

Photojournalism Book

Understanding Photojournalism explores the interface between theory and practice at the heart of photojournalism, mapping out the critical questions that photojournalists and picture editors consider in their daily practice and placing these in context. Outlining the history and theory of photojournalism, this textbook explains its historical and contemporary development; who creates, selects and circulates images; and the ethics, aesthetics and politics of the practice. Carefully chosen, international case studies represent a cross section of key

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photographers, practices and periods within photojournalism, enabling students to understand the central questions and critical concepts. Illustrated with a range of photographs and case material, including interviews with contemporary photojournalists, this book is essential reading for students taking university and college courses on photography within a wide range of disciplines and includes an annotated guide to further reading and a glossary of terms to further expand your studies.

More than 125 Photos That Changed Our World. Get the fascinating stories behind the greatest pictures ever taken. So said famed French film director

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Jean-Luc Godard about the incredible moments that can be captured in an image. In the nearly 200 years since the first photograph was taken, the art form has revolutionized history and created eyewitness accounts of what we would not have otherwise seen, from the devastation of war and the brilliance of human achievement to nostalgia's fondest memories. Popular Photography: The Most Iconic Photographs in History highlights more than 125 of the most important images ever taken, from victories to memorials, coronations to assassinations, iconic moments, groundbreaking discoveries, thrilling comebacks, social revolutions and much more. It's

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an inspirational look at history and modern society in a way no mere words can explain.

“Spectacular . . . a majestic collection that captures the drama of everyday existence in war zones around the world. . . . There is no disputing the impact of this revelatory collection.”

—BookPage From the Pulitzer Prize-winning photojournalist and New York Times bestselling author, a stunning and personally curated selection of her work across the Middle East, South Asia, and Africa Pulitzer Prize-winning photojournalist and MacArthur Fellow Lynsey Addario has spent the last two decades bearing witness to the world’s most urgent humanitarian and human rights

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crises. Traveling to the most dangerous and remote corners to document crucial moments such as Afghanistan under the Taliban immediately before and after the 9/11 attacks, Iraq following the US-led invasion and dismantlement of Saddam Hussein's government, and western Sudan in the aftermath of the genocide in Darfur, she has captured through her photographs visual testimony not only of war and injustice but also of humanity, dignity, and resilience. In this compelling collection of more than two hundred photographs, Addario's commitment to exposing the devastating consequences of human conflict is on full display. Her subjects include the lives of

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female members of the military, as well as the trauma and abuse inflicted on women in male-dominated societies; American soldiers rescuing comrades in the Korengal Valley of Afghanistan, and Libyan opposition troops trading fire in Benghazi. Interspersed between her commanding and arresting images are personal journal entries and letters, as well as revelatory essays from esteemed writers such as Dexter Filkins, Suzy Hansen, and Lydia Polgreen. A powerful and singular work from one of the most brilliant and influential photojournalists working today, Of Love & War is a breathtaking record of our complex world in all its inescapable chaos, conflict,

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and beauty.

*Examines the lives and careers of
-Robert Capa and Gerda Taro,
[who] were young Jewish
refugees, idealistic and in love.*

*As photographers in the 1930s,
they set off to capture their
generation's most important
struggle--the fight against
fascism. Among the first to depict
modern warfare, Capa, Taro, and
their friend Chim took powerful
photographs of the Spanish Civil
War that went straight from the
action to news*

magazines---Amazon.com.

*Godfather of Photojournalism
The International*

Photojournalism Industry

*A Photographer's Life of Love
and War*

Photojournalism

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What Matters

Approaching Photography

*Photo-journalism, Graphics and
Picture Editing*

Stefan Lorant's work as a visual and literary editor allowed him to pioneer and develop the genre of picture-based journalism at a period that saw the emergence of modern mass communications. Lorant became a guiding force on an international scale, disseminating his ideas and political knowledge throughout Europe in the late-twenties and thirties by working in Hungary, Germany, and England. His innovative layouts, his "exclusive" interviews and his thirst for knowledge became a familiar part

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of millions of everyday lives, largely through the pages of his own creations and in particular the legendary Picture Post. His vision of photography as a documentary medium inspired Life and Look magazines and paved the way for the eventual emergence of the television documentary. For this he has become recognized as "the godfather" of photojournalism. Michael Hallett first interviewed Stefan Lorant in late 1990 and spent the following years researching and interviewing his subject. Hallett examines Lorant's public image, his huge ego, his manipulative nature, and his devious love of subterfuge and confusion. This biography also

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reveals Lorant's warmth, generosity, callousness, passions, and humanity, while focusing on the emergence of modern mass communications throughout Europe and the United States in the 20th century. Additionally, Lorant's place in the development and progress of picture magazines and the editorial process is highlighted. This book explores the role of photographs in newspapers and online news, analyzing how meanings are made in images and exploring text-image relations, illustrated with authentic news stories from both print and online news outlets.

A collection of professional photographs featuring

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photojournalistic pieces from various wars and conflicts that illustrate extreme social, economic, and cultural issues from around the world.

A practical look at photojournalism and the newsroom. It is an essential guide for aspiring photojournalists and young professionals to newsroom culture, and how that culture influences photographic assignments, production and editing.

The Ethics of Photojournalism in the Digital Age

Of Love & War

A Personal History of Photojournalism

The Book of Veles

Photojournalism in America

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150 Years of Outstanding Press Photography

Inside Photojournalism

Originally published in 1991. "A photojournalist is a mixture of a cool, detached professional and a sensitive, involved citizen. The taking of pictures is much more than F-stops and shutter speeds. The printing of pictures is much more than chemical temperatures and contrast grades. The publishing of pictures is much more than cropping and size decisions. A photojournalist must always be aware that the technical aspects of the photographic process are not the primary concerns." This book addresses ethics in photojournalism in depth, with sections on the philosophy in the discipline, on pictures of victims or

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disaster scenes, on privacy rights and on altering images. As important and interesting today as when it was first in print.

Girls in the Windows is the first book to survey the work of Ormond Gigli and looks behind the facade of that extraordinary photograph to understand its genesis and to celebrate its beauty and pathos, as well as to open the window onto the rest of Gigli's brilliant career. This handsome volume highlights a significant body of work, captures a vital aspect of the great age of photojournalism. It places in context an iconic image of the postwar era at the height of its prosperity and on the verge of transformation.

Howard Beck. Marc Stein. Jonathan Abrams. Chris Broussard. Ira

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Berkow. George Vecsey. Mike Wise. Selena Roberts. Lee Jenkins. All have graced the pages of The New York Times, entertaining readers with their probing coverage of the N.B.A.: a stage on which spectacular athletes perform against a backdrop of continuous social change. Now, their work and more is collected in a new volume, edited and annotated by Hall of Fame honoree Harvey Araton, tracing basketball's sustained boom from Magic and Bird to the present. Elevated provides a courtside seat to four decades of professional basketball. Both the iconic moments and those quieter, but no less meaningful times in between are here, from Wise riding around Los Angeles with a young Kobe Bryant on the eve of his first

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All-Star Game, to Stein declaring Giannis Antetokounmpo's "unspeakable greatness" to the world in a riveting profile. Rather than simply preserving the past, Elevated reexamines and further illuminates hoops history. This expertly curated collection features exclusive new writing by Araton and postscripts from the original journalists, revealing candid exchanges with NBA greats that didn't make the original newspaper edit and tracing the rise of a worldwide phenomenon from a contemporary vantage point. In this comprehensive, practical guide, award-winning photojournalist Stacy Pearsall offers the techniques, guidance, and inspiration needed to succeed in the dynamic and exciting field of

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photojournalism. Starting with an overview of photojournalism and her experience as both a combat and domestic photographer, Stacy covers the basics of preparing for assignments, discussing such key topics as selecting suitable attire for different environments, assembling essential camera gear, developing the right approach for a story, and honing your shooting technique. beyond the fundamentals, Stacy then dives into the nitty-gritty details of photojournalism work, providing insights into living and working in harsh conditions, maintaining physical and mental health, and managing relationships with subjects. The book interweaves hundreds of Stacy's amazing photographs with stories of her

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experiences in the field, providing context for advice on everything from navigating unfamiliar locations, to properly exposing your images, to building innovative multimedia projects. Follow her into "the trenches" for the fascinating stories behind the shots, which show by example how to get the best photographs you can, even under the most challenging circumstances. Features stunning full-color images from some of the author's most dramatic moments as a photojournalist Offers insights on preparing for long-term assignments, working in austere environments, and reintegrating into society after a project Interweaves photography techniques with advice on interacting with subjects and

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creating compelling stories
Stefan Lorant
Robert Capa, Gerda Taro, and the
Invention of Modern
Photojournalism

Eyewitness

Elevated

Motivations and Meanings

Pictures for Magazines and

Newspaper

*This is a collection of
powerful images from
past years of the
Wildlife Photographer of
the Year
competition--the most
famous and prestigious
event of its kind in the
world. Taken by*

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photographers who are skilled in storytelling and reportage, each image carries with it an unforgettable story, often a message about the current state of the natural world. Sometimes these involve individual characters, but always there is a bigger story behind the immediate one. Such images require not only photographic skill but also an intimacy with the subject and considerable research and dedication. They have been taken by

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more than 50 award-winning photographers representing nearly 20 countries.

“An unflinching memoir . . . [that] offers insight into international events and the challenges faced by the journalists who capture them.” –The Washington Post War photographer Lynsey Addario’s memoir is the story of how the relentless pursuit of truth, in virtually every major theater of war in the twenty-first

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century, has shaped her life. What she does, with clarity, beauty, and candor, is to document, often in their most extreme moments, the complex lives of others. It's her work, but it's much more than that: it's her singular calling. Lynsey Addario was just finding her way as a young photographer when September 11 changed the world. One of the few photojournalists with experience in Afghanistan, she gets

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the call to return and cover the American invasion. She decides to set out across the world, face the chaos of crisis, and make a name for herself. Addario finds a way to travel with a purpose. She photographs the Afghan people before and after the Taliban reign, the civilian casualties and misunderstood insurgents of the Iraq War, as well as the burned villages and countless dead in Darfur. She exposes a culture of violence

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against women in the Congo and tells the riveting story of her headline-making kidnapping by pro-Qaddafi forces in the Libyan civil war. As a woman photojournalist determined to be taken as seriously as her male peers, Addario fights her way into a boys' club of a profession. Rather than choose between her personal life and her career, Addario learns to strike a necessary balance. In the man who will become

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her husband, she finds at last a real love to complement her work, not take away from it, and as a new mother, she gains an all the more intensely personal understanding of the fragility of life. Watching uprisings unfold and people fight to the death for their freedom, Addario understands she is documenting not only news but also the fate of societies. It's What I Do is more than just a snapshot of life on the

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front lines; it is witness to the human cost of war.

Addresses the essential issues of the modern day in a collection of photographs by the world's most renowned photojournalists, accompanied by commentary by experts in the appropriate field, documenting such issues as global warming, the search for clean water, poverty, child labor, and more.

Widely recognized as setting the standard in

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*photojournalism
education,
Photojournalism: The
Professionals' Approach
blends practical
techniques with hard-
hitting photographs and
penetrating interviews
with top professionals.
From hard news,
features, and sports to
photo illustrations and
the picture story, in-
depth case studies take
readers along with
working professionals as
they meet on-the-job
challenges. Chapters on
color, the strobe, and*

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digital imaging provide clear and simple-to-understand examples. Illustrations accompany many photos to better explain technical situations. Extensive law and ethics chapters provide solid insight into the challenges working pros face every day. This updated edition features a new chapter on digital imaging and new material on finding feature pictures, picture editing, ethics, law, and wartime censorship,

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more interviews with professionals, and a complete redesign. As in previous editions, the third features the best in U.S. photojournalism - including nearly 150 new photographs to teach and inspire those who would be photojournalists.

Extensive electronic research has produced an impressive bibliography that draws on the latest research in the field.

It's What I Do

An Introduction

A Photojournalist's

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Photojournalism Book

Field Guide

American Photojournalism

The World's Top

Photographers and the

Stories Behind Their

Greatest Images

Public Images

Bending the Frame

PHOTOJOURNALISM: AN

INTRODUCTION is a richly

illustrated book that encourages

aspiring photojournalists to

communicate to readers the most

appropriate truth fairly represented,

though an eye-catching personal

style, with technical proficiency,

within legal and ethical and taste

restrictions, and with an

appreciation of some of what came

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before in photography and photojournalism. PHOTOJOURNALISM: AN INTRODUCTION reaches out to bring your students the commentary of some of the most talented visually oriented journalistic professionals of contemporary and past times. A wealth of photographs is reproduced to illustrate points, serve as examples of what others have done, and stimulate students to visually communicate in an eye-catching and effective way. Taken as a whole, these images are a portfolio of some of the best photojournalism anywhere. This book seeks to explore the desirability and feasibility of placing ecological science at the center of

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an understanding of pesticide law and policy, and it will be the first ever to explore the ecological and legal landscapes related to pesticide use in an interdisciplinary fashion. Although concerns over the ecological impacts of pesticides such as DDT fueled the environmental movement of the late 1960s and early 1970s, and led to the creation of the field of environmental law, the ecological impacts of pesticide use have been largely ignored by the law and by legal scholars for more than 30 years. Despite the substantial impacts of pesticides on the environment, most environmental law texts touch only briefly and in a cursory manner on pesticide

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issues. Similarly, ecological texts dealing with pesticide impacts largely ignore the role of the law in addressing these concerns. This book will be the first to provide a serious treatment of the significance of pesticide issues in environmental law and the first to provide an ecological perspective on the legal issues. Only very recently have new ecological understandings demonstrated that current environmental laws are wholly inadequate to address ecological impacts of pesticide use. Recent studies demonstrate that the actions taken in the 1970s and early 1980s to ban or restrict certain ecologically harmful pesticides, such as DDT and its

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relatives, have done little to protect wildlife, including threatened and endangered species, or ecological systems, from the harms of pesticide use. A 2004 Center for Biological Diversity Report concludes that 375 threatened or endangered species are currently at risk of extinction from pesticide use in the U.S. Moreover, a 2006 demonstrates that the impacts from pesticides extend to international economy. A recent study concludes that insects provide ecological services, such as pest control, pollination, and grazing land clean-up, amounting to more than \$57 billion per year in the U.S. alone. A 2006 National Research Council Report concludes that populations

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of pollinators and other insects providing ecological services are in serious decline, due in large part to pesticide use. As was set forth in the first book of the Ecology and Law series, four major factors have influenced the manner in which environmental effects of pesticide use are addressed by society: "1) "ecology," i.e., the developing science of ecology; 2) "public culture," i.e., the emergence of a public culture that increasingly embraces an ethos of nature and sustainability; 3) "public policy," i.e., local statute and federal policies, largely the result of the arousal of vigorous environmental movements and the emergence of "ecosystem regimes" as central players in the

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environmental policy debate; and 4) "environmental law," i.e., environmental constitutional provisions, legislation, regulations, court rulings, and international agreements, laws and treaties. Although each of these influences constitutes its own academic discipline, they are inextricably intertwined. Historically, each academic discipline, if addressing the other influences at all, has only given scant treatment to them. This book strives to integrate all four influences in a more balanced and interdisciplinary manner. The structure of this book will be an organized exploration of the co-evolution of pest control and pesticide law. After an introduction,

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which will provide an overview of the complexities of issues associated with pesticide use both from a legal and an ecological perspective, the author will explore the ecology of pests and the evolution of the control of pests. Next, she will provide an in-depth treatment of the ecological impacts of pesticide use, followed by an exploration of the evolution of the law in response to such impacts. The book will then address the legacy of past pesticide use. Finally, the conclusion will analyze how recent developments in ecological science can be used to inform the law, and will propose a number of potential ways in which the law could be changed to

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respond to better ecological understandings.

The traditional approach to studying American photojournalism explains the what and who of photojournalism -- what events and developments occurred, what notable images were taken, and who took them. Without neglecting those concerns, American Photojournalism emphasizes the why.

As the visual component of contemporary media has overtaken the verbal, visual reportage has established a unique and extremely significant role in 21st-century culture. Julianne Newton has prepared this comprehensive analysis of the development of the

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role of visual reportage as a critical player in the evolution of our understanding of ourselves, others, and the world. *The Burden of Visual Truth* offers a first assessment of the role of visual journalism within the context of the complex, cross-disciplinary pool of literature and ideas required for synthesis.

Newton approaches the subject matter from several perspectives, examining the theoretical and ideological bases for visual truth, particularly as conveyed by the news media, and applying relevant research on photojournalism and reality imagery to contemporary newspaper, broadcast, and internet professional practice. She extends visual communication theory by

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proposing an ecology of the visual for 21st century life and developing a typology of human visual behavior. Scholars in visual studies, media studies, journalism, nonverbal communication, cultural history, and psychology will find this analysis invaluable as a comprehensive base for studying reality imaging and human visual behavior. The volume also is appropriate for journalism and media studies coursework at the undergraduate and graduate levels. With its conclusions about the future of visual reportage, *The Burden of Visual Truth* also will be compelling reading for journalism and mass communication professionals concerned with

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improving media credibility and maintaining a significant course for journalism in the 21st century. For all who seek to understand the role of visual media in the formation of their views of the world and of their own identities, this volume is a must-read.

We Animals

"Women, Workers, and Race in LIFE Magazine "

Truth Needs No Ally

Understanding Photojournalism

The Professionals' Approach

"Hansel Mieth? Reform

Photojournalism, 1934-1955 "

Creating Visual Reality

The older paradigm for photojournalists was to simply record events, with the hope and frequently the expectation that

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people and their governments would be moved to respond to the injustices pictured; as witnessed by the impact of certain images during the Civil Rights movement and the Vietnam War. Given evolving media and political climates, however, including the billions of images now available online from all kinds of sources, the purpose and effectiveness of media, in particular of visual journalism, has been called into question. Bending the Frame: Photojournalism, Documentary, and Citizenship, by author and critic Fred Ritchin, addresses the new and emerging potentials for visual media to impact society. Ritchin examines the historical and contemporary uses of photography and related media to inspire social change. From the unintended consequences of citizen journalism and leaked images such as

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those from Abu Ghraib, to the new strategies by visual journalists and the targeted human rights projects by documentary photographers, the intention of this book is to provide a much-needed critical approach to the issues involved in such efforts. Also encompassing online efforts, uses of video, and a diverse range of books and exhibitions, Bending the Frame aims for as wide-ranging and far-reaching a discussion as possible, asking the critical question: how can images promote new thinking and make a difference in the world?

Written by noted AP photographer and photoeditor Brian Horton, this is an insider's manual to one of the most glamorous and exciting media professions. Emphasizing the creative process behind the photojournalist's art, Brian Horton draws upon his three

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decades of experience, as well as the experiences of other award-winning photojournalists, to instruct readers in the secrets of snapping memorable news photos every time. With the help of more than 100 photographs from the AP archives, he analyzes what constitutes successful news photos of every type, including portraits, tableaux, sports shots, battlefield scenes, and more, as well as offering tips on how to develop a style of your own.

The work of individual photographers is often documented, but this book aims to provide a comprehensive look at the work of photojournalists as a collective group of professionals. It includes biographies of some 200 major figures in the field.

The tension between social reform photography and photojournalism is

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examined through this study of the life and work of German ?gr?ansel Mieth (1909-1998), who made an unlikely journey from migrant farm worker to Life photographer. She was the second woman in that role, after Margaret Bourke-White. Unlike her colleagues, Mieth was a working-class reformer with a deep disdain for Life's conservatism and commercialism. In fact, her work often subverted Life's typical representations of women, workers, and minorities. Some of her most compelling photo essays used skillful visual storytelling to offer fresh views on controversial topics: birth control, vivisection, labor unions, and Japanese American internment during the Second World War. Her dual role as reformer and photojournalist made her a desirable commodity at Life in the late 1930s and early 40s, but this

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role became untenable in Cold War America, when her career was cut short. Today Mieth's life and photographs stand as compelling reminders of the vital yet overlooked role of immigrant women in twentieth-century photojournalism. Women, Workers, and Race in LIFE Magazine draws upon a rich array of primary sources, including Mieth's unpublished memoir, oral histories, and labor archives. The book seeks to unravel and understand the multi-layered, often contested stories of the photographer's life and work. It will be of interest to scholars of photography history, women's studies, visual culture, and media history.

Content & Technique

150 Years of Photojournalism

Eyes of Time

Photojournalism: A Social Semiotic

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Approach

An Ethical Approach

Evidence of My Existence

The World's Preeminent

*Photojournalists and Thinkers Depict
Essential Issues of Our Time*

Drawn from a thousand photos taken over fifteen years, *We Animals* illustrates and investigates animals in the human environment: whether they're being used for food, fashion and entertainment, or research, or are being rescued to spend their remaining years in sanctuaries. Award-

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winning photojournalist and animal advocate Jo-Anne McArthur provides a valuable lesson about our treatment of animals, makes animal industries visible and accountable, and widens our circle of compassion to include all sentient beings.

Understanding

PhotojournalismRoutledge
The stolen snapshot is a staple of the modern tabloid press, as ubiquitous as it is notorious. The first in-depth history of British

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tabloid photojournalism, this book explores the origin of the unauthorised celebrity photograph in the early 20th century, tracing its rise in the 1900s through to the first legal trial concerning the right to privacy from photographers shortly after the Second World War. Packed with case studies from the glamorous to the infamous, the book argues that the candid snap was a tabloid innovation that drew its

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power from Britain's unique class tensions. Used by papers such as the Daily Mirror and Daily Sketch as a vehicle of mass communication, this new form of image played an important and often overlooked role in constructing the idea of the press photographer as a documentary eyewitness. From Edward VIII and Wallis Simpson to aristocratic debutantes Lady Diana Cooper and Margaret Whigham, the rage of the

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social elite at being pictured so intimately without permission was matched only by the fascination of working class readers, while the relationship of the British press to social, economic and political power was changed forever. Initially pioneered in the metropole, tabloid-style photojournalism soon penetrated the journalistic culture of most of the globe. This in-depth account of its social and cultural

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history is an invaluable source of new research for historians of photography, journalism, visual culture, media and celebrity studies. How are events turned into news pictures that define them for the audience? How do events become commodified into pictures that both capture them and reiterate the values of the agencies that sell them? This book looks at every stage of the production of news photographs as they move

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to and from the ground and are sold around the world. Based on extensive fieldwork at a leading international news agency that includes participant observation with photographers in the field, at the agency's local and global picture desks in Israel, Singapore, and the UK, in-depth interviews with picture professionals, and observations and in-depth interviews at The Guardian's picture desk in London, the findings

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in this book point to a wide cultural production infrastructure hidden from - and yet also nurtured and thus very much determined by - the consumer's eye.

AMERN PHOTOJRNALISM COMES
PB

Photojournalism and
Today's News
The Global Rise of the
N.B.A.

In the trenches with
combat photographer
Stacy Pearsall
The Story of Pioneering
Photojournalist
Catherine Leroy in

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Vietnam

And Other Stories

Close-Up on War

Illustrated with nearly 150 rare images, the first in-depth study of the development of photojournalism from 1880 to the 1930s traces the ways photojournalists redrew the lines separating public and private and revolutionized the news. Original. UP.

The incredible story of Catherine Leroy, one of the few woman photographers during the Vietnam War, told by an award-winning journalist and children's author From award-winning journalist and children's book author Mary Cronk Farrell comes the inspiring and fascinating story

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of the woman who gave a human face to the Vietnam War. Close-Up on War tells the story of French-born Catherine Leroy, one of the war's few woman photographers, who documented some of the fiercest fighting in the 20-year conflict. Although she had no formal photographic training and had never traveled more than a few hundred miles from Paris before, Leroy left home at age 21 to travel to Vietnam and document the faces of war. Despite being told that women didn't belong in a "man's world," she was cool under fire, gravitated toward the thickest battles, went along on the soldiers' slogs through the heat and mud of the jungle, crawled through rice paddies, and became

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the only official photojournalist to parachute into combat with American soldiers. Leroy took striking photos that gave America no choice but to look at the realities of war—showing what it did to people on both sides—from wounded soldiers to civilian casualties. Later, Leroy was gravely wounded from shrapnel, but that didn't keep her down more than a month. When captured by the North Vietnamese in 1968, she talked herself free after photographing her captors, scoring a cover story in Life magazine. A recipient of the George Polk Award, one of the most prestigious awards in journalism, Leroy was one of the most well-known photographers in the world during her time, and

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her legacy of bravery and compassion endures today. Farrell interviewed people who knew Leroy, as well as military personnel and other journalists who covered the war. In addition to a foreword by Pulitzer Prize-winning journalist Peter Arnot, the book includes a preface, author's note, endnotes, bibliography, timeline, and index. Fully updated and revised, this seminal book explains and illustrates what photographs are, how they were made and used in the past and, more particularly, what their place is in the creative arts and visual communications world of today. Paul Hill looks at photographs as modes of expression and explores the diversity of approaches taken

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when creating photographs and what these mean for a photographer's practice and purpose. It emphasises the importance of contextualisation to the understanding of the medium, diving into the ideas behind the images and how the camera transforms and influences how we see the world. With an impressive collection of 200 full colour images from professional practitioners and artists, it invites us to consider the foundations of photography's past and the digital revolution's impact on the creation and dissemination of photographs today. Essential reading for all students of photography, it is an invaluable guide for those who want to make a career in photography, covering

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most areas of photographic practice from photojournalism to fine art to personal essay.

The World's Top Photographers: Photojournalism presents an awe-inspiring showcase of the very best in era-defining photographs from around the world. Not only is it a beautiful and thought-provoking collection, but it also provides a compelling record of some of the key moments in recent world history. Although there are many single images that encapsulate an event, the photojournalists who go to such lengths to capture the shot often remain under the radar. The latest in the successful World's Top Photographers series pays homage to the portfolios of the world's leading photojournalists,

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celebrating work that is by turns gritty, provocative, beautiful and often shocking. All this is combined with incisive interviews with the photographers, revealing the stories behind each individual shot and providing greater insight into the human stories behind them. From battlefields and civil unrest to the highest achievements of human endeavour, The World's Top Photographers: Photojournalism brings together a collection of current events that have defined our times.

Popular Photography: The Most Iconic Photographs in History
Associated Press Guide to Photojournalism
The Burden of Visual Truth
Celebrity, Photojournalism, and

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the Making of the Tabloid Press

Pictures on a Page

Get the Picture

*The Role of Photojournalism in
Mediating Reality*

"When the book opens, Jim Lo Scalzo is a blur to his wife, her remarkable tolerance wearing thin. She is heading to the hospital with her second miscarriage, and Jim is heading to Baghdad to cover the American invasion of Iraq. He hates himself for this - for not giving her a child, for deserting her when she so obviously needs him, for being consumed by his job - but how to stop moving? Sure, there have been some tough trips. He's been spit on by Mennonites in Missouri, by

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heroin addicts in Pakistan, and by the KKK in South Carolina. He's contracted hepatitis on the Navajo Nation, endured two bouts of amoebic dysentery in India and Burma and four cases of giardia in Nepal, Peru, Afghanistan, and Cuba. He's been shot with rubber bullets in Seattle, knocked to the ground by a water cannon in Quebec, and sprayed with more teargas than he cares to recall. But photojournalism is his career, and travel is his compulsive craving." Delving into the complexities of contemporary reportage, this book draws from moral philosophy and histories of photojournalism to understand the emergence of this

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distinct practice and discuss its evolution in a digital era. In arguing that the digitization of photography obliges us to radically challenge some of the traditional conceptions of press photography, this book addresses the historic opposition between artistic and journalistic photographs, showing and challenging how this has subtly inspired support for a forensic approach to photojournalism ethics. The book situates this debate within questions of relativism over what is 'moral', and normative debates over what is 'journalistic', alongside technical debates as to what is 'possible', to underpin a discussion of photojournalism as an

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ethical, moral, and societally important journalistic practice. Including detailed comparative analyses of codes of ethics, examination of controversial cases, and a study of photojournalism ethics as applied in different newsrooms, the book examines how ethical principles are applied by the global news media and explores the potential for constructive dialogue between different voices interested in pursuing the best version of photojournalism. A targeted, comprehensive and engaging book, this is a valuable resource for academics, researchers and students of photojournalism, as well as

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media studies more broadly.

A comprehensive text offers coverage of news, features, sports, politics, and contemporary issues and includes interviews with leading professionals, technical illustrations, and summaries of the latest research in the field.

A selection of 150 years worth of international photojournalism.

Eyes of the World

Photojournalism, Documentary, and the Citizen

Girls in the Windows

Wildlife Photographer of the Year:

Unforgettable Photojournalism

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Nothing has more power to

communicate the destruction and despair of our time than the documentary photograph. The Tiananmen Square massacre, the Kent State shootings, the Kennedy assassination, the civil rights movement - these events have been indelibly etched in the minds of Americans through the work of photojournalists. In Truth Needs No Ally, Howard Chapnick, one of the giants of contemporary photojournalism, offers a historical, philosophical, pragmatic, and inspiring

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look at the profession. From the exhilarating early years of LIFE and Look magazines, through the explosion of photographic technology, Howard Chapnick takes us through the fascinating history of documentary photography. He discusses the modern capacities for computerized manipulation of photos and argues passionately for unflinching ethical standards on the part of photographers and editors alike. Filled with lively anecdotes from the author's fifty-year career and written in an engaging,

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personal style, Truth Needs No Ally covers myriad practical, creative, and ethical issues, including professional conduct, challenges facing women and minorities in photojournalism, developing a portfolio, cultivating a personal style, and government manipulation of the media. With dozens of photographs - many in color - representing photographic journalism at its best, Truth Needs No Ally is the definitive book on photojournalism by a master of the craft.

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Updated throughout to reflect recent technological advances and changes, Photojournalism: Content & Technique, second edition, continues the commitment to contemporary coverage. Your students will learn about the principles, tools, and techniques needed to become effective photojournalists. Like the previous edition, parts and chapters progress logically from beginning to more advanced ideas, yet each chapter functions as an independent unit giving you greater flexibility in the

classroom.

Photographs of contemporary Veles are intertwined with fragments from an archaeological discovery also called 'the Book of Veles' -- a cryptic collection of 40 'ancient' wooden boards discovered in Russia in 1919, written in a proto-Slavic language. It was claimed to be a history of the Slavic people and the god Veles himself--the pre-Christian Slavic god of mischief, chaos and deception