Collections)

Get the Picture

A Personal History of Photojournalism, by John G. Morris

A memoir by the early director of Magnum and photo editor for many major publications from the 1940s to the 1990s. Morris was the London photo bureau chief for LIFE when a lab tech ruined Capa's D-Day film. His connections to all levels of the profession are deep, and this is a great insight on the upper echelon of the business.

TR140.M595 M67 1998

Evidence of My Existence

U.S. News & World Report staff photographer Jim LoScalzo's memoir of his career.

TR140.L67 A3 2007

Shutterbabe

Adventures in Love and War, by Deborah Copaken Kogan

I have mixed feelings on her as a photographer and her motivations behind this tell-all.

The advantages are it's look inside the world of international photojournalism in the 1980s and working in that world as a woman.

TR140.K64 A3 2000

The Mind's Eye

Writings on Photography and Photographers, by Henri Cartier-Bresson. Le Maitre's musings, digested from many sources. This is a little Bhagavad Gita of a book.

(Alas, not available at Norlin. Try inter-library loan.)

On Photography

Susan Sontag's time-honored examination of the power and peril of the photographic image. This is an intense read, but a deep and valuable examination of our medium.

TR183 .S65 1977

Regarding the Pain of Others

One of Susan Sontag's last works looks at the representation of atrocities in visual art, from Goya to photographs of 9/11. This little book not only challenges our thinking about images, but how war itself is waged in an image-glutted world.

HM554 .S65 2003

LIFE Photographers and What They Saw

Former LIFE picture editor John Loengard interviewed surviving staff photographers for the venerable LIFE magazine about their work in war and peace, at home and abroad. The memoirs have deep resonance with work today.

TR139 .L64 1998

Witness in Our Time

Documentary Photographers, by Ken Light. Similar to the book above, Light interviews working documentary photographers about their passions, drive and oeuvre.

TR139 .W58 2000

Magnum

Fifty Years at the Front Line of History, by Russell Miller. This is the biography of the great photojournalism agency. It takes no prisoners and gives a good look inside the top echelon of the business.

TR690 .M55 1998

Pictures on a Page

Photojournalism and Picture Editing, by Harold Evans. Evans was the long-time editor of the London Sunday Times and in this book looks at how images work on a news page and in concert with other images.

(Alas, not available at Norlin. Try inter-library loan.)

Photographic Communication

Principles, Problems and Challenges of Photojournalism, by R. Smith Schuneman. Smitty Schuneman digests the transcripts of the Wilson Hicks International Conferences on Photocommunication Arts at the University of Miami. Read lectures and panel discussions from the greatest names in photojournalism history. The conferences happened in the 1960s. But the core issues of photojournalism have not changed.

TR820 .P53

A Choice of Weapons

The autobiography of Farm Security Administration and LIFE photographer Gordon Parks. This black Renaissance man was a great photojournalist, composer, poet and filmmaker. (Alas, not available at Norlin. Try inter-library loan.)

The Eye of Eisenstaedt

LIFE photographer Alfred Eisenstaedt created what we do in the 1930s through his work for German illustrated weeklies and LIFE magazine. He worked through the 1970s. You may find his imagery direct and old fashioned, but remember that he didn't have himself to surpass. Read of his struggles and successes through one of the most tumultuous periods in modern history.

TR647.E35 A3

Words and Pictures

An Introduction to Photojournalism, by Wilson Hicks. Hicks was the first picture editor of LIFE magazine and built its notable staff during its heyday. This book looks at the necessary combination of words and pictures as a means of communication.

PN4784.P5 H5

Magazines

PDN is perhaps the most influential general-circulation photo magazine out there. It watches the markets, techniques, issues and equipment closely and is aimed at the professional. Their Web site is comprehensive as well.

The Economist is a very British business magazine. They have an amusing sense of humor and are on top of the political and economic issues of the day. They don't use pictures well, but there are a thousand story ideas in each issue that may not have been covered visually yet. Scoop the world with ideas therein.

News Photographer, the bimonthly publication of the National Press Photographers' Association. It shows contest winners, has regular features and columns on ethics and looks at the careers of national award winners in still and video journalism.

Keep on top of what **National Geographic**, **TIME**, **Newsweek**, **U.S. News & World Report**, **The New York Times Magazine**, **Mother Jones**, **Outside**, **Sports Illustrated** and **ESPN the Magazine** are doing with images. Study their techniques and try them at home.

Watch **American PHOTO** for trends and insights, and peruse any European photo magazines you find.

On the Web

Magnum in Motion

See multimedia by Magnum photographers as well as historical looks at some of their great stories at

<http://inmotion.magnumphotos.com>

MediaStorm

Brian Storm's multimedia production company is also a hub for what is new and exciting in that delivery method. It's very cool stuff.

<http://mediastorm.org/>

The Click

A digest blog that redistributes links from dozens of photo blogs around the net. It's a great resource for watching scores of others in one place.

<http://theclick.us/>

American Suburb X

This site and blog publishes interviews new and old with the current and past greats of photography. Excellent inspiration and look at the powerhouses.

<http://www.americansuburbx.com/>

Lens

The New York Times blog on photojournalism is a deeper look into the most powerful and insightful images of the day.

<http://lens.blogs.nytimes.com/>

The Photo Brigade

The site and blog series started by Robert Caplin focuses on the students and alumni of several prominent photojournalism programs, including CU. See the work of fellow students and alumni. Join the Facebook group for CU: "The Photo Brigade - Colorado"

<http://www.thephotobrigade.com/> or <http://www.thephotobrigade.com/colorado/>

Luceo Images

One of the founders of this powerhouse new collective of photojournalists is CU alumnus Matt Slaby. Watch for his blog posts on photo legal issues, and inspiration from the projects and market success in a tough market.

<http://luceoimages.com/>

Perfesser Kev

I will address issues in the art, craft and business of photojournalism on this blog. Pour over the blogroll for the work of CU alumni and other inspiring sites.

<http://blog.KevinMoloney.com/>

A Photo Editor

Rob Haggart, the former Director of Photography for Men's Journal and Outside Magazine, writes this blog from the point of view of an editor. It's great insight into the mind of the buyers on whom you will depend. Learn what this one prefers and thinks.

<http://aphotoeditor.com/>

A Photo a Day

This site was started by a couple photojournalists simply wishing to swap a picture a day. Then it got huge, with thousands on the e-mail list, a blog, galleries, etc. It is an undeniable force in the profession, particularly for those just starting out.

<http://www.aphotoaday.org/>

The Digital Journalist

Long-time TIME contributor Dirck Halstead was an early proponent of convergence in the media, and his site and Platypus Workshop espouse working in multimedia.

<http://digitaljournalist.org/>

Editorial Photographers

A Web-based organization for photojournalists and their synonymic brethren in handling markets, pricing, ethics, rights issues and other business.

<http://www.editorialphoto.com/>

Rob Galbraith DPI

Rob Galbraith was an early pundit on digital photography. His site analyses the latest gear and the issues faced by digital photographers at

<http://www.robgalbraith.com/>

Documentary Videos (I have many of these and am happy to find a good campus theater in which to have group screenings...)

War Photographer, 2001

A film about the working life of war photographer James Nachtwey.

A documentary in which film maker Christian Frei attaches tiny video cameras to Nachtwey's equipment. The viewer sees what the photographer sees as he shoots. You'll see interviews with veteran war correspondents on what makes Nachtwey tick; including Christiane Amanpour, Chief International Correspondent of CNN, Hans-Hermann Klare, Foreign Editor of STERN Magazine, Christiane Breustedt, Editor-in-Chief of GEO SAISON Magazine, and other friends and colleagues of Nachtwey about his photos, his relationship to his work, and the impact it has on his personal life. Many of his most powerful images are shown in the film.

Dying to Tell the Story, 1998

Amy Eldon investigates the death of her brother and what drove him to be a war photographer.

A documentary produced by TBS on the death of 22-year-old Reuters photographer Dan Eldon while covering the 1993 civil war in Somalia. You'll see interviews with veteran war

correspondents on why they practice their trade — including CNN's Christane Amanpour, London Sunday Times veteran war photographer Don McCullin and many others.

Moment of Impact, 1999

An hour-long TNT documentary about six Pulitzer Prize-winning photographers and how they made their winning images.

Photography Made Difficult, 1989

A feature-length docu-drama about W. Eugene Smith's career done for PBS' American Masters Series. Fun and insightful to watch.

American Photography: A Century of Images, 1999

A three-part PBS series celebrating American photography (and photojournalism) in the 20th century.

The Impassioned Eye, 2003

An interview-style documentary about Henri Cartier-Bresson, featuring Le Maitre himself and guests such as playwright Arthur Miller, actress Isabel Huppert and Magnum photographers Elliot Erwitt, Josef Koudelka and Fernando Scianna.

Reporters, 1981

Magnum photographer/film maker Raymond Depardon's documentary on the difficult and often cynical world of the photojournalist. Features Jacques Chirac, Catherine Deneuve and Richard Gere as paparazzi victims.

Feature films (Don't take this stuff as real or factual. It's not. But it can be fun to watch.)

Under Fire, 1983

Nick Nolte, Gene Hackman and Joanna Cassidy play journalists caught up in Nicaragua's 1979 civil war.

Watch here for Nolte's authentic photojournalist. They must have hired a consultant for this one. The equipment is period and authentically beaten to a pulp. They even dubbed over the correct motor drive sound effect for the Nikon F2 he uses — as opposed to most films which feel the need to use a motor drive sound on a hand-wound camera. Nolte faces several ethical questions about taking sides in his work.

Before the Rain, 1995

Gregoire Colin plays a Pulitzer-winning photographer caught in the strife of his home in Macedonia.

A film about the war in the Balkans, a photojournalist's struggle with the morality of his work, and the tangled web of the character's lives. A stunningly photographed film that questions the ethics of this profession and exposes the waste of ethnic hatred.

The Killing Fields, 1984

Dr. Haing S. Ngor plays Dith Pran, a Cambodian photographer who struggles to survive the genocide of the Khmer Rouge. Based on the story of New York Times correspondent Sydney Schanberg (Sam Waterston) and his efforts to rescue photographer Pran from

Cambodia following Pol Pot's ascension to power. Dith Pran was a staff photographer at the New York Times from his escape to his recent death. Dr. Ngor won an Oscar for his performance.

Salvador, 1986

James Woods and James Belushi cover civil-war-torn El Salvador. Based on script co-author Richard Boyle's own journalistic experiences, Woods and company drive from California to El Salvador for the thrill of the coverage.

City of God (Cidade de Deus), 2002

A young Rio de Janeiro slum dweller escapes the horrors of the favela by taking up the camera.

Fernando Meirelles directed this loosely-based-on-a-true-story film. It's a flashy look at the problems of Rio's slums, with amplified violence. It is deliciously photographed.

Pecker, 1998

John Waters' semi-autobiographical film about a young upstart photographer who becomes famous overnight.

This one's a charming fun poke at the art world and the way documentary images can be seen by their subjects. Featuring Edward Furlong as Pecker and Christina Ricci as Shelley. Many many laughs.

Blowup, 1966

David Hemmings plays a fashion photographer apparently based on photographer David Bailey in the mod 1960's.

A joyride of the aimless, decadent lifestyle of a London fashion photographer who may have photographed a murder. It's an old cult classic from when sex and nudity actually shocked the public.

Rear Window, 1954

Jimmy Stewart plays a bored, wheelchair-bound photographer who spies on his neighbors. One of Hitchcock's finest in which the photographer thinks he's discovered a murder and nobody believes him.

The Public Eye, 1992

Joe Pesci plays a photographer based on famed cigar-chomping New York crime photographer Arthur "Weegee" Fellig.

...And a very few films just for the striking and inspiring cinematography

Good Night, And Good Luck, 2005

George Clooney's look at Edward R. Murrow's campaign against Senator Joseph McCarthy and his House Un-American Activities Committee in the early 1950s. Good journalistic inspiration and lovely cinematography, using period lenses to get a delicious period look to the film.

Citizen Kane, 1941

Look at Gregg Toland's sharp black and white, deep focus (depth of field) and daring camera angles in Orson Welles' classic.

Schindler's List, 1993

Janusz Kaminsky's black and white work here sets a deep, mysterious and historic mood. It is certainly influential in telling Spielberg's story of Oscar Schindler.

Days of Heaven, 1978

Nestor Almendros won an Oscar for filming Terrence Malick's film of Depression-era alienation on the Great Plains. Practically the whole film was shot in the waxing and waning light of the "magic hour." Stars Richard Gere and Brooke Adams.

Children of Men, 2006

Emmanuel Lubezki wrangles your emotions, particularly through a lengthy, choreographed, multi-location dolly shot that wanders through the warfare inside and outside of a ruined building in Alfonso Cuarón's fascinating distopia. "The shot" is seven and a half minutes long.

Far from Heaven, 2002

Cinematographer Ed Lachman paints the sought-after perfection of life in 1957 suburbia as a backdrop for deep disfunction and community suspicion.