

# 09 **visa** **POUR** **L'IMAGE** **PERPIGNAN**

**21<sup>e/ th</sup> Festival  
International  
du/ of photojournalism  
photojournalisme**

2009  
**29.08**  
**13.09**

**pro-week**  
**31.08 au 06.09**

Exhibitions

Evening Shows

Symposium

Visa d'or

Awards

# EDITORIAL - Jean-François Leroy

Keep on keeping on!

2008 and 2009 will no doubt go down in the annals of photojournalism as grim years. Plenty of agencies now have flat rate schemes – *Just pay a flat fee and use all the photos you need* - offering attractive prospects for magazines and newspapers run by people whose only goal is profit, preferably double-digit profit. We could also mention the one-size-fits-all rate – *Take what you like, it's the same price, whether postage-stamp format or a double-page spread – and the extensive use of photos marked © All rights reserved*, often provided free of charge by press and PR departments.

We scarcely need to cite the case of picture desks of magazines with the same profit-driven management demands and which use amateur photo Websites, paying one or two euros a shot.

The press is struggling; everyone is struggling. And with these different practices becoming more widespread, photo agencies that refuse to embark on such a system are being starved out of business, as are photographers in general. Who can still produce photos? When I say “produce”, I mean produce a real report, in length and depth, spending the time needed on the story, staying there, looking around, working and understanding the situation; in other words, being a “journalist”.

Bankruptcy is on the horizon for the *Los Angeles Times* and the *Chicago Tribune*. OK, but there is also the World Wide Web, so we are told. We are always hearing tales of advertisers leaving the printed press and going over to the Web. So why doesn't the money being poured into Web coffers ever end up with people producing genuine work, with photographers and journalists? There's a mystery.

What can Perpignan do? We have no intention of turning into a sanctuary for the last generation of dinosaurs. Certainly not! We will show that quality work is still being produced, even though it may be becoming scarce. New paths are to be explored, new standards are to be set. We will not be tolling the death knell of photojournalism. We will not be joining the ranks of gravediggers rushing to bury the printed press. We shall continue to engage in the battle, alongside everyone who is determined to believe in quality journalism. This is not just wishful thinking. It is a solemn promise.

Jean-François Leroy  
April 14, 2009

# EXHIBITIONS

Some thirty exhibitions will be presented. The list below is preliminary and incomplete. Entrance free of charge, 10am to 8pm, Saturday August 29 to Sunday, September 13, 2009.

## **Abbas / Magnum Photos**

### *In Whose Name?*

On September 11, 2001, Abbas was in Siberia when he saw TV reports of the Twin Towers in New York collapsing. The exhibition presents contact sheets, work prints, mock-up layouts and covers that never eventuated, forming a "Making of" documentary. It goes back over seven years during which Abbas traveled around Islamic countries, showing the questions that challenged the photographer: how has the Oumma (community of believers) responded to the horror of fanaticism? How have Islamism and Islamic terrorism or Jihadism grown out of Islam which is their shared religious belief?

## **Walter Astrada / Agence France- Presse**

### *Bloodbath in Madagascar*

Walter Astrada arrived in Antananarivo in early February, in the middle of the political crisis. When the main opponent of the government, Andry Rajoelina, proclaimed himself leader of the country, President Ravalomanana responded by calling in the presidential guard that shot at demonstrators to crush the rebellion.

Walter Astrada, the only foreign photographer there at the time, reported the events and bloodshed on February 7. "I saw demonstrators being shot and falling down as they were running away in front of the presidential guards who opened fire without warning." He stayed until February 18, covering the political crisis and violence.

The death toll for the three months of clashes was one hundred, including 28 shot down in cold blood by the presidential guard.

## **Alexandra Avakian / Contact Press Images**

### *Windows of the Soul: My Journeys in the Muslim World*

Alexandra Avakian is a native of Manhattan and Malibu who chose to spend two years in Gaza where she saw and suffered violence at close range.

In Somalia, where death can come at any time, she faced murderous militiamen with loaded guns. In her journeys she has captured the cold, crazed stare of a gun-toting child, the anguish of families torn apart by terrorism, the beauty of festivities and the everyday happiness of Muslims across the world. She has traveled with refugees, diplomats, guerillas, and leaders, including Yasser Arafat who referred to her as the "dictator" but granted her access for many years. She spent eight weeks with Hezbollah, and has explored countries under the most repressive regimes. The project "Windows of the Soul" spans almost two decades.

## **Massimo Berruti / Agence Vu**

### *Pakistan - Fact or Fiction?*

Pakistan is a troubled country at the center of international interests and is now facing difficult times. Its people is divided from within by many differences and languages since the very foundation of the country and now after many years of troubles and dictatorship these people is still living into a constant fragile balance.



© Pascale Marchesan / Ville de Perpignan

## EXHIBITIONS

Inside the so called «War on Terror» the use of army against the taliban militias is disclosing all his mistakes everywhere, nonetheless is still ongoing and also because of it people in Pakistan is targeted by an invisible enemy; while mantaining a fearless spirit they don't know why they are killed and who is doing it but they are sure that this rising violence is an effort to destabilize the nation that could be the biggest goal for the ones who are interested in the maintainance and the rising of this «war».

### **Françoise Demulder**

#### *Tribute*

Françoise Demulder, an attractive dark-haired woman, first worked as a model before she went off with a photographer – to Vietnam. Yes, it was a love affair which set her on her professional path as a war photographer. First she spent three years covering the war in Vietnam, then went off to other trouble spots around the world – Angola, Lebanon, Cambodia, Ethiopia and more. She lived in the Middle East where she was friends with Yasser Arafat; he could never pronounce her first name, so dubbed her “Fifi”. After a fight with cancer in 2003, she was left paraplegic. Fifi died on September 3rd last year.

### **Miquel Dewever-Plana / Vu**

#### *The Other War*

6 292; that is the number of people murdered in Guatemala in 2008. Thirteen years after the peace accords putting an end to the genocide of Maya communities, this tiny country with a population of only 13 million is now one of the most violent in the world.

More than 98% of murders are never investigated, let alone brought to trial. This violence is no random occurrence, but has emerged as more and more social problems have developed, and successive governments, more interested in defending their own interests, have failed to find any adequate response.

Mara gangs, made up of youths with no hope and no future, are not the cause of the problem, but rather the result, produced by a society afflicted by its own evil forces.

### **Brenda Ann Kenneally**

#### **Canon Female Photojournalist Award Presented by the French Association of Female Journalists (AFJ - Association des Femmes Journalistes) in partnership with Le Figaro Magazine**

*Upstate Girls - What Became of Collar City*  
Labor historians have argued that Troy, New York, was the prototype for the industrialization of America and, as a result, one of the country's wealthiest cities during the late 1800s.

The “Upstate Girls” project is an attempt to unravel the complex causes and effects of America's diehard dream. Troy, said to be the most important city during the Industrial Revolution, forged the American ideology and exemplified the prospects available to the nation. But ambition turned naked and the sweeping economic growth that had set the standard for developing countries became America's greatest liability.

## EXHIBITIONS

“Upstate Girls” is a five-year study of part of working-class America that, despite sweeping technological advances, has remained essentially unchanged since the heyday of the Industrial Revolution. The project, following six young women who come of age in a service-sector economy, is an indictment of the by-products of globalization that shape the visual and social landscape of America.

The ongoing project explores the emotional and psychological cycle of poverty as seen by women.

### **Brennan Linsley / Associated Press**

#### *Guantanamo*

Part of the U.S. Navy base in southeastern Cuba was used by the Bush administration after February 2002 to detain men beyond the reach of U.S. law and the Geneva Conventions on detention and torture.

Brennan Linsley, as the AP photographer in the Caribbean, made Guantanamo a priority. He has made many trips since 2005 and, like all journalists visiting Guantanamo, had to cope with official censorship and bureaucratic hurdles. Here is a photographic record of life in Guantanamo during the Bush years.

### **Pascal Maitre / Cosmos for National Geographic and Geo**

#### *Somalia – abandoned by all*

Between 2002 and 2008, Pascal Maitre made many trips to Somalia, spending most of the time in Mogadishu and the surrounding region, plus one incursion into Somaliland.

Together, these reports show the different aspects of the country: the suffering of the Somali people, the environmental damage and destruction, the problem of toxic and radioactive waste dumped off the coast by westerners, and the pirates who have been making headlines around the world. In Somalia, when it seems that things might get worse, they always do.

### **Dominic Nahr / Oeil Public**

#### *The Road to Nowhere*

In October and November 2008, General Laurent Nkunda, the Tutsi rebel leader backed by Rwanda, took control of the main roads and towns in North Kivu in the east of the Democratic Republic of Congo. Over 250 000 civilians fled the front line as the rebels advanced on the provincial capital, Goma, pushing government soldiers into further chaos, with looting, raping and killing. On the other side of the front, the liberation rebels killed 150 civilians in the mainly Hutu area of Kiwanja once held by the government. In North Kivu, no one is safe, and life for civilians and many soldiers is an endless journey, walking up and down the main road in search of safe haven.

### **Steve McCurry**

#### *The Unguarded Moment*

As a photographer, Steve McCurry is sustained by the rhythm and movement of light as it plays across scenes of everyday life: the routines of herding and fishing, the chanting of prayers and the hawking of wares.

.../...

The sequence of images that follows is not tied to specific events or cultures, but is instead suggestive of the vast tapestry of human experience and his chance encounters with silhouette and shadow, water and light. Steve McCurry wanted to express the visceral sense of beauty and wonder that he encounters during his travels when the shock of the strange rubs against the delight of the familiar.

### **Jérôme Sessini / Œil Public for Le Monde 2 and the Figaro Magazine**

*So far from God, too close to the USA*

This statement may seem fatalistic, but it certainly describes the position of Mexico.

Since violence first exploded with the war between the cartels, Jérôme Sessini has made two trips to Mexico, spending three months in the most violent cities – Culiacan, Tijuana and Ciudad Juarez – reporting on what the Mexicans call the “narco-insurrection”.

The country seems to be caught in ever-increasing and irreversible chaos.

### **Callie Shell / Time Magazine / Aurora Photos**

*Barack Obama*

Time Magazine contract photographer Callie Shell has documented the remarkable journey of President Barack Obama for the last three years. Her intimate reportage began in 2006 before he was a candidate and when his traveling party numbered just three people in a car: the driver, Obama and Shell.

## EXHIBITIONS

Few gave him a chance when he entered the Presidential race of eventually becoming the United State’s first African-American President.

### **Zalmaï**

*Promises and Lies*

*The Human Cost of the War on Terror*

The war in Afghanistan is spreading, and this year has forced hundreds of thousands of people to flee their homes.

In 2001, the world promised to rebuild Afghanistan, but eight years on, ordinary Afghans are losing hope and any faith they ever had in the Afghan government and international community. Afghans have not seen any improvements in their lives since the Taliban were ousted. The introduction of so-called democracy has been nothing more than broken promises and lies. Zalmaï, an Afghan photographer, wanted to show the vast human tragedy taking place in his country, ignored by the Western media and unseen by the rest of the world.

No solution can ever be found without looking at the whole picture.

### **City of Perpignan Young Reporter’s Award**

### **World Press Photo**

The reference competition for photojournalism around the world, with Perpignan as the ultimate venue for the exhibition.

## EXHIBITIONS

### **Daily Press**

French and international daily newspapers exhibit their best shots for the year in the competition for the 2009 Visa d’or Daily Press Award.

*See rules and application form attached.*

## EVENING SHOWS

Monday, August 31 to Saturday, September 5. 9.45pm at Campo Santo.

The Visa pour l'Image evening shows will cover the main events of the past year, from September 2008 to August 2009. Every evening, from Monday to Saturday, the program will begin with a chronological review of these news stories, two months at a time. This is followed by reports and features on social issues, wars, stories that have made the news and others that have been kept quiet, plus coverage of the state of the world today. Visa pour l'Image also presents retrospectives on major events and figures in history. The Visa pour l'Image award ceremonies are held during the evening programs.

On Thursday, Friday and Saturday (September 3, 4 & 5), the evening shows at Campo Santo will be screened simultaneously on the place de la République for an even larger audience.

The program for 2009, covering the main stories across the continents, will include the Democratic Republic of Congo, the Gaza Strip, Georgia, Zimbabwe, Madagascar from 1946 to the present, and Mexico.

There are wars, but there are also political, social and environmental developments and changes. 2009 features a number of anniversary celebrations, with worldwide commemorations and events.

At a time when the economic crisis has hit all continents around the world, we will look back at the 1929 crisis and the impact on society. Exploring the heart of Iran, from the White Revolution to the Islamic Revolution of 1979. Jazz celebrates its hundredth birthday.

And for the 40th anniversary of man first walking on the moon, we shall look back at some of the spectacular shots taken by the Apollo space mission, some now standing as emblems epitomizing the modern era.



© Paul Fusco / Magnum Photos

## THE 2009 SYMPOSIUM

This year we will be holding the eighth symposium which is programmed for one day only (Thursday, September 3, 3pm to 6.30pm, at the Palais des Congrès)

### Pictures – News – Knowledge

#### G8 Versus G185

For seven years now, we have had meetings with media professionals, academics and philosophers to discuss the situation of photography: how pictures are produced and used, and how they are perceived by their target audiences.

We have never sought to make a distinction between media professionals on one side versus academics and intellectuals on the other. Contributors work on their individual views of the world, expressed and transposed using their different tools and in the context of their cultural background, producing results which are obviously different; and yet, while they may seem far removed from one another, they are complementary.

The same question arises on a global scale: what image does the rest of the world have of us? How are we, members of the G8 community, seen by G185 citizens?

We have sophisticated communication facilities available to us, and can send our pictures to them. If we need facts, we dispatch our journalists and photographers, then various media will publish/broadcast the pictures and texts purporting to show the real situation “over there”, i.e. reality which we have adapted to match our knowledge and cultural background.

For things close to our own realm of experience – the G8 world – it might be assumed that this approach works and can give us a reasonably fair idea of what has happened. But what about pictures of the G185 world when they are produced using the same approach? What happens to the real situation there? And what about the people who come from that “other” part of the world and are shown the way outsiders see them, the way they see their lives and their countries? Will they identify with what they see? Will it be relevant to them?

The G185 world produces its pictures too. If the world looked at them, we could find out how these countries see themselves and, even more importantly, how they see us.

The list of speakers for the symposium has not yet been finalized, but there will be figures from the western press (e.g. *Libération* and *Courrier International*), from agencies, G185 photographers (from Afghanistan, Bangladesh and Palestine), academics, including contributions from the *Collège International de Philosophie*, and a specialist in geopolitics.

# PRIZES

Every year, the festival Visa pour l'Image awards seven prizes, three Visa d'Or and four others.

For the Visa d'or awards for news reporting and feature reporting, and the City of Perpignan award for the Best Young Reporter, the picture editors listed below select a shortlist from all reports seen over the past year (both published and unpublished), choosing four nominees per category.

A second jury meets in Perpignan to choose the winners for each Visa d'or award (News, Feature and Daily Press).

*No applications are needed for these categories.*

Tina Ahrens / Geo – USA  
Monica Allende / The Sunday Times - Great Britain  
Debora Altman / Le Figaro - France  
Daphné Anglès / The New York Times - France  
Pepe Baeza / La Vanguardia – Spain  
Sophie Batterbury / The Independent On Sunday - Great Britain  
Olga Blokhina / Itogi - Russia  
Armelle Canitrot / La Croix - France  
Barbara Clément / Elle - France  
Jimmy Colton / Sports Illustrated - USA  
Frédérique d'Anglejan / VSD - France  
Andreïna de Beï / Sciences & Avenir – France  
Jean-François Dessaint / Le Parisien - Aujourd'hui en France  
Cyril Drouhet / Figaro Magazine - France  
Ruth Eichhorn / Geo - Germany  
David Friend / Vanity Fair - USA  
Dietmar Liz-Lepiorz / Time Magazine - USA  
David Griffin / National Geographic Magazine - USA  
Magdalena Herrera / Geo – France  
Ryuichi Hirokawa / Days Japan - Japan  
Xavier Jubierre / El Periodico de Catalunya - Spain  
Romain Lacroix / Paris Match - France

Catherine Lalanne / Le Pèlerin - France  
Pierre Langlade / Le Nouvel Observateur - France  
Volker Lensch / Stern - Germany  
Michelle McNally / The New York Times - USA  
Andrei Polikanov / Russian Reporter Magazine - Russia  
Andrew Popper / Business Week - USA  
Olivier Querette / Ça M'Intéresse - France  
Michael Rand - Great Britain  
Monica Rettschnick / Frankfurter Allgemeine Zeitung – Germany  
Mina Rouabah / Libération - France  
Kathy Ryan / The New York Times Magazine - USA  
Joan Sanchez / El Pais - Spain  
Etienne Scholasse / La Libre Belgique - Belgium  
Rudiger Schrader / Focus - Germany  
Svyatoslav Shcherbakov / Kommersant - Russia  
Marc Simon / VSD - France  
Scott Thode / Fortune Magazine - USA  
Roger Tooth / The Guardian - Great Britain  
Dan Torres / Jeune Afrique - France  
James Wellford / Newsweek - USA

# VISA D'OR AWARDS

The 2009 Visa d'or awards will go to the best reports published between September 2008 and August 2009.

The **Visa d'or - Daily Press award** is presented during the evening show on **Thursday, September 3, 2009.**

Since 1990, the Visa d'or Daily Press award has been given for the best report published in the daily press, in any country in the world, in the course of the previous year.

The prize is open to all daily newspapers around the world.

Entries received are presented to a jury which meets in Paris in late June, 2009.

Reports selected by the jury are exhibited at the Festival (31 entries in 2008).

The SNCF (French Railways) will sponsor the Visa d'or Daily Press Award for the second time, funding the prize of €8000.

Visa d'or International Daily Press – Award Winners:

2008	The Dallas Morning News (USA)	1999	Berlingske Tidende (Denmark)
2007	Reforma (Mexico)	1998	La Vanguardia (Spain)
2006	El Periodico de Catalunya (Spain)	1997	Clarín (Argentina)
2005	Politiken (Denmark)	1996	The Herald (Scotland)
2004	El Comercio (Peru)	1995	L'Humanité (France)
2003	The Dallas Morning News (USA)	1994	Detroit Free Press (USA)
2002	La Dépêche du Midi (France)	1993	Diario 16 (Spain)
2001	Berlingske Tidende (Denmark)	1992	Midi Libre (France)
2000	The Washington Post (USA)	1991	Courrier de l'Ouest (France)
		1990	Le Progrès de Lyon (France)

**Presentation of the Visa d'or Feature award on Friday, September 4, 2009.**

For the second time, the Languedoc-Roussillon Region will be funding the prize of €8000 for the Visa d'or Feature award winner.

**Presentation of the Visa d'or News award on Saturday, September 5, 2009.**

For the second time, Paris Match will be giving a prize of €8000 to the Visa d'or News award winner

*Trophies designed and made by the Arthus-Bertrand workshops.*

# AWARDS

## City of Perpignan Young Reporter's Award

Picture editors from international magazines will choose the best young reporter for the City of Perpignan award which is being presented for the fourth time.

The members of the jury (see list) will select the young photographer who, in their opinion, has produced the best report, either published or unpublished in 2008/2009. The award is given in recognition of talent and is designed to help the young photographer carry out a project.

The City of Perpignan sponsors the prize of €8000. The award will be presented at the evening show on Friday, September 4.

The 2006 award went to Tomas van Houtryve for his work on the Maoist rebellion in Nepal; the 2007 award went to Mikhael Subotzky for his report on prisons in South Africa, and the 2008 award went to Munem Wasif for his report on Bangladesh. The report by the 2009 award winner will be exhibited at Visa pour l'Image.

## Canon Female Photojournalist Award

Presented by the French Association of Female Journalists (AFJ - Association des Femmes Journalistes) in partnership with Le Figaro Magazine.

For the ninth year running, Canon France and the AFJ will present the Canon Female Photojournalist Award. Entrants will be judged on both previous work and plans for a future project.

The prize (€8000) will be presented during the evening show on Saturday, September 5.

Previous award winners are: Magali Delporte (2001), Sophia Evans (2002), Ami Vitale (2003), Kristen Ashburn (2004), Claudia Guadarrama (2005), Véronique de Viguerie (2006) and Axelle de Russé (2007).

An exhibition of the 2008 winner, Brenda Ann Kenneally, will feature her report on the harshness of daily life for America's most disadvantaged families.

*For further information:*

- AFJ : <http://www.canonafjprix.com>
- Canon France : Pascal Briard : [pascal\\_briard@cci.canon.fr](mailto:pascal_briard@cci.canon.fr)  
Claire Vidal : [claire\\_vidal@cci.canon.fr](mailto:claire_vidal@cci.canon.fr)  
[www.canon.fr](http://www.canon.fr)

## The 2009 CARE International Award for Humanitarian Reportage

The exhibition for the 14th CARE International Award (Grand Prix) for Humanitarian Reporting presents the best entries competing for the award which stands as an expression of hope.

Since 2003, the CARE International Award for Humanitarian Reporting has been supported by the sponsorship of sanofi-aventis. The winner will receive a prize of €8000, to be presented during the evening show on Thursday, September 3, 2009.

CARE is a humanitarian association working through international solidarity; it is non-denominational and non-political. CARE works for sustainable development, providing assistance for the most needy, helping them become autonomous, while also defending their economic and social rights.

*For information on the award and copies of rules (Deadline for applications: Sunday, May 31, 2009):*

*CARE France - Martine Czapek / Alexandra Banget-Mossaz*

*71, rue Archereau, 75019 Paris*

*Tél : +33 1 53 19 89 89 - 92 / fax : +33 1 53 19 89 90*

*e-mail : [gprh.carefrance@gmail.com](mailto:gprh.carefrance@gmail.com)*

*<http://www.carefrance.org>*

## Pierre & Alexandra Photography Grant

For the second year, the Pierre & Alexandra Boulat Photography Grant will provide support for a photographer to carry out an original reporting project. The jury will meet in Perpignan during the professional week, and the winner will receive the award, with €8000 in prize money from Canon Europe, at one of the evening shows at Campo Santo.

*Rules can be found on: [www.viipphoto.com](http://www.viipphoto.com)*

*Applications must be sent by June 30, 2009, to the following address:*

*Association Pierre & Alexandra Boulat*

*c/o Cosmos*

*56 boulevard Latour Maubourg - 75007 Paris*

*Contact : Annie Boulat : [annie@cosmosphoto.com](mailto:annie@cosmosphoto.com)*

# MEETING POINTS

Professional Week: Monday, August 31 to Sunday, September 6, 2009

## Hotel Pams

Hôtel Pams is the festival headquarters and meeting point for collecting badges, press kits and finding information, and also has the PHOTO bar with coffee and soft drinks.

Free-lance photographers can show their portfolios in the area of the Association Nationale des Iconographes, from 10am to 1pm and 3pm to 6pm, from Monday, August 31 to Saturday, September 5, 2009.

## Palais des Congrès

### Meet the Photographers

The meetings are open to both professionals and the general public, and are held every morning in the Charles Trenet auditorium, from Monday, August 31 thru to Saturday, September 5.

### ELLE Round Table Discussion

### Press Center

Press agencies and photographers' collectives from around the world have booths and desks on the first and second floor.

**Canon**, our main partner, is on the ground floor of the Palais des Congrès.

**Apple** will be presenting all the latest products. Our long-standing partner, **e-Center**, will be pleased to welcome visitors to the second floor.

### Internet space

Free access for everyone with accreditation.

# LOCAL PARTNERS

AVS Audiovisuel  
Banque Populaire du Sud  
Brasserie Artisanale des Albères  
Cafés La Tour  
Canon France  
Cave des Vignerons de Baixas  
CELA Hôtels - Resorts - Spas  
Citec Environnement  
Citröen  
Confiserie du Tech  
Corporation Française de Transport  
Créapolis  
E. Leclerc  
Echa's - Partenaire - Entrepose - Mill's  
El Centre del Món Metrovacesa - Méditerranée  
Fnac Perpignan  
France Telecom Orange  
Galeries Lafayette  
Imagin'expo  
La Poste des Pyrénées Orientales  
Les Dragons Catalans  
Les Flamants Roses  
L'indépendant - Midi Libre  
Mitjavila  
Nicolas Entretien  
Puissance i  
Radio Flaixbac  
Republic Technologies  
Réseau Ferré de France  
Saint-Cyprien Golf & Resort  
SNCF  
Sud De France  
TSR Communication  
Veolia Environnement,  
Vignerons Catalans en Roussillon  
Vinci Park

# THE LABS

Visa pour l'Image photographic laboratories – our key partners working behind the scenes. The Festival would not be what it is today if we had not had the invaluable contribution of the photo labs over the past twenty-one years. Their unfailing support, loyalty, commitment, devotion and professionalism have created the showcase for the festival and one of its finest distinctive features.

We wish to express our sincere gratitude to all the gifted people behind the scenes, working with us as we go through the stories of the world, from year to year, from festival to festival.

### Central Color

10, rue Pergolèse - 75016 Paris  
Tel : 01 44 17 13 50 / Fax : 01 45 01 62 86

### Dupon

74, rue Joseph de Maistre - 75018 Paris  
Tel : 01 40 25 46 00 / Fax : 01 40 25 46 66

### e-Center

6, rue Avaulée - 92240 Malakoff  
Tél. : 01 41 48 48 00 / Fax. : 01 41 48 48 02

### Fenêtre sur Cour

44, rue du Faubourg du Temple - 75011 Paris  
Tel : 01 43 38 50 82 / Fax : 01 43 38 41 46

### Picto

53 bis, rue de la Roquette - 75011 Paris  
Tel : 01 53 36 21 21 / Fax : 01 53 36 21 00

# CONDITIONS OF ENTRY VISA D'OR - DAILY PRESS

# APPLICATION FORM VISA D'OR - DAILY PRESS

**BEFORE MAY 20, 2009** – Signed application form to be sent by e-mail to:  
mail@2e-bureau.com

TO BE RETURNED BY MAY 20TH 2009

**BEFORE JUNE 20, 2009** Prints, photocopies, captions and signed application form to  
be sent to:

Sylvie Grumbach  
2e BUREAU  
18 rue Portefoin  
75003 Paris – France

NEWSPAPER OR MAGAZINE:

CIRCULATION:

ADDRESS:

TEL DIRECT N° :

MOBILE :

FAX :

E-MAIL :

## ALL ENTRIES MUST INCLUDE:

### PRINTS

- EXACTLY FIVE (5) black-and-white OR color prints
  - by one or more photographers (1-5)
  - on one or more stories (1-5)
- Format: exactly 30cm x 40cm (11.8" x 15.7") full-size prints; only unframed prints are accepted to ensure uniform standards for hanging
- Prints (photocopies) must be numbered 1 to 5 (in order of display)

### PHOTOCOPIES OF PRINTS

- Each print must be sent with a numbered photocopy

### CAPTIONS

- Captions, numbered according to print numbers, must be in French and/or English (no other languages) and in Word format. Maximum: 2 lines per caption.

Captions to be sent:

- by post with the prints
- by e-mail to mail@2e-bureau.com

### ENTRY FORM

- Deadline for signed entry forms to be sent by e-mail: May 20, 2009.
- The signed entry form must be enclosed with the prints (to be sent by June 20, 2009).

*Printing and shipping costs to be covered by the newspapers. Exhibition costs will be covered by the Festival. Photographs not selected will be returned before the beginning of the Festival. Photographs exhibited at the Festival are not returned.*

*Thank you for your co-operation. While these conditions may seem strict, they are essential for the proper organization of the exhibition.*

**ANY PICTURES/ENTRIES NOT MEETING ALL OR ANY OF THE ABOVE REQUIREMENTS CANNOT BE ACCEPTED.**

PICTURE EDITOR:

PHOTOJOURNALIST:

STORY(IES) ENTERED:

PHOTO CREDITS:

DATE(S) AND PLACE(S) OF PHOTO SHOOT:

The photos have to be received by June 20th 2009 at:

Sylvie GRUMBACH  
2e BUREAU  
18 rue Portefoin  
75003 PARIS / FRANCE

NAME, POSITION & SIGNATURE OF PERSON IN CHARGE OF THE REPORT:

Signature

date



# ACCREDITATION FORM

Professional week August, 31st to September, 6th  
 to be returned by August, 15th 2009  
 2e BUREAU - 18 rue Portefoin - 75003 PARIS  
 mail@2e-bureau.com / fax +33 (0)1 40 26 43 53

Mr  Ms

## ACCREDITATION REQUEST

Professional week from Monday, August 31 to Sunday, September 6, 2009

Accreditation forms must be returned by Friday, August 15, 2009.

The application will be checked and an e-mail sent with all the relevant information needed to collect your individual badge in Perpignan.

Badge-bearers are granted authorized entry to Hôtel Pams and the Press Center (Palais des Congrès).

Badges are available for collection in Perpignan at Hôtel Pams from Saturday, August 29, 2009. Accreditation: 60 € (payment in Perpignan, cash or check only).

FAMILY NAME:

FIRST NAME:

Professional activity:  Press Card #:

**Private Address:**

ZIP CODE:  CITY:  COUNTRY:

Mobile:  Tel. :  Fax. :

Email :  web :

**COMPANY / PUBLICATION:**

**Business Address:**

ZIP CODE:  CITY:  COUNTRY:

Mobile Phone:  Tel. :  Fax. :

Email :  web :

PRESS Periodicity National  Daily  Regional  Weekly  Local  Monthly  Other

RADIO  / TV  National  Program: Regional  Local

AGENCY  / COLLECTIVE  Managment  Editorial  Commercial  Photography

PHOTOGRAPHER Press  Agency/Collective  Freelance

INSTITUTIONAL  SCHOOL  PUBLISHER  MUSEUM  OTHERS (please specify)  GALLERY  FESTIVAL

### STAYING DURING PROFESSIONAL WEEK

You will be : in Perpignan  outside Perpignan

Hotel  name :

Rental  Apartment  Bed&Breakfast  Families/Friends

Journey duration : please indicate dates

saturday August 29th	sunday August 30th	monday August 31st	tuesday September 1st	wednesday September 2nd	thursday September 3rd	friday September 4th	saturday September 5th	sunday September 6th	....
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\*\* Please fill out the form LEGIBLY.

\*\* The accreditation fee is €60 (cash or check). Your personal badge can be collected at the Hotel Pams (18 rue Emile Zola - Perpignan), opening on Saturday, August 29th, 2009.

**21<sup>st</sup> Festival  
 International  
 du/ of photojournalism  
 photojournalisme**

The International Festival of Photojournalism is organized on the initiative of the association “Visa pour l’Image - Perpignan”, comprised of the Municipality of Perpignan, the Conseil Régional of Languedoc-Roussillon, the Chamber of Commerce and Industry of Perpignan & Pyrénées-Orientales, the “Chambre de Métiers et de l’Artisanat” (trade council) and the corporate association “Union Pour les Entreprises 66”. Under the patronage of and with support from the French Ministry of Culture and DRAC regional cultural office (Languedoc-Roussillon).

### **Association Visa pour l’Image - Perpignan**

Hôtel Pams, 18 rue Emile Zola, 66000 Perpignan  
Tél : +33 4 68 62 38 00 - fax : +33 4 68 62 38 01  
e-mail : contact@visapourlimage.com  
www.visapourlimage.com

Jean-Paul Griot (president), Michel Pérusat (vice-president, treasurer), Arnaud Felici & Johanna Halimi-Claverie (coordination)

### **Festival Management**

#### **Images Evidence**

4, rue Chapon – Bâtiment B  
75003 Paris  
Tel : +33 1 44 78 66 80 – Fax : +33 1 44 78 66 81  
e-mail : jfleroy@wanadoo.fr / d.lelu@wanadoo.fr

Jean-François Leroy (director general), Delphine Lelu (executive assistant), Christine Terneau (general coordination), Eliane Laffont (senior Advisor – USA), Alain Tournaille (superintendence), Cédric Kerviche (iconography), Lucas Menget (texts & evening presentation, “meet the photographers” moderator), Claire Baudéan (evening presentation, “meet the photographers” moderator), Caroline Laurent (“meet the Photographers” moderator)

Symposium: Jean Lelièvre  
e-mail: janus.lelievre@wanadoo.fr

Interpreters: Shan Benson, Grégoire Devictor, Jeanne Disdero-Lee, Sergio Escamilla, Mona de Pracontal, Brian Riggs

Written Translations: Shan Benson (English), Maria Silvan Rodriguez (Catalan & Spanish), Brian Riggs (French)

### **Evening Shows - Production**

#### **Abax Communication**

14, avenue du Général de Gaulle  
71150 Chagny  
Tél : + 33 3 85 87 61 80 – Fax : + 33 3 85 87 61 81  
e-mail : sa.abax@wanadoo.fr

Thomas Bart, Jean-Louis Fernandez, Laurent Langlois, Emmanuel Sautai (production)  
Ivan Lattay (music/audio design),  
Valérie Sautai (assistant), Pascal Lelièvre (stage management)  
Top Audiovisuel: Richard Mahieu (projection)  
Vidémus: Eric Lambert

### **Press / Public Relations**

#### **2e BUREAU**

18 rue Portefoin – 75003 Paris  
Tél : +33 1 42 33 93 18 / Fax : +33 1 40 26 43 53  
e-mail : mail@2e-bureau.com  
www.2e-bureau.com

Sylvie Grumbach (management/press), Martial Hobeniche, Marie-Laure Girardon, Sylvain Poisson, Morgane Oudin (press), Valérie Bourgois (accreditation)

# 21<sup>e</sup> Festival International du/ of photojournalism photojournalisme

POUR  
L'IMAGE

PERPIGNAN

21<sup>e</sup>/<sub>th</sub> Festival  
International  
du/ of photojournalism  
photojournalisme

2<sup>e</sup> BUREAU

SYLVIE GRUMBACH  
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