

DECISIVE MOMENTS AND DECISIVE CHANGE:
VETERAN PHOTOJOURNALIST PERSPECTIVES
ON CHANGES IN LEARNING AND PRACTICE

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DECISIVE MOMENTS AND DECISIVE CHANGE:
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DEDICATION

To my wife Renee' without whose support none of this would have been possible. I love you.

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ABSTRACT

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by

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SUPERVISING PROFESSOR: ANNE K. BROOKS

Research on photojournalists has focused primarily on ethics in digital photography and computer manipulation, digital photography skills as a condition for a position as a photojournalist, job satisfaction, the use of new technology, and where responsibility for work lies within the newsroom. Otherwise, research on the impact of digital imaging and computer technology on photojournalists and their learning has been limited or nonexistent. Based on several learning theories, specifically self-directed learning and free-agent learning, the purpose of this interpretative phenomenological analysis and life history research was to explore with five veteran photojournalists their perceptions as to how their learning experiences and actions allowed them to successfully maintain their professional

competencies over time. I found that all five participants spent more time pursuing new technologies and acquiring new knowledge on their own, which aligned with the findings that there was a larger time commitment outside of work to learn new technology. However, I discovered that the participants didn't see time spent outside of work learning new technology as a negative issue but as a positive part of their learning. I also discovered that the technological change each photojournalist experienced throughout his or her career demonstrated the need for the continuous construction of new knowledge, especially due to the fast pace of change they had to adapt to. An interesting finding was that most participants rarely took part in organized professional development such as workshops or formal schooling after college or even during their long careers in photojournalism and relied more on self-directed learning to gain new knowledge of technological advances in the profession. I also found that mentoring was a primary factor in their learning and knowledge construction and was cited as one of the most important aspects of their lives. I discovered that the need for formal learning in each photojournalist's life was not as important as informal learning, professional experience and professional networking. They showed little, if any, inclination to participate in formal training even if their employer provided it and preferred to explore and learn the new processes and technologies on their own. The major finding in my research was that photojournalists are in a unique occupation where individuals aspire to be more than just a cog in the wheel of society or an employee in a faceless corporation. They are passionate about what they do everyday to improve the human condition through the stories they tell. What becomes the central issue in their lives is a life fully worth living and passion, energy and focus are the qualities they revere most. Photojournalists focus on the psychological, or subjective, success in their lives and their learning and survival in their chosen career is a direct result of several intrinsic factors.

Photojournalists are dissimilar from other professionals in the fact that their sense of community begins very early on in their career and stretches far beyond the organization they may be affiliated with. Their success is not driven by status and wealth, but by the clarity of their convictions. With that in mind, self-directed careers and free-agent learning and the challenges of technological change turned into a passion for telling visual stories. Photojournalism wasn't a job, it was a "calling." While learning was important, it became apparent that what was more important was how each veteran photojournalist adapted to their changing environment and situations concerning their career as a photojournalist. It wasn't about learning new technology, it was about learning new ways of adapting to keep doing the work they loved, and it was their passion for photojournalism that helped them deal with change. It was more psychological and less physical.

CHAPTER I

INTRODUCTION

I used interpretative phenomenological analysis and life history research to study the experiences and actions of professional photojournalists who are expected to continually educate themselves to maintain professional competencies in their field even though there are very few learning opportunities provided by media organizations for them to do so.

Using self-directed learning theory and the concept of the free-agent learner I inform and expand the free-agent learning concept within the frame of self-directed learning. Research into the self-directed learning and free-agent process lacks a true understanding of these two concepts in a professional context over time. This research will help in that understanding and help me answer the basic questions of my research concerning veteran photojournalists.

The purpose of this research is to explore with five veteran photojournalists their perceptions as to how their learning experiences and actions allowed them to successfully maintain their professional competencies over time. I anticipated that focusing on learning experiences and actions within the photojournalist population would provide insight into how this group acquires and synthesizes knowledge. The insight I present through this research may help inform learning institutions, media organizations and individuals as to the strategies that can help maintain the knowledge levels necessary for photojournalists to work in this country's news organizations.

For this research I used qualitative interpretative phenomenological life history methodology to illustrate the life-long learning experiences and actions of individuals involved in photojournalism over a long period of time and to inform the phenomenon being examined. I purposefully selected five veteran photojournalists who, over the past twenty years or more, had to continually learn and adapt to successfully maintain their professional competencies.

I begin Chapter one with a brief look at the background and context that frames this research. I also included the problem statement, the statement of purpose and the research questions, and my research perspectives and assumptions. I conclude Chapter one with the proposed rationale and significance of this interpretative phenomenological life history research, definitions of the key terminology used, and a chapter summary.

Background and Context

In 1981, at a packed conference room in Tokyo, Japan, the Sony Corporation presented to the public the first version of a still magnetic video camera. Called the “Mavica,” the original camera had a single shutter speed setting and the images were recorded onto a large floppy disk that could hold only fifty low-resolution color photos. The images were shown on a conventional television set and were of extremely poor quality, especially when held up to the standard of traditional film photography of the time (Carter, 2006). Professionals in the field of photojournalism at the time thought that this new technology would never be able replace the traditional film processes and strategies, which had been developed in the previous 100 years before the introduction of the Mavica. However, this small step in technology was a giant leap forward in professional development and learning for photojournalists, which continues to this day. Photojournalists have struggled to keep up with the constant changes in equipment, software, and work-flow

strategies in digital photography and video journalism within the newsroom that have flowed from that first digital development.

Ahlhauser (1987) predicted several changes that were likely to happen as photojournalists adopted these new digital imaging technologies. He predicted that by adopting digital imaging technology photojournalists would experience major changes in their work routines, and that the success of these changes were largely dependent upon their own learning strategies. The rapid pace of change and the immediate introduction of new digital imaging technologies into the field of photojournalism profoundly affect the learning of photojournalists (Dunleavy, 2006a; Reuters, 2006). Research has shown that few photojournalists receive any formal learning after leaving post-secondary institutions, relying more on informal learning, professional experience, and professional networking to maintain proficiency (Russial, 2000; Russial & Wanta, 1998). Without continually keeping up-to-date on current digital imaging technologies, technologies that change almost every six months, the knowledge photojournalists learned in post-secondary schooling could rapidly become obsolete.

An additional dynamic affecting photojournalists' professional survival is that photography editors, those who make the hiring decisions when it comes to photojournalists, stated that knowing current digital imaging technology was rated just below a good photography portfolio when making hiring decisions (Russial & Wanta, 1998). However, these same editors are not providing opportunities or funding for training and professional development (Greenwood & Reinardy, 2011; Russial & Wanta, 1998). Photojournalists are trying to stay ahead of a storm of constant technological change, sometimes with little success (Dunleavy, 2006b; Greenwood & Reinardy, 2011).

According to the U.S. Department of Labor, photographers accounted for 139,500 jobs in 2010 (U.S. Department, 2012). Some of these photographers work for news media as photojournalists, others work for advertising companies, or other media companies for pre-set rates, while other photographers operate portrait studios or supply images to stock-photo agencies. The National Press Photographers Association (NPPA), a professional organization dedicated to the advancement of photojournalism, has more than 7,000 members (NPPA, 2012) and the American Society of Media Photographers (ASMP), a second professional photojournalist organization, has more than 7,000 members (ASMP, 2012). A large portion of this population of photojournalists accomplish their work on the road or at home as a freelance photographer and need to have digital cameras, high-end computers, high-quality printers, and photographic editing software, as well as the knowledge to effectively use them (Wilson, 2006).

Photojournalists need to spend numerous hours acquiring information on new digital imaging technologies and learning new digital imaging skills (Greenwood & Reinardy, 2011; Wilson, 2006, Russial, 2000). Moreover, the speed of technological change and the need for the continuous construction of new photographic knowledge makes continued learning extremely important for photojournalists (Dunleavy, 2006b; Greenwood & Reinardy, 2011). However, photojournalism research has typically focused on digital imaging technologies, how images are produced, or the aesthetic value of the image, and has taken for granted how learning is actually taking place (Clark & Hoynes, 2003; Pfau, et al., 2006; Russial, 2000; Russial & Wanta, 1998; Taylor, 2005; Wigoder, 2003). Therefore, through this research I sought to find out how photojournalists successfully and continually educate themselves over time to maintain their professional competence.

Problem Statement

Research shows that while professional photojournalists are expected to continually educate themselves to maintain professional competencies in their field there are very few learning opportunities provided by media organizations for them to do so. Therefore, how do photojournalists successfully and continually educate themselves over time to maintain their professional competencies in this fast-paced and technologically challenging field? There is little information as to how this occurs.

Statement of Purpose and Research Questions

The purpose of this interpretative phenomenological life history research was to explore with five veteran photojournalists their perceptions as to how their learning experiences and actions allowed them to successfully maintain their professional competencies over time. To examine the complexity of this issue I addressed the following research questions:

1. What are the personal learning strategies veteran photojournalists have used in the past to comprehend and adapt to new technologies and changing skills to maintain competencies within the business of news photography?
2. What are the personal and shared experiences of technological change and learning that veteran photojournalists perceive as contributing to their learning over the past 30 years?
3. How have veteran photojournalists applied their learning experiences and actions to professional practice?

Researcher Perspectives

I believe that my involvement in professional photojournalism and higher education gives me an understanding of the challenges and complexities of the technological changes

that photojournalists encounter on a daily basis and the difficulties they encounter in providing for their own professional development. My view of photojournalists and their professional development strategies has been shaped by over 30 years as a professional photojournalist. I spent 24 years as a combat photographer and photojournalist with the United States Air Force and was one of the early adopters in 1990 of digital imaging technologies. Since retirement from the military in January 2003 I have been a senior lecturer at Texas State University in San Marcos, Texas, teaching photojournalism, visual communication, visual storytelling using high definition video technologies, and media design to undergraduate and graduate students in the School of Journalism and Mass Communication. For the majority of this time I have been an active member of the National Press Photographers Association and the Association for Education in Journalism and Mass Communication.

However, to understand why this study is important to me, I needed to go back to the beginning, where the events of my life helped shape me into the person I am now, much in the same way the participants in this study were shaped.

My life is, and has been, a series of fortunate events—events that have shaped who I am and where I have been. I remember the first time I stepped into a photographic darkroom. There was just enough light to make out the rows of enlargers and trays of chemicals before my eyes could adjust enough to see clearly. It was a place where images from my imagination formed into reality. It was at this point that I knew what I wanted to do for the rest of my life. I wanted to follow a path that led to sharing the experiences I had that first day to others.

One person, David Litschel, who was my high school photography teacher, initially paved that path. He was the kind of person who cared for anyone who shared his love for

the art of photography. His passion transferred to his students—a passion for life and art. He was a mentor in every sense of the word. I knew then and there who and what I wanted to be—photographer, artist, and teacher.

The next logical step would have been college if not for some unfortunate missteps on my part. It was a winding path through twenty-four years of military service as a photojournalist, combat photographer, and at times, teacher. It was my travels through the world that helped shape me into the educator I am today and why I am passionate about my chosen field of study. I don't think one specific instance in my travels had an all-encompassing impact on me; it was the little things—the transitions—that affected me the most. I look at my life as one of multiple transitions, times where I became aware of who I was and where I wanted to go, and an understanding of what I wanted to accomplish.

The world that I experienced was both magnificent and corrupt and I was witness to many historical and world changing events. I was involved in conflicts from Somalia to Afghanistan, with little time for anything else. However, all these experiences allowed me to know who I was and what I wanted to do with my life. It seemed like I never stopped traveling, but there were times when I could take a break from the work and pursue my educational goals.

The learning curve during my first two years as a teacher was extremely high, but the exhilaration and joy I felt in the classroom confirmed what I had always known—I was where I needed to be to make a difference. I find myself on a new path, just as winding; just as interesting as the one I began. My twenty-plus year pursuit of education and my experiences as an adult learner shaped the way I see education today. I know first-hand the difficulties and impediments facing adult learners in higher education and in pursuing professional development. I have experienced many of them. The lack of money, time and

support keep many of our country's best and brightest away from a better education and a better life. If there is one thing I learned in all my travels, the most important is that education is the key to a better life and a better understanding of the world around us.

My life in academia is 180 degrees from what I was doing as a photojournalist; it's unlike anything I have ever experienced—a completely new culture and a great responsibility. I stand in front of hundreds of students every day and try to make a difference in their lives. While there are multiple challenges and responsibilities I come to school every day energized and excited, just as I felt when I first walked into the photo darkroom in high school. I know that excitement is transmitted to my students; I see it in their eyes, in their enthusiasm to learn new ideas, new worlds, and start on new journeys.

Recently, a student from my visual communication class came to see me after the semester was over. He sat in my office and told me how I had changed his life, that before he had taken my class he wasn't sure what he was going to do with his life and that he now knew exactly what he wanted to do and how he would do it. It made me think about my time with David Litschel in high school, how I went to his office and told him the very same thing. I know now how he must have felt and that possibly I had as much of an impact on him as he had on me.

This is a short story of where I came from and where I am going. It is the story of my life, a thread in the larger tapestry of our world. It teaches me to look back on my experiences and use them to gain a greater understanding of who I am and how others should be viewed—without preconceptions and bias, to remember that I began as a simple high school dropout lost in the clutter of education, that through determination, time and experience I overcame the shortcomings I thought I brought to the table.

Rationale and Significance

Media organizations expect photojournalists to continually learn new techniques and new technologies to maintain professional competencies. They must successfully and continually educate themselves over time to maintain those competencies in a very fast-paced and technologically challenging field. I used interpretative phenomenological life history methodology in this research to reveal the perceptions of five veteran photojournalists as to how their learning experiences and actions allowed them to successfully maintain those competencies. This research seeks to understand how photojournalists, with minimal structural support, learn in the context of rapid technological change. It also contributes to research on self-directed learning and free-agent learning theory. The findings have implications for educators of photojournalists, media organizations that hire photojournalists, and photojournalists new to the field.

Significance for Practice

My interpretative phenomenological analysis of these stories resulted in a number of insights into understanding learning experiences and actions in the context of photojournalism. The life stories of these five veteran photojournalists demonstrate the critical importance of an early introduction to role models, educators, media professionals, and leaders in the field of photojournalism in creating and providing learning opportunities for emerging photojournalists. This research helps promote an exchange of ideas through stories and lessons learned as well as show how technological skills and behaviors are developed. Emerging photojournalists may learn how constructive feedback can facilitate the application of new knowledge. Learning institutions, such as colleges and universities, may be able to create and provide opportunities for emerging photojournalists to learn from skilled, knowledgeable, and experienced photojournalists through these life histories.

Significance for Theory

This research adds to the theories on self-directed learning and free-agent learning by presenting a detailed picture of the perceptions and actions of veteran photojournalists that relates to their pursuit of knowledge over time to maintain their competencies in a very fast-paced and technologically challenging field. Photojournalists, especially those in the field for more than a decade, understand that the knowledge and skills they learned early in their lives are outdated. Research shows that employees understand that to stay competitive and employable they need to continually update their skills and adapt to a very fast paced economy characterized by rapid changes in technology (Caudron, 1999). Self-directed and free-agent learners tend to manage their own career, have a tendency to move jobs, are proactive and autonomous when it comes to their own learning, overcome environments hostile to their success as learners, and see learning as an intrinsic need (Caudron, 1999; Gould & Levin, 1998; Marsick et al., 2000; Martineau & Cartwright, 2000; Opengart & Packer, 2000; Short, 2002; Short & Opengart, 2000). My research into free-agent learning at the individual level will help to explain what causes an employee to become a free-agent learner within an organization and the specific characteristics of a free-agent learner. This research supports the incorporation and advancement of self-directed learning and free-agent learning as a valid and important part of the learning process of emerging photojournalists.

Definitions of Key Terminology Used in this Study

Learning. The process of acquiring skills or knowledge and professional development. For this research I define learning more specifically as a process where photojournalists acquire the attitudes, values, skills and knowledge from daily experiences

and resources in their environment to advance their understanding of new technologies and methods within the field of photojournalism.

Veteran Photojournalist. A practitioner in the field of news and magazine documentary photography who is perceived by the profession as a veteran photojournalist and possesses high level competencies in photojournalism skills, knowledge, and practice, possessing extensive experience as a professional photojournalist, and is recognized as an influential veteran photojournalist by their peers.

Chapter Summary

From the infancy of digital photography to today's multimedia environment, which encompasses multiple formats and workflows, the purpose of this interpretative phenomenological life history research is to explore with five veteran photojournalists their perceptions as to how they successfully and continually educate themselves over time to maintain their professional competencies in this fast-paced and technologically challenging field. To help me understand the complexity of this concept I attempt to answer three research questions: (1) What are the personal learning strategies veteran photojournalists have used in the past to comprehend and adapt to new technologies and changing skills to maintain competencies within the business of news photography? (2) What are the personal and shared experiences of technological change and learning that veteran photojournalists perceive as contributing to their learning over the past 30 years? (3) How have veteran photojournalists applied their learning experiences and actions to professional practice? While my dissertation examines these questions in the context of photojournalists and a career in photojournalism with an emphasis on self-directed learning and free-agent learning theory, the ideas in this research are not intended to be restricted to this population. I believe that by researching this population using an interpretative phenomenological life history

method that I will have created an agenda for future research into other populations which exhibit the same career characteristics as photojournalists and which has implications for educators of photojournalists, media organizations that hire photojournalists, and photojournalists new to the field.

CHAPTER II

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

The purpose of this interpretative phenomenological life history research is to explore with five veteran photojournalists their perceptions as to how their learning experiences and actions allowed them to successfully maintain their professional competencies over time. Specifically, I sought to understand the experiences of professional photojournalists who are expected to continually educate themselves to maintain professional competencies in their field even though there are very few learning opportunities provided by media organizations for them to do so. I also wanted to provide insight into how this group acquires and synthesizes knowledge.

To conduct this research I found it necessary to complete a critical review of current literature. I continued this critical review throughout the data collection, data analysis, and synthesis phases of this research. Through this critical review of adult learning theory, specifically self-directed learning and free-agent learning I provide an overview of the theoretical foundations of self-directed learning, free-agent learning and the associated concepts that relate to veteran photojournalists, their learning experiences and actions.

The majority of research on photojournalists has focused primarily on ethics in digital photography and computer manipulation, digital photography skills as a condition for a position as a photojournalist, job satisfaction, the use of new technology, and where responsibility for work lies within the newsroom (Bossen, Davenport, & Randle, 2006;

Davenport, Randle, & Bossen, 2007; Russial, 1994, 1995, 2000; Russial & Wanta, 1998; Santana & Russial, 2010; Yaschur, 2010). Otherwise, research on the impact of digital imaging and computer technology on photojournalists and their learning has been limited or nonexistent.

To understand the challenges that photojournalists have had to overcome in the past 30 years of technological growth in the field, I examined the journey that these professionals have undertaken in their learning. This examination helped me to compile literature on how and why photojournalists have developed their skills and strategies to overcome technological obstacles in the world around them and may help other professionals experiencing the same issues in their field.

A Brief History of Technological Change

With the introduction of digital technology in photojournalism in the late 1980s, change has been ever constant. With the limitations of film gone, cameras can store hundreds of high quality images and photojournalists can instantly transmit images from the field to his or her editor within seconds of the shot through a wireless Internet connection. With the need for multimedia material (video and sound) growing in media, cameras have been created that can shoot high definition video and capture high quality sound. These new technologies mean an increased need for continued learning by professional photojournalists.

Photographers had been dependent on film and chemical processes since the first news images of the Crimean War in the mid 1800's, with the only technological changes coming in the size and quality of cameras, light metering systems and film (Newhall, 1982). Changes in photographic technology have always been a part of the process for

photojournalists. However, unlike digital photography, many of these changes did not transform the fundamental workflow that photojournalists had become accustomed to.

Even when basic digital cameras like the Mavica were first introduced in the 1980s, film was still the primary medium well into the 1990s. Technology and cost effectiveness (the first digital cameras had lower effective resolution than was needed for press photography and the cost was more than \$20,000 per unit) needed to catch up with the needs and requirements of the working photojournalist. But media managers early on realized the potential for savings through the use of digital photography. They could eliminate costly film and chemical purchases and create more newsroom space by eliminating darkrooms and requiring more from their individual photographers (Russial & Wanta, 1998).

The last few decades have seen an explosion of technological change that was not present before in the field and it has changed a photojournalist's work routines forever. New technology and the need to learn image processing software such as Adobe Photoshop, that is constantly updated and changed, storage systems, numerous changes in digital file formats, new camera technologies, wireless delivery of images, high definition video capture and editing, sound capture and editing, and the World Wide Web and multimedia presentations, have kept photojournalists in a constant learning cycle. In Appendix A I list a brief timeline of major technological changes in photojournalism that photojournalists have experienced since the introduction of the Sony Mavica in 1981.

Learning, Technology and Photojournalism

With improvements in digital technology—cameras, computers, image editing software and the Internet—imaging routines in photojournalism are moving toward faster and cheaper ways of providing the images photojournalists create. The introduction of

digital technology that includes digital manipulation of photographs, page layout processes, web-based design/presentation techniques, digital photography capture/archiving, and digital video technology has dramatically changed how photojournalists operate in media (Dunleavy, 2004). These changes in work routines are also affecting how photojournalists are being retained—with a huge shift toward work-for-hire agreements that only compensate a photojournalist for images sold, not for expenses or training required to stay current on ever changing digital imaging technologies (Dorfman, 2002; Howe, 2002). In a study by Dunleavy (2004) only 17 percent of photojournalists had training paid for by their employer. Learning has become a photojournalist's responsibility.

As many researchers have shown, photojournalists now have the ability to assume more responsibility for reviewing and editing their imagery (Russial, 1994, 1995, 2000; Russial & Wanta, 1998). Berry (2004) goes a step farther, stating that technology has given editorial control to photojournalists. The time that it used to take to process film, make prints and send those prints out can now be spent covering the news event and editing one's own images. Kobre (2004) states that almost a half-hour is saved by eliminating the darkroom process.

However, Halstead (2003) argues that digital photography actually creates more work and photojournalists have complained that compared to traditional film photography equipment, which could last for decades, digital equipment and software is constantly changing, requiring constant upgrades in equipment, software, and knowledge. Halstead also argues that since photojournalists have invested again and again in new equipment and learning new technologies, that the publications that hire them should compensate photojournalists for the work that goes beyond the images they purchase—even for their professional development. Unfortunately, this is not happening. Photojournalists have to

take action to learn on their own or fall behind in their knowledge of new technology and processes.

With the current flood of digital imaging technology, communication is no longer linear and constant but increasingly erratic (Zavoina & Reichert, 2000). Learning how to use that digital technology is just as erratic for photojournalists. Digital photography is such a relatively new technology that many professionals have been adopting new techniques in a haphazard fashion (Milburn, 2003). Photojournalists tend to experiment with new technologies until they are satisfied with the results. Months or even days later, they become aware of a new procedure, or some facet of the technology changes, and they must relearn the technology all over again (Milburn, 2003).

Current mass communication media are faster paced and use more visual elements than ever before and photojournalists need to keep pace with the constant changes in technology. Moreover, with the rise of multimedia as an integral part of media presentations, World Wide Web techniques, digital sound recording techniques, and digital video techniques have become an ever-increasing part of a photojournalist's mandatory learning process.

All of these studies share the same general concept, that photojournalists are responsible for their own learning. However, none of this research asks how those learning strategies are being played out on a day-to-day basis, or how individual photojournalists have coped with the enormous amount of change levied in the past 30 years each time a new camera, editing or archiving software, or other technology comes into existence.

A Lack of Training and Professional Development in Media Organizations

In 2002, the results of an independent national study on newsroom training and professional development found that journalists and photojournalists reported that an

absence of training was the number one reason they were dissatisfied with their jobs—ahead of pay and benefits (Kees & Johnson, 2002). According to the data released in the study, even though more of them are receiving training than received it a decade ago, the number of people trained, and programs for training, have proved woefully inadequate.

News companies and executives admit that training budgets haven't increased in over a decade and even though they see training as important, budgetary constraints are the main reason they don't provide the training many photojournalists are crying out for (Aumente, 2000; Kees & Johnson, 2002; Miller, 2005; Overholser, 2002). According to the report, the current training initiatives by media are not enough to cover the estimated 85,000 media workers who state they receive no regular training (Kees & Johnson, 2002).

Research is limited concerning training and professional development practices among photojournalists. While it appears that training and professional development is ongoing within some news organizations and through some professional organizations, there is a scarcity of academic research that explores what is being taught and its actual efficacy to the profession. No studies have dealt with the training and professional development activities of photojournalists and few academic studies have dealt with the overall health and picture of training and professional development in journalism on a national level, except for the Kees and Johnson survey (2002). Magazine or newsletter articles from professional photojournalism organizations comprised most anecdotal research, and many dealt only with issues in higher education.

Researchers did find that there was significant inconsistency in the types and lengths of training and professional development programs available to photojournalists (Becker, Vlad, Mace & Apperson, 2004; Bressers, 2004; Brown, 1998; Cleary, 2004; Ludwig, 2002; Miller, 2005; Russial & Wanta, 1998; Singer, 2004). Some of the training opportunities are at

local universities and can last for many months, some have predetermined curricular goals, some training is accomplished by each person at their own pace on-line, and some programs are as short as a day. Some training is offered by the photojournalist's employer in-house, and occasionally they are sent to a professional or non-profit organization such as the Poynter Institute in Florida.

In an early study on training and professional development of media professionals, De Mott (1981) studied the importance of journalism schools in mid-career education. According to De Mott (1981), journalists and their managers believed that continuing formal or informal education is a critical factor in high job performance. This study is an interesting historical perspective on professional development in media and is in sharp contrast to what current studies are reporting more than twenty years later. In many instances, the problems surfacing in the current literature are a shortage of money and time for any sort of training, as well as a general indifference by media companies as to the necessity of professional development (Aumente, 2000; Miller, 2005; Overholser, 2002; Training Fourth Estate, 1993). Photojournalists stated that an absence of training was their principal source of dissatisfaction at their job and more than two thirds of working media professionals said they receive no regular skills training (Cleary, 2004). Moreover, news companies have not improved their meager training budgets for more than ten years. News managers also said they should provide more training for their journalists, but time and insufficient budgets are the main reasons they don't (Cleary, 2004). While the importance of professional development in the newsroom is supported by research (Becker et al., 2004), mid-career training is still looked at as a luxury and not a necessity (Overholser, 2002; Training Fourth Estate, 1993).

These failures in media industry training can have a detrimental effect on one of the bigger issues in journalism today—ethics. However, according to Bressers (2004) with the numerous ethical lapses in the recent past (such as digitally altered news photography and fictional news stories), many media companies are addressing the problem by using targeted training to help news professionals deal with the complex issue. The training ranges from formal, such as on-site training at journalism training institutes, to informal—such as lunchtime meetings and training by each company’s senior professionals (Bressers, 2004). This development is encouraging and illustrates the importance of training in the newsroom. However, technology issues for photojournalists are not being addressed with this focus on ethics.

Newsroom managers must understand that the added cost and frequency of technology training for photojournalists, when not paid for by the hiring organization or considered in compensatory time off, can have a negative impact on employee morale and affect job performance. Research shows that expertise with new digital technologies is a necessary skill and has become a requirement by news managers for photojournalists getting and keeping a job in news media organizations (Russial & Wanta, 1998; Singer, 2004). However, if those skills are not maintained or nurtured through training and professional development within those news organizations, a deterioration of capabilities could occur, affecting not only the photojournalist, but the organization as well. This is a concern for most photojournalists as the capacity to keep up with fast-paced changes in digital technologies is degraded because of a lack of training and professional development. In a recent study of newspaper photojournalists Greenwood and Reinardy (2011) indicated that photographers committed to learning new skills also commit to produce better work, however, they also showed that newspapers provide virtually no training in multimedia skills.

According to the study, at the same time that photojournalists are being asked to create new content for websites and mobile media, news organizations are cutting resources and newsroom personnel. That increase in workload compounds the uncertainty that photojournalists have about their employment and whether the new skills they are learning will be enough to keep them employed (Greenwood & Reinardy, 2011).

Recent studies suggest that photojournalists who see this new work as a valued addition to their storytelling skills, and are supported in their journey to gain those skills, will create an environment where their learning and innovation has value (Greenwood & Reinardy, 2011; Kets de Vries, 2001; Stacey, 1996; Stapley, 1996). If photojournalists are not supported and see the new work as nothing more than a mandate without their input, they will view the new work in a negative light (Greenwood & Reinardy, 2011). In fact, photojournalists have a lower satisfaction with new media in general, seeing it as a distraction from creating traditional still photography (Santana & Russial, 2010; Yaschur, 2010).

Photojournalists are creating their own path in dealing with these changes. According to Greenwood and Reinardy (2011), even when news organizations do not provide the proper training and professional development, photojournalists are learning how to use new technology on their own.

The shift from traditional photography to digital photography and digital video has also fooled some photo editors into believing that if photojournalists had basic film-based photographic knowledge before transitioning to digital, that the same skills would apply to new digital technologies (Russial & Wanta, 1998). Moreover, these new technical skills are increasing in importance and complexity, and few photojournalists are receiving any formal training, especially in digital video technologies (Russial & Wanta, 1998). According to a study by Dunleavy (2004) more than 75 percent of photojournalists reported receiving no

training in the use of digital imaging technology, and of the remaining 25 percent who had received training only 17 percent were paid by their employer, while 8 percent reported having paid for the training themselves.

Convergence—a combination of technologies and skills from different media specialties—is another area of concern, affecting everyone in the newsroom.

Photojournalists see the advantages of convergence over traditional newsrooms, but they have concerns about a lack of training—training that would help alleviate their fears about the complexities of the new technology (Russial & Wanta, 1998; Singer, 2004). In many instances photojournalists receive inadequate training for work in a converged newsroom, and most receive no training at all, however, journalists expressed the belief that they could readily handle the technology if only management would free up time for them to learn (Singer, 2004).

Photojournalism, and the training and professional development of news media professionals, is affected profoundly by the massive growth of the industry and new digital technologies that are constantly being introduced. Without support by media managers to bring training and professional development opportunities to media professionals, such as photojournalists, there will be continuing problems in understanding and adapting to the new technologies. According to Queeney (2000), the specialized education of professionals “must help build their collaborative, judgmental, reflective, and integrative capabilities” (p. 379). However, many photojournalists are forced to continue their training and professional development on their own, using self-directed learning practices to integrate new technologies and procedures into their workflow.

Adult Learning and Photojournalists

Adult learning research supports learning in an array of frameworks and settings, from individual, contextual, and integrated learning frameworks to formal and non-formal learning settings. Learning occurs in an array of ways and contexts throughout the life of an adult (Caffarella & Merriam, 2000; Merriam & Caffarella, 1999). The individual learning perspective has made up much of adult learning practice; but the contextual perspective has existed for some time, and more recently, the integrated perspective of learning has emerged (Caffarella & Merriam, 2000). There are several beliefs in which individual learning is founded: "learning is something that happens primarily internally, inside our heads," and "all adults can be effective learners, no matter what their background or situation" (Caffarella & Merriam, 2000, p. 56). Areas of adult education grounded in the individual perspective comprise participation and motivation, self-directed learning, transformational learning, and memory and learning (Caffarella & Merriam, 2000). In this research the perceptions of learning and actions by photojournalists to comprehend new technologies is framed by this individual perspective. Specifically, self-directed learning and learning memory become an important part of the knowledge acquisition process of photojournalists.

There are two aspects of the contextual perspective: interactive and structural (Caffarella & Merriam, 2000). With the interactive dimension, learning cannot be separated from the context in which it takes place (Caffarella & Merriam, 2000). Learning from practice, situated cognition, and reflective practice make up the interactive dimension of the contextual process of learning (Caffarella & Merriam, 2000). Other aspects such as race, class, gender, and ethnicity are also part of this structural dimension and should be considered as part of the process of learning (Caffarella & Merriam, 2000). These aspects of

the structural dimension are found in writings of feminists and critical theorists and various research strands of adult development and learning (Caffarella & Merriam, 2000).

To understand learning in adulthood, Caffarella and Merriam (2000) suggest, "linking the individual and contextual perspectives," consequently viewing learning through two perspectives: "an awareness of individual learners and how they learn, and an understanding of how the context shapes learners, instructors, and the learning transaction itself" (p. 62). In this research I attempt to understand the individual learning of a photojournalist and the context in which he/she was shaped over the past decades.

Adults tend to reference formal learning when asked about their learning experiences, but experiences can be categorized in several different ways: into formal institutional settings, non-formal settings, and informal or self-directed settings (Merriam & Caffarella, 1999). Formal settings may include adult learning organizations, educational institutions, quasi-educational organizations, and non-educational organizations such as a media corporation (Darkenwald & Merriam, 1982). Non-formal may include learning opportunities for community based learning. The differences between formal and non-formal learning settings are sometimes muddled and there can be similarities between them (Merriam & Caffarella, 1999).

The theoretical underpinnings of experience and learning provide a basis for understanding the contributions of personal experience and the life lived to the professional development of photojournalists. Knowles (1980) defined the learning experience as "the interaction between individuals and their environment" (p. 56). Bruner (1986) further argued that experience also includes feelings and expectations. Boud, Keogh, and Walker (1985) stated that experience could occur in formal or informal learning situations and could be either internal or external. According to Knowles (1980) people draw more and more from

their accumulated knowledge and experiences as they mature and, in the context of this research, veteran photojournalists have a vast warehouse of knowledge and experience that guides their learning process.

However, Miller (2000) points out that defining learning from experience has been difficult, especially since adult learning experiences cover such a wide range of activities. Bruner (1986) also states that the problem with defining experience in adult learning is that individuals only experience life from their own perspective. According to Dewey (1938/1952) there are two essential principles for experiential learning to occur: continuity and interaction. With continuity experiences rely on the past to modify the future—experiences are not isolated in a given moment. Cervero (1988) also states that learning is not an isolated event, we learn from our prior experiences. For example, veteran photojournalists in this research connect learning from current experiences to both past and potential future experiences. In that context, the principle of interaction would cause a photojournalist's environment to interact with the learning process and shape their experience.

The principles of continuity and interaction are not independent of each other (Dewey, 1938/1952). A photojournalist's knowledge and expertise from previous situations can be used to effectively recognize and deal with future situations. Past knowledge and experience has been recognized as a fundamental aspect of learning in adults (Knowles, 1980). With experts and novices, Sternberg and Horvath (1995) showed that experts, such as veteran photojournalists, with prior knowledge and experience solve problems more effectively, efficiently and to a greater degree than novices.

Kolb (1984) created a learning cycle model that demonstrated how experience was incorporated into an individual's learning. Kolb's (1984) model is cyclic and consists of four

elements of learning: concrete experience, reflective observation, abstract conceptualization, and active experimentation. Arguing that Kolb's (1984) model was too simple, Jarvis (1987a) expanded it, believing that while learning may start with experience, experience does not necessarily connect to learning. In Jarvis' (1987a) model of the learning process, an individual enters into a situation in which an experience occurs. From that experience, nine diverse paths may or may not lead to learning and as a result an individual person can: grow, remain unchanged, or can even be harmed.

According to Miller (2000) life experiences outside, as well as inside, of formal education are becoming important aspects in the study of adult learning. Some researchers point out that while informal and self-directed learning experiences can contribute to the development of adult learners, adult learners and educators of adult learners do not always recognize experience as actual learning (Merriam & Caffarella, 1999; Miller, 2000). This research focuses on those learning experiences outside of organizations, with reflection becoming a key part of the study. Learning models and concepts suggest learning from experience is an important part of the knowledge acquisition process (Boud, Keogh, & Walker, 1985; Dewey, 1938/1952; Jarvis, 1987a, 1987b; Kolb, 1984). Boud et al. (1985) argue that by reflection, individuals are able to modify experiences into learning. Boud et al. (1985) stated there are three necessary elements to reflective practice: returning to the experience and replaying it; addressing positive and negative feelings about the experience; and reassessing the experience. Boud et al. (1985) underscored how important it was to address positive and negative feelings with experiences, because unaddressed negative feelings could impede the learning process.

Schon (1983) identified thinking about an experience as it is happening as reflection-in-action. According to Schon (1983) reflection-in-action is articulated in expressions such as

"thinking on your feet" and "learning by doing" (p. 54). The process of reflection-on-action involves thinking about an experience after it has happened (Schon, 1983). When a learner encounters surprise or confusion in an uncertain situation, they reflect on previous experiences that connect to the current situation in order to construct new ways of thinking and doing. Reflection-in-action and reflection-on-action encourage learning in individuals through experience when practiced knowledge and skills no longer work. Cervero (1988) emphasized that in understanding how professionals learn, research must take into account how professionals develop knowledge through practice.

There is little argument that training, and individual learning are critical to a photojournalist's career progression. Little research has been conducted that explores those experiences in the context of photojournalists and how they have dealt with changes in the profession over the past several decades of technological innovation. If training in new technologies and routines is essential for photojournalists to be prepared, responsible, ethical, skilled, and knowledgeable individuals in the field, then media companies must begin to address the lack of training for one of their key resources as they move forward and reinvent themselves for the 21st Century.

Self-Directed Learning and Photojournalism

Self-directed learning provides a lens into understanding the dynamics and relationships between learning and technology (Candy, 2004). Self-directed learning has been defined as a process in which individuals assume the responsibility and initiative for identifying their own learning needs, goals, resources, strategies, and evaluation methods, with or without the help of others (Canipe & Fogerson, 2006; Knowles, 1978; Knowles, Holton, & Swanson, 2005; Merriam, Caffarella, & Baumgartner, 2007). Although self-directed learning is an integral part of the human experience, it is a phenomenon that is most

often observed in adult learners (Fenwick & Tennant, 2004). This type of learning can take place in formal and informal settings (Merriam & Cafferella, 1999) and can take on a linear progression (Knowles, 1978; Tough, 1971, 1979), or a non-linear progression where self-directed learning is sometimes described as more chaotic (Danis & Tremblay, 1987; Spear & Mocker, 1984). Hiemstra (2003) states that there are known concepts within self-directed learning research. First, learners take responsibility for their own decisions concerning learning. Second, self-direction exists within each person and learning opportunity. Third, self-direction does not take place in a vacuum. Fourth, self-directed learners can shift learning to different activities. Finally, self-directed study can be defined by each person and situation.

However, to expand understanding of self-directed learning as it relates to “real-life,” researchers must understand what the critical practice of self-directed learning looks like (Merriam & Caffarella, 1999). This is generally missing from the literature on self-directed learning and may show the differences and similarities in motivations of various individuals using self-directed learning. In a study on individuals outside of the workplace, Guglielmino, et al. (2005) studied learners who accepted professional responsibility for their self-learning projects. These learners took the initiative in looking for specific learning activities, as well as different approaches to learning to meet their personal goals. Even when these people were involved in formal learning, they expressed that their self-directed learning was “part of a larger learning effort” (Guglielmino, et al., 2005, p. 89).

Using Self-Directed Learning as a Theoretical Perspective

The concept of self-directed learning is the theoretical framework for this research into the lives of photojournalists. Self-directed learning is where individuals take advantage of different learning resources on their own as well as developing analytical and problem-

solving skills. According to Gibbons (2002) self-directed learning helps to extend and expand a learner's understanding of a subject and helps them to focus and enhance that understanding.

Self-directed learning also recognizes the external factors that are present when a learner takes responsibility for their own education. In self-directed learning there is an internal dynamic that influences adults in taking charge of their own beliefs and actions concerning learning. There is also a convincing link between self-directed learning and learner self-direction (Merriam, Caffarella, & Baumgartner, 2007).

Different models for self-directed learning exist, including those described by Tough (1971), Knowles (1975), Spear (1988), Brockett and Hiemstra (1991), and Garrison (1997) (Merriam, Caffarella, & Baumgartner, 2007). However, there are generally three main objectives that have been recognized in self-directed learning research: 1) enhancing the ability of adults to be self-directed, 2) promoting emancipatory learning, and 3) fostering social action (Merriam, Caffarella, & Baumgartner, 2007).

Research over the years has also shown that there are a number benefits to self-directed learning, benefits that are best exemplified in the types of learners this approach cultivates. Self-directed learners exhibit a better understanding of how to make learning meaningful and do a better job of monitoring themselves during the learning process (Garrison, 1997; Song & Hill, 2007). Moreover, self-directed learners are inquisitive and ready to try new things; they see a problem as a challenge; they desire change; they enjoy learning; they are motivated, persistent, and independent; and they are self-disciplined, self-confident and goal-oriented (Merriam, Caffarella, & Baumgartner, 2007; Taylor 1995). All of these traits lead to better learning and understanding.

As early as 1926 the concept and description of a self-directed learner began to develop in educational research (Brookfield, 1984). As a general description, self-directed learning is a process where individuals accept responsibility for their own learning (Knowles, 1975). In today's world the usefulness of many technological skills may be five years or less. Most of what a person learns is almost obsolete by the time they acquire the advanced knowledge and skills to use what they have learned. Therefore, it is imperative that learners continually seek new knowledge and skills for the rest of their lives.

Malcolm Knowles (1975) did most of the original work on self-directed learning and defined it as, "...a process in which individuals take the initiative, with or without the help of others, in diagnosing their learning needs, formulating learning goals, identifying human and material resources for learning, choosing and implementing appropriate learning strategies and evaluating learning outcomes" (p.18). Two characteristics need to be explored as part of this definition: One, whether self-directed learning is a process or method of learning (Knowles 1975, Long & Smith, 1996), and second, what personality characteristics are required and develop as a result of self-directed learning (Oddi, 1986, 1987). Knowles stressed that an adults' learning is most advantageous when self-directed (Hewitt-Taylor, 2001). Knowles also considered that part of the process of becoming a self-directed learner was being more responsible for your own life, being more independent, acting autonomously, and being more self-directing (Hewitt-Taylor, 2001). This led Knowles to conclude that this personal view of oneself would lead to an ideal state, where learners use their own experience as a learning resource, that they study areas that are important and relevant to their personal life situation, and where learning is problem-based (Hewitt-Taylor, 2001).

The concept of self-directed learning in some research has also focused on the freedom of the learner to control goals and activities (Song & Hill, 2007). Gibbons (2002) describes five fundamental principles that should be present in any self-directed learning activity (p. 11). These include 1) learner control over as much of the learning experience as possible; 2) skill development; 3) challenging yourself; 4) self-management; and 5) self-motivation and self-assessment. These five elements help create the structure for self-directed learning activities and describe the challenges of self-directed learning.

Self-directed learning can take multiple paths, but the main focus for most learners is the quest for new knowledge. One path to self-directed learning was proposed by Garrison (1997) who explored the multidimensional model of self-directed learning. He created a model that reflected a meaningful approach to self-directed learning and integrated three dimensions: self-management; self-monitoring; and motivation (Garrison, 1997). Self-management encompasses the person's use of learning resources within the learning framework and focuses on using those resources along with learning strategies, and their own enthusiasm to learn (Garrison, 1997). This type of self-management includes a person taking control of the learning situation to reach their objectives. This is not accomplished in a vacuum. Garrison (1997) argues that even though a person is controlling the learning situation, they are not necessarily independent. They also collaborate with other learners within the context of the learning situation (Garrison, 1997).

Foundations of Self-Directed Learning

Houle (1961) initiated the basic research into self-directed learning by accomplishing a series of methodical qualitative interviews with adult learners and learning behaviors identified as a "learning-oriented" group (p. 16). An interesting finding in his research was that some of the learners found great satisfaction with just the learning process and were

motivated by a simple, "...desire to know" (Houle, 1961, p. 25). What was significant in Houle's (1961) research into self-directed learning was the realization that a person's own motivation was a factor in their learning, even without an instructor. Research into adult education prior to Houle was focused on, and advanced, the idea that a teacher was needed for learning to occur (Brockett & Donaghy, 2005).

Tough (1967, 1979) continued to develop Houle's (1961) early research and identified thirteen decision points when learners actually determine what they will learn on their own, how they will approach their learning, and where the learning will take place. Tough (1967, 1979) saw adult self-directed learners as mature and resourceful, and able to draw on that maturity from multiple resources to conduct their own learning. Knowles (1975) extended Houle's (1961) innovative ideas on independent learning and developed his concept of andragogy. Knowles (1975) stated that andragogy, which focuses on the learning strategies and characteristics of adult learners, is also the process of engaging adult learners with the learning experience. In Knowles' (1975) early research he asserted that as learners mature they become increasingly self-directed, making age a factor in how self-directed a person is. That initial idea has been challenged by other researchers who state that the context of the learning and a learner's individual personality are more important than the maturity and age of a self-directed learner (Hiemstra, 1994, 2003; Merriam, Caffarella, & Baumgartner, 2007). However, Knowles (1975) did acknowledge in his research that self-directed learning is not just a linear process and can be influenced by other factors. He believed, and it was supported in subsequent research, that there are situations when a person with the characteristics of a self-directed learner would respond better to more of a teacher-centered approach to learning and that the learning situation would define which

approach to use (Baumgartner, Lee, Birden, & Flowers, 2003; Brockett & Hiemstra, 1991; Candy, 1991; Garrison, 1997; Knowles, 1975).

There are multiple factors in the self-directed learning process of adult learners. Factors that involve different characteristics, differing environments and the commitment of the individual to their own learning. Research that explores the depth of self-directed learning continues even today and that research challenges the assumptions made in the early research into self-directed learning. The experiences of self-directed learners, such as veteran photojournalists, is an important factor into our understanding of self-directed learning as a phenomenon and deserves continued examination to help us better understand this important learning process.

Self-Directed Learning

There have been multiple meanings assigned to the concept of self-directed learning over the decades of research into the theory (Abdullah, 2001; Brockett & Hiemstra, 1991; Candy, 1991; Guglielmino, 1977, 2010; Hiemstra, 2003; Merriam, Caffarella, & Baumgartner, 2007). However, Knowles' (1975) definition of self-directed learning is still the most cited in the literature. It states that self-directed learning is a process, "... in which individuals take the initiative, with or without the help of others, in diagnosing their learning needs, formulating learning goals, identifying human and material resources for learning, choosing and implementing appropriate learning strategies, and evaluating learning outcomes." (Knowles, 1975, p. 18). Abdullah (2001) highlighted the adult education origins of self-directed learning as a model where learners take responsibility and self-manage their own learning. Brookfield (1995) also emphasized that self-directed learning is a process where learners are answerable for their own objectives, resources, methods and evaluation. One of Brookfield's (1995) criticisms with much of the self-directed research up to 1995 was how

limited the demographics were in many of the studies, there was just was not enough cultural diversity in the research. Merriam (2004) indicated that self-direction in learning is part of the maturation process of adult learners, self-directedness developed as the adult learner developed.

Many of the early models in self-directed learning were very linear in their descriptions of the process (Knowles, 1975; Merriam, 2004; Tough, 1971). They charted a progression in the self-directed learning process that included: self-identification; identifying needs; selecting resources; controlling implementation; and self-evaluation of the learning process. As the theory developed other models that were put forward were not as linear in nature and focused more on the learner, the learning context, and what type of learning was happening (Merriam, 2004). Other models viewed self-directed learning as a collection of occurrences that could include opportunities, knowledge, and chance (Spear, 1988).

Much of the focus on the five veteran photojournalists in this research was the changes and events that resulted in each of them becoming self-directed learners, events that made them either have to, or need to, learn something new. As they adapted to these changes they could call upon previous knowledge that they had learned on their own to apply to new situations. Over their lifetimes they developed the knowledge with which they could tackle almost any problem that was thrown at them.

Self-Directed Learner Characteristics

There has been some confusion with how to describe self-directed learning in the research with researchers using varying terms such as: lifelong learning, self-monitoring, self-planned learning, self-teaching, autonomous learning, independent study, and distance education (Brockett & Hiemstra, 1991). To help define what self-directed learning means

models in the research have been created that help to separate the learning process from the learner's personality characteristics.

The principal characteristic of adult learners is that they are self-directed (Knowles, 1978). Other researchers found the characteristics of self-directed learners to be the ability to set goals, an awareness of meaning and self-knowledge, self-reflection, psychological control and independence, self-confidence, and inner direction (Brookfield, 1985; Candy, 1991; Garrison, 1997). Other researchers also identified the characteristics of self-directed learners to include high self-esteem, life satisfaction, conscientiousness, and an inner direction (Guglielmino, 1977; Oddi, 1986; Oliveira & Simões, 2006). Some researchers also explored the characteristics of personal belief structures and self-regulation, which included initiative, independence and persistence (Guglielmino, 1977; Hartley & Bendixen, 2001). As with the participants in this research, the types of learners these characteristics encompass usually accept responsibility for their own learning process and see difficult situations as challenges, not barriers. They tend to be self-disciplined, confident, and curious with a desire to learn. They are great time managers, goal oriented, and usually develop a plan for finishing what they start.

However, as with anything, there are no absolutes. Candy (1991) advanced that with self-directed learning it is important to remember that a self-directed learner cannot be capable across the full scope of learning conditions. Self-directed learners must have at least some knowledge of what they are trying to learn to be truly self-directed. This means the teaching and learning process should be varied to maximize learning (Brockett & Hiemstra, 1991; Candy, 1991; Garrison, 1997; Grow, 1991; Kerka, 1994).

Critiques of Self-Directed Learning

Since its inception there are researchers who have critiqued and rejected certain facets of self-directed learning theory (Baveye, 2003; Brookfield, 1985; Eneau, 2008; Field, 1989; Flannery, 1993; Garrison, 1997; Kohns, 2006; Smith, 1996).

There is agreement among some researchers that self-directed learning is not necessarily the best method for adult learning and that it is situational (Brockett & Hiemstra, 1991). Different approaches must be considered and the needs, desires, and capabilities of the learner must be taken into account. The individual learner is the central figure in understanding how the self-directed learning process works, however, the social and cultural environment of that learner is an important factor in this understanding as well.

According to Brookfield (1985) there are limited definitions on how we view autonomy in adult learning and how that relates to a person's well being. Brookfield (1985) argues that a person can be very good at managing their own learning by goal setting and personal evaluation, but still have no way of understanding competing critical possibilities concerning the social, moral, and political dimensions of the learning process. Other researchers agree and argue that autonomy and self-directed learning must be part of the discussion in relation to societal and individual needs (Eneau, 2008).

Researchers have found that individuals, instead of pre-planning their self-directed learning, tend to limit themselves to what is available in their immediate environment and organize their learning around those limited options (Merriam & Caffarella, 1991; Spear 1988; Spear & Mocker, 1984). This goes back to what Brookfield (1985) argues about a self-directed learner's understanding of the critical possibilities of their own learning.

Smith (1996) argues that the empirical base for the different assertions made in self-directed learning research is lacking due to the small nature of many of the studies as well as

the limited cultural diversity of the research participants. He states that reducing self-direction to a technique, while ignoring other more complex political and social issues, decreasing the efficacy of the research (Smith, 1996).

There have been critiques of the validity, reliability, and usefulness of different models employed to help measure and explain self-directed learning readiness, specifically the Self-Directed Learning Readiness Scale (SDLRS) and Personal Responsibility Orientation (PRO) model (Baveye, 2003; Field, 1989; Flannery, 1993; Garrison, 1997; Kohns, 2006; Newell, 1995). Critiques of the PRO model pointed to an absence of cultural, sociological, psychological, political, and economic issues in the model, limiting its usefulness (Flannery, 1993; Garrison, 1997; Newell, 1995).

Brockett and Hiemstra (1991) argue that even the term “self-directed learning” should be modified to lessen the confusion over it as just an instructional method or personality characteristic and use the term “self-direction in learning” to provide a more extensive understanding of the concept. This creates two related concepts where both the external characteristics of instruction and the internal characteristics of the learner are considered (Brockett & Hiemstra, 1991). Because there are many diverse views of self-directed learning and its related concepts more research into how this process works and is understood is needed. My research attempts to describe some of the deeper underlying reasons why people become self directed and how that relates to their work within organizations, specifically how they become what is now called a free-agent learner.

Photojournalists as Free-Agent Learners

As with any theory self-directed learning has continued to evolve over the decades of research. There is an emerging trend in education research for self-directed learning to meet the needs of training for work in industry (Cross, 2006; Ravid, 1987). There has also been an

increase in research into understanding how technology plays into the self-directed learning process, especially with the increased use of online courses and distance learning (Candy, 2004; Hiemstra, 2008; Project Tomorrow, 2010).

Photojournalists, especially those in the field for more than a decade, understand that the knowledge and skills they learned early in their lives are outdated. Research shows that employees understand that to stay competitive and employable they need to continually update their skills and adapt to a very fast paced economy characterized by rapid changes in technology (Caudron, 1999). Photojournalists today must seek training on their own to maintain their professional competencies due to the fact that media organizations have cut back training because of shrinking budgets (Aumente, 2000; Kees & Johnson, 2002; Miller, 2005; Overholser, 2002).

The concept of the “free-agent learner,” which sprang from self-directed learning theory, has gained more recognition since it first emerged as a way of addressing the new employment and learning model of the free-agent worker in the mid 1990s (Kantor, 1995, Marsick et al., 2000). Employees were looking at free-agent learning as a way to survive in a poor job market (Caudron, 1999). Free-agent learners tend to manage their own career, have a tendency to move jobs, are proactive and autonomous when it comes to their own learning, overcome environments hostile to their success as learners, and see learning as an intrinsic need (Caudron, 1999; Gould & Levin, 1998; Marsick et al., 2000; Martineau & Cartwright, 2000; Opengart & Packer, 2000; Short, 2002; Short & Opengart, 2000). Recent research into free-agent learners explores the concept in the context of primary education where students are using sophisticated digital media, tools and content in the pursuit of their education inside and outside of the classroom (Project Tomorrow, 2010).

Research into free-agent learning at the organizational level is fragmented at best. With the exception of a major study by Marsick et al. (2000) and one by Opengart and Short (2002) that explored how to work with free-agent learners in the context of human resource development, there has been very little accomplished to help explain what causes an employee to become a free-agent learner within an organization and the specific characteristics of a free-agent learner.

To explore the causes and characteristics of becoming a free-agent learner I compiled a “portrait” of characteristics from past research (Table 1) of an ideal free-agent learner and created a contrasting “portrait” of characteristics of what a free-agent learner is through the lives of five veteran photojournalists in five separate narratives. This will inform and expand the free-agent learning concept within the frame of self-directed learning and will help me answer the basic questions of my research concerning veteran photojournalists. It will also help create a richer more detailed view of the characteristics of a free-agent learner.

Table 1. Characteristics of Free Agent Learners from Research

Accept Help When Needed	Access to Information	Active Collaborator
Clear Goals	Coaching	Creative Learners
Critically Reflective	Engaged	Exposure to Multiple Perspectives
Freedom of Determination	Hard-working	Highly Self-Directed
Independent	Leverage Available Learning Tools	Listening
Mentoring	Mobile	Modeling
Motivated	Networking	Observer
Proactive	Questioning	Readers
Reflective	Reward Motivated	Seek Experiences
Self-Monitor Education	Use Social Based Learning	Use Untethered Learning
Value Digitally Rich Learning	Value Learning	Variety of Job Experiences

(Caudron, 1999; Gould & Levin, 1998; Marsick et al., 2000; Martineau & Cartwright, 2000; Opengart & Packer, 2000; Project Tomorrow, 2010; Short, 2002; Short & Opengart, 2000)

Photojournalists today use a wide range of learning resources, new tools and applications, and mentors and colleagues to create a free-agent learning experience to maintain their competencies. They are immersed in the complex digital media tools and content that permeates all aspects of their lives. But being technology enabled does not necessarily mean that photojournalists are engaged in a productive way in their learning. When looking at how photojournalists learn in and out of their organizations it is important to understand how they learn and apply new technology in their working lives so that they can comprehend and adapt to new technologies and changing skills to maintain competencies within the business of news photography.

Current research states that future jobs will be filled by free agent learners that have the ability to: understand the learning process; self-evaluate and improve learning across multiple disciplines; be an active learning partner; and use mentors and experiences to complete significant learning (Project Tomorrow, 2010). There is also an increase in online education and researchers are exploring how to incorporate technology and electronic communication into self-directed learning and free-agent learning (Confessore & Confessore, 1992; Project Tomorrow, 2010). As researchers try to expand the ways in which self-directed learning and free-agent learning is understood others are finding better ways for educators and organizations to support, encourage and facilitate this type of learning (Hiemstra, 2008).

Chapter Summary

Through this interpretative phenomenological life history research I explore the perceptions of five veteran photojournalists as to how their learning experiences and actions allowed them to successfully maintain their professional competencies over time in such a

demanding and ever-changing technological environment. I want to provide insight into how this group acquires and synthesizes knowledge.

Using self-directed learning theory and the concept of the free-agent learner I inform and expand the free-agent learning concept within the frame of self-directed learning. Research into the self-directed learning and free-agent process lacks a true understanding of these two concepts in a professional context over time. This research will help in that understanding and help me answer the basic questions of my research concerning veteran photojournalists. It will also help create a richer more detailed view of the characteristics of a self-directed free-agent learner.

When looking at how photojournalists learn in and out of their organizations it is important to understand how they learn and apply new technology in their working lives so that they can comprehend and adapt to new technologies and changing skills to maintain competencies within the business of news photography.

CHAPTER III

METHODOLOGY

I focused this research on the perceptions of five veteran professional photojournalists as to how their learning and actions allowed them to successfully maintain their professional competencies over time. To help me understand this issue I addressed the following research questions:

1. What are the personal learning strategies veteran photojournalists have used in the past to comprehend and adapt to new technologies and changing skills to maintain competencies within the business of news photography?
2. What are the personal and shared experiences of technological change and learning that veteran photojournalists perceive as contributing to their learning over the past 30 years?
3. How have veteran photojournalists applied their learning experiences and actions to professional practice?

Research Approach

Interpretative Phenomenological Analysis and Life History. I used an interpretative phenomenological analysis (IPA) and life history approach to analyze the lives of five photojournalists in this research. With an IPA analysis I was able to accomplish a detailed examination of each individual lived experience and how that individual makes sense of their experiences (Eatough & Smith, 2007), and by combining a life history approach

I was able to create an overall picture of each participant's life with the purpose of describing what it is like to be that particular person (Cole & Knowles, 2001). During the interview process I was careful not to ask close-ended "yes" or "no" questions, but to get the subject to tell their stories in their own words in a narrative format by asking open-ended "how" and "why" questions. I begin each interview by asking participants about their first experiences and actions within photojournalism and then had them progress chronologically to the present.

I chose IPA as a suitable methodology for this research for a number of reasons. My objective with IPA is to understand the unique viewpoints of my participants by exploring the details as to how they make sense of their personal and social world as it relates to learning. IPA philosophy is embedded in symbolic interactionism, the concern for how meaning is constructed by an individual within a social and personal world (Smith & Osborn, 2008). With an IPA approach I view my participants as experts on their own experiences, experts who can offer me insights into their thoughts, commitments and feelings through telling their own stories, in their own words, in as much detail as possible (Smith, Flowers & Larkin, 2009). IPA is a phenomenological method that deals with the exploration of a participant's experiences and perceptions of an object or event, as opposed to producing an objective truth regarding an object or event (Smith, Flowers & Larkin, 2009). With IPA research there is no objective reality, a participant's experiences are influenced by their perceptions, which are constrained by social constructions (Smith, Flowers & Larkin, 2009). At the same time the method stresses that research is a vibrant and interpretive process, where efforts to make sense of a participant trying to make sense of experience results in a double hermeneutic process (Smith & Osborn, 2008). Therefore, access to someone else's experience is incomplete and complex, so IPA research highlights

the value of considering a researcher's own views, assumptions, and beliefs that may influence the understanding of a participant's account (Smith, Flowers & Larkin, 2009). Acting as an interpretative researcher I was able to help create an understanding of each participant's experience, but also recognize and acknowledge the relationship between my interpretation and each participant's interpretation (Smith, Flowers & Larkin, 2009). This emphasizes the importance of understanding my own bias and preconceptions in the research.

IPA provides a new and differing perspective on my research by allowing me to understand what is happening from those who are experiencing the learning and change in photojournalism going on today. The idiographic nature of IPA fits the objective of this research as well, to investigate in detail the lived experiences of a small group of individuals and how their perceptions of learning and change have allowed them to maintain their professional competencies over time.

Limitations of IPA. There are some limitations to IPA that have been identified in the literature (Eatough & Smith, 2006; Smith & Osborn, 2008; Willig, 2001). Some researchers see the role that language plays in the description of reality by participants in IPA as problematic. They argue that language constructs rather than describes reality, which means an interview would tell the researcher more about a particular context of an experience rather than something about the experience itself (Willig, 2001). However, Eatough and Smith (2006) state that IPA research deals with, and recognizes, that understanding a pure experience is never possible, but the process of IPA challenges the view that participants can only be an instrument in relating the specific context of the experience, not the experience itself.

Language is another problem identified in IPA research. Willig (2001) argues that participants may have problems expressing their experience with enough rich linguistic texture because of a barrier in their own understanding of language. The subtleties and nuances in relating the experience are then lost (Willig, 2001). However, Smith and Osborn (2008) state that, while participants sometimes struggle to properly express their thoughts and feelings, by asking critical and probing questions the researcher can ascertain their emotional state and get at the nuanced understanding of an individual's experiences.

Research Philosophy

To best understand the experiences of photojournalists and how they make meaning of those experiences, I used a constructivist epistemology through which I viewed this research. Rather than the positivist scientific approach, which begins with a pre-determined hypothesis, qualitative research from a constructivist point of view allowed me wider liberties in understanding the learning experiences and actions of professional photojournalists by not directing and limiting what I looked for—allowing individual photojournalists an opportunity to construct and make meaning of their learning experiences (Creswell, 2003; Marshall & Rossman, 2006). By exploring the learning experiences and actions of veteran photojournalists and how they make meaning of those experiences, the practice and understanding of preparing new photojournalists may be enhanced, and may ultimately lead to a more prepared professional.

Because I focused this research on discovering how veteran photojournalists' learning experiences and actions may have contributed to their professional lives during times of change, I used interpretative phenomenological life history in-depth interviews to yield deeper context-bound data. My purpose for using this method was not to uncover some objective "truth" of what may have happened to different photojournalists concerning

their learning. I wanted to learn how photojournalists, over the span of a career, might reconstruct the significant influences that shaped their learning at different points in the past—influences that may have led them to where they are today. Through this method of research experiences outside of institutional training that contributed to these veteran photojournalist's learning emerged from the stories of their experiences since becoming involved in photojournalism.

Participant Selection and Timeline

In interpretative phenomenological life history research the number and type of participants that are eventually used for a study are chosen for their ability to provide deep and rich information that may add to a researcher's understanding of a life in relationship to a greater context (Cole & Knowles, 2001). With that understanding, I chose participants because of their appropriateness to this research, resulting in a targeted, purposeful sample. Also, for the purpose of identifying participants for this sample, I defined "professional" as consistent with the accepted professional standards set by the National Press Photographers Association (NPPA) and the American Society of Media Photographers (ASMP) which includes individuals, "... working or freelancing in photography, multimedia, audio, video, design, editing, producing, teaching, writing, reporting, or visual journalism on the Web" (NPPA, 2012). Both organizations are recognized as representing professional photojournalists throughout the United States.

The participants in this research are current professional veteran photojournalists in the field of news and magazine documentary photography who are perceived by their peers as veteran photojournalists. Their professional peers recognize them as possessing high-level competencies in photojournalism skills, knowledge, and practice, and they possess an extensive amount of experience as professional photojournalists.

I listed the selection criteria for identifying the veteran photojournalists for this research in Table 2. I based the selection criteria on my previous professional knowledge in photojournalism, conversations with photojournalist professionals, photojournalism education and related literature, and also by determining from personal knowledge who could best answer the research questions.

Table 2. Selection Criteria for Participant Veteran Photojournalists

1. Participants must have a minimum of 20 years experience as a professional photojournalist and possess high-level competencies in photojournalist leadership skills, knowledge, and practice as recognized by their peers.
 2. Participants must have the ability to reflect upon and articulate past experiences as a photojournalist and have the ability to identify experiences that may have contributed to their professional development as a photojournalist.
 3. Participants represent photojournalists of various genders, and ethnicities.
 4. Participants currently live or work in the United States.
-

I recruited potential participants that met the above criteria for this research through personal contacts, through the Internet list service administered by the NPPA, and through an Internet list service administered by the ASMP. I also contacted professional photojournalists active with the NPPA and the ASMP through electronic postings referencing the research and requesting voluntary responses through e-mail on who they felt met the criteria.

I selected the final participants for this research based on the widest variety of perspectives—interviewing a sufficient number of people to capture the richness of ideas and opinions concerning changes in photojournalism and professional development. I sought up to ten participants for this research. However, this number changed (reduced in size to five) as the research developed due to the fact that, in my opinion, the richness of detail garnered in the first five people I interviewed was sufficient enough to allow me to answer the research questions with enough depth.

During the research all of the participants participated fully and none stopped contact with me, or withdrew. To gain a contextual perspective, complete participation in all three interview sessions was critical for complete data collection, and all five participants were willing and able to complete the process.

I accomplished in-depth interviews at locations that were chosen based on where each participant felt was convenient, private, familiar, safe, and comfortable enough to share their story. I conducted interviews in participant's homes, places of work, and even in my own home. In addition, I sent e-mail correspondence to each participant as a follow-up to each interview.

Due to the nature of this research the participants self-identified and signed a consent form (Appendix B) that allowed me to reveal their identities. I felt this was an important part of the process and that knowing who the participants were would lend more validity to the statements and stories that were shared within the profession of photojournalism and to individual photojournalists who know and admire these five individuals. I instructed each participant that they could skip any question that they did not want to answer and could terminate the interview at any time. Moreover, I told each participant that they could stop participating in the research at anytime.

Dirck Halstead. I first contacted Dirck Halstead, the editor of the *Digital Journalist* and a former *Time Magazine* photojournalist who now runs the successful Platypus video workshops that help photojournalists transform themselves from still photography to video journalism. Dirck is a seventy-year-old caucasian male. I conducted the three interviews in his home in Austin, Texas. The first interview lasted three hours and was videotaped and audio recorded for use later in the transcription of the notes for his life history narrative. In this interview I asked a series of questions (Appendix C), but he was also allowed to add any information that went outside of the planned interview questions. He did this on several occasions and I did not stop him. I felt this added to the richness and depth of the interview and it allowed me to custom tailor future questions for the second interview. The second interview was also videotaped and audio recorded in his home and lasted approximately two hours. I repeated the interview one process and in this second interview he discussed some of the deeper meanings behind his process for learning. Finally, I conducted a brief third interview and asked him to wrap up his experiences into one final statement.

Eli Reed. The second participant was Eli Reed, a longtime member of Magnum (an international photographic cooperative), an accomplished filmmaker, and a Clinical Professor of Photojournalism at the University of Texas in Austin. Eli is a fifty-five-year-old black male. I conducted the three interviews several months apart in his office and classroom at the School of Journalism on the University of Texas campus. I conducted interview one in Eli's very cramped office space and videotaped and audio recorded for later transcription. The first interview lasted approximately four hours. The length of this interview was due to the numerous interruptions from students in his various classes. With each interruption I had to get Eli back on track and focused on answering the questions (Appendix C). This was a difficult interview because of the cramped space and interruptions

but I was able to get through all the questions. I accomplished interview two several months later in an empty computer lab space with no interruptions and it went much smoother than the first interview. Eli was able to expand his answers and thoughts about learning and photojournalism and was much more focused on the topic than in the first interview. For interview three, which was a simple reflective question, Eli was going to be away from Texas for a number of months and so I decided to ask the question at the end of interview two.

David Leeson. Participant three was David Leeson, a Pulitzer Prize winning and former Dallas Morning News photojournalist that now works as a freelance photographer and filmmaker in the Dallas, Texas, area. David is a fifty three-year-old caucasian male. I conducted the three interviews at his home in Dallas over a period of three months. I conducted interview one in the living room of his suburban home and videotaped and audio recorded for future transcription. I accomplished the interview in the evening and it was quiet and reflective, lasting approximately three hours. He anticipated the need for quiet and had asked his family to leave for the evening. I had no issues during the filming and taping of the interview and all questions were readily answered. Three months later I accomplished interview two at the same location and in the same room as before and took three hours. However, this time his family was home, he was working on a feature film with a collaborator and there were numerous interruptions to the flow of the interview. But as the interview went on in to the late evening, the room quieted and he focused more on the interview and less on the chaos around him. Much in the same vein as Eli Reed I asked David a reflective question at the end of the second interview instead of returning at a future date for a third interview. This seemed to work much better and I did the same for the subsequent interviews for the other participants.

Anita Baca. Participant four was Anita Baca. At the time of her interviews she was a photography editor and multimedia team leader at the San Antonio Express-News newspaper in San Antonio, Texas, a 400,000-circulation newspaper owned and operated by the Hearst Corporation. She is currently a photography editor for the Associated Press's Latin America and Caribbean picture desk in Mexico City. Anita edits news, sports and entertainment pictures in English and Spanish for AP's American and international audience from the U.S. border in the north to the southernmost tip of South American, and the Caribbean. Anita is a fifty one-year-old Hispanic female. I interviewed Anita twice several months apart in a conference room at the San Antonio Express-News offices in downtown San Antonio. Interview one lasted two hours and I videotaped and audio recorded for later transcription. The interview went smoothly with no issues or interruptions. One month later I accomplished interview two at the same location without any problems or interruptions. The interview lasted two hours and at the end of interview two I asked her the same reflective question as the other participants.

Billy Calzada. Participant five was Billy Calzada, a staff multimedia and still photojournalist for the San Antonio Express-News in San Antonio, Texas, a 400,000-circulation newspaper owned and operated by the Hearst Corporation. Billy has worked on the photography staff at the Express-News since February 2000. Billy is a forty-five-year-old Hispanic male. I conducted two interviews with Billy at two different locations. I conducted interview one at my home in Bulverde, Texas. This was a request by the participant and he stated that he felt more comfortable coming to my home rather than his place of business or personal residence. I was able to accommodate the request and I conducted a three-hour interview that was both guided and unstructured. I encountered no problems or issues and videotaped and audio recorded for later transcription. Two months later I conducted

interview two at his place of business in the offices of the San Antonio Express-News newspaper in downtown San Antonio. I encountered no problems or issues with this two hour interview session and asked a reflective question at the end, which negated the need for a third interview.

Data Collection

I recorded responses to interview questions on-site by hand in a notebook, with a video camera, and with an audio recorder as an added back-up. I transcribed each interview into a word processing program and used multiple interviews as the primary mode of inquiry.

I developed semi-structured, in-depth face-to-face interviews using an interview guide (Appendix C). The interview guide provided a list of questions that I explored in each dialogue, and the semi-structured interview format permitted me the flexibility in wording and structure for the interview questions, which allowed each person to respond extemporaneously to their individual stories and views on learning. Seidman (1998) advocates using in-depth interviewing to, “understand the experience of other people and the meaning they make of that experience” (p. 3). During in-depth interviewing, open-ended questions are used to, "build upon and explore . . . participants' responses. The goal is to have the participant reconstruct his or her experience within the topic under study" (Seidman, 1998, p. 9).

My goal concerning this phenomenological interpretative life history research was to have each participant reconstruct his or her experience within photojournalism—to elaborate on the changes in learning strategies and actions they have had to undertake in the past decades to maintain their competencies. Initially I planned three interviews of each participant, however, the structure of the interviews and the depth of the answers meant that

two interviews were sufficient for this process. Interview one was a focused life history and concentrated on how they became a photojournalist and the changes they experienced in the field. Interview two focused on the details of their experiences as a photojournalist as it related to their learning and actions, using questions from the first interview as a springboard for the second interview. The last question was a reflection on the meaning of what each person previously discussed (The particular question was: Given what you have said about your life and experiences as a photojournalist and given what you have said about your work now, how do you understand photojournalism and professional development in your life? What sense does it make to you?).

Data Analysis

I analyzed the data for this research, which included information collected through the in-depth life history interviews, with a coding schema for analyzing, interpreting, and comparing data between subjects. I categorized participants' statements according to facets or constructs related to a photojournalist's learning strategies and actions throughout their lifetime.

From the very start of this research, I organized and labeled paperwork, forms, audio and videotapes, transcriptions, and emails so that the integrity of the data was maintained and all information and data was easily accessible. I transcribed all audio and video-taped interviews and saved the data as Microsoft Word document files on my personal computer, backing up each set of data on other computers and removable hard drives. The transcription process went on for several months due to the amount of material obtained in the interviews. Once I finished the transcription I exported a raw text file into ResearchWare's HyperRESEARCH software for data management, organization and thematic coding.

I used several methods of analysis to create and share the participants' experiences in their own words and to glean from the participants' experiences any patterns that informed how their learning experiences in photojournalism have changed over time. The first method of analysis I used was to craft participant profiles and personal narratives in the participants' own words. I created participant profiles, which involved combining all of the interview text for each participant and crafting individual participant stories in their own words. I then rewrote those narratives and organized them as a life history, which I broke into several themes, related to their learning experiences and actions. Each participant has a chapter in this dissertation that relates their life history narrative. The second method of analysis I used was the holistic-content perspective and involved reading a participant's story and focusing on the content (Lieblich, Tuval-Mashiach, & Zilber, 1998). This analysis process involved my reading the narratives multiple times until a theme emerged, eventually writing my "initial and global impressions" of the participant's story, deciding on the particular themes to follow from beginning to end, and highlighting the various points of focus and patterns throughout the text (Lieblich, et al., 1998, p. 62). I implemented both methods of analysis at the same time to craft the participant profiles and to identify themes that occurred across participant profiles.

I listed the emergent themes in order of appearance and I looked for and made sense of connections between them, creating theme clusters. I then titled the clusters to create superordinate themes. Throughout this process I continually returned to the transcripts to validate which superordinate themes still reflected what each participant had said in the interview. I then created a table of superordinate themes and associated sub-themes where I created verbatim text extracts. I repeated this process for all five interviews. Although I started to see common aspects of each theme emerging in the analysis, I took care to make

sure that I paid attention to not just the similarities, but also the differences in each participant's accounts, an important aspect of interpretative phenomenological analysis (Smith & Osborn, 2008). Once I finished analyzing all five interview transcripts I looked at the superordinate themes and theme clusters to create a list of themes and component sub-themes for each participant. Each master theme provided a framework to help me understand the learning experiences and actions of veteran photojournalists.

As I analyzed each narrative I eventually grouped the individual codes into six master themes from twenty-six component sub-themes and forty-three initial codes which related to each photojournalist's learning and actions from their interview sessions. The major themes are:

1. Learning strategies from life experiences.
2. Personal and shared experiences of changes in technology
3. Mentoring as a positive influence on learning.
4. Application of learning strategies
5. Perceptions of learning methods.
6. Perceptions of significant learning experiences.

I used the major themes and the component sub-themes in each participant's corresponding chapter to translate a narrative account that expanded my analysis and explained the themes, illustrated with verbatim excerpts from each interview. I took care to ensure that I made a distinction between my interpretation and what each participant said.

Validity

Patton (2002) states that validity in research is the truthful interpretation of knowledge supported by the integrity of the researcher, the thorough procedures used to

analyze results, and the way participants are depicted in the final product. I used several methods to check the validity of the data before, during, and after the analysis was complete.

I kept monthly, and sometimes weekly, contact with each participant throughout the research process by e-mailing updates and sections of interviews to get clarification of key points of the narrative and to ensure what I said in the narrative was accurate. I also called to check for factual errors in names, places, and events depicted in the narratives. Participant's had the opportunity to challenge, elaborate and enhance my understanding of their narrative and several times a participant identified a factual error in the narrative that we were able to discuss and change. I was careful not to allow a change or rewrite of the original interview by any of the participants to ensure that the information shared during the interview process stayed true to the moment it was captured. I also maintained all videotapes and digital files of each interview to ensure I had an accurate and complete transcript of each session. The video of each interview allowed me to go back to the original interview and make notations on certain aspects of body language and nuance in the language. When a participant laughed, sighed, rolled their eyes, shrugged, etc., I was able to add that into my initial construction of each narrative.

Through this open communication and mutual decision process for how the material was gathered, participants stated that they felt comfortable sharing personal information, perceptions, and feelings during the interviews. With this multiple contact, multiple interview process, I developed a trusting relationship with each participant. This improved communication, created an environment of dependability and confidence in my research process, and it showed that I had a willingness to listen to and accept any criticism of the narratives non-defensively. By building this trusting relationship participants felt comfortable

and secure in sharing their personal life histories and perspectives on photojournalism and learning.

I was always mindful of my own biases and my own life history in the analysis of the findings. I made sure I was not adding unnecessary or additional information that would change the meaning of the original intent of the participant's story or adding anything that would insert my own bias into the narrative. All of these actions helped to maintain the validity of this research.

Ethical Considerations

I obtained written permission from each participant I interviewed (Appendix B) and I made each participant aware that s/he had certain rights during the course of this process (Table 3).

Table 3. Participant Rights

1. Participation in the interview was entirely voluntary.
 2. They were free to refuse to answer any question at any time.
 3. They were free to withdraw from the interview at any time.
 4. Excerpts of the interview will be part of the final research report.
-

Since this is phenomenological interpretative analysis and life history research I made each participant aware that their interview would be incorporated into this research and that they would be identified by name. I felt it was important to identify each veteran photojournalist in this research to give the information collected credibility to the target population of photojournalists. However, I made it clear at the start that no answers to any of the questions asked, or parts of any interview, would be linked to the participants

specifically without their prior written permission. With that in mind, I obtained from each participant written permission to release the data and identify each person with their specific answers (Appendix B). Each participant's participation in this research was voluntary and they had the right to withdraw at any point from the research, for any reason, and without prejudice, and any information collected up to that point would be turned over to them. None of the participants opted out of the research.

An independent Institutional Review Board at Texas State University, my home institution, approved all of these research procedures and exempted this research from full IRB review (Appendix E). I encountered no ethical problems or issues during the collection, analysis and presentation of the narratives from any of the participants. I was very clear before, during, and after the interview process that I intended to use their stories in a public forum and that they would be identified in the research as well as in video presentations in the future. None of the participants ever expressed anything other than support for this process, even when very personal and emotional information was shared with me in the interview process.

Chapter Summary

In this research I used an interpretative phenomenological analysis and life history approach to understand how the learning and actions of veteran photojournalists allowed them to maintain their competencies in this fast changing and technologically challenging field. I conducted this research through the use of in-depth life history interviews with five veteran photojournalists throughout Texas. Once the interviews were transcribed I used ResearchWare's HyperRESEARCH software for data management, organization and thematic coding. I analyzed the data using an interpretative phenomenological analysis method and created six master themes from twenty-six component sub-themes and forty-

three initial codes, which related to each photojournalist's learning and actions from their interview sessions. I paid attention to, and addressed, my own biases and my own life history in the analysis of the individual narratives, making sure to maintain the validity of the research. I obtained Institutional Review Board permission for this research and maintained a clear ethical stance throughout the research process. I present my research findings in the remaining chapters of this dissertation.

CHAPTER IV

DIRCK HALSTEAD: VETERAN PHOTOJOURNALIST AND EDITOR OF THE DIGITAL JOURNALIST

Overview

Dirck Halstead, 76, is currently the editor and publisher of The Digital Journalist, an online magazine focused on photojournalism, and the head of the Platypus video workshops, which helps transition still photographers to video. He began his photojournalism career early as LIFE magazine's youngest combat photographer and later went on to work for United Press International (UPI) for more than 15 years. Most notably he was their picture bureau chief in Saigon during the Vietnam War. After Vietnam he went to work for TIME magazine covering the White House for 29 years, finishing up with the Clinton administration. Dirck also worked in Hollywood on multiple films, producing photographs during film production and for advertising campaigns. In 1995 he helped form Video News International (VNI), which was the seed for his now sought-after Platypus workshop, teaching still photojournalists to shoot and produce in video. Today he travels worldwide from his home in Austin, Texas, to teach new video storytelling techniques and as a speaker on dramatic changes within the field of photojournalism.

Learning Strategies from Life Experiences

When Dirck Halstead was growing up in Westchester County, New York, his dream, like most boys his age, was to be a cowboy, not a photojournalist. In fact, up until the time

he was thirteen he had his own pony, which for him was proof that his dream would become a reality. Unfortunately for him, but to the great relief of his parents, there weren't very many horses or cattle around the county. So, by age thirteen he needed a different calling, a realistic dream.

While wondering what path his life would take Dirck happened to read a book that captured his imagination titled "Slightly Out of Focus" by Robert Capa. "That was what really motivated me to start thinking about photojournalism." As Dirck tells it, and as it is written in historical accounts, the photographer Robert Capa was not Robert Capa. Robert Capa was a nice Hungarian Jew named André Friedman who lived in Paris, worked in a photo lab, and fell in love with Gerta Taro. Gerta persuaded Capa to come with her to Spain to cover the Spanish Civil War. It became quickly apparent when he tried to sell his photographs in Paris that he was having trouble making a sale. Mainly because nobody had ever heard of André Friedman, André Friedman had no track record. Gerta came up with the idea, "Well you know everybody buys American photojournalists pictures, so why don't you become an American photojournalist?" She created the name of Robert Capa and in very short order Robert Capa's pictures began to sell.

What fascinated me about that was how Robert Capa had managed to invent a career for himself. And it was make believe and I thought, "Wow, now if Robert Capa can do that I can do that." So instead of becoming a cowboy I became in short-order a fledging photojournalist.

This highlights the very beginning of Dirck's interest in a career as a photojournalist. Robert Capa was the ideal that he strove to emulate and was a popular culture influence, as well as a professional photojournalist influence, that sparked his early interest in learning how to become a photojournalist. Robert Capa was a strong motivating factor in his decision

to pursue photojournalism and learn everything he could to become like Capa. These are important dynamics in a Dirck's early learning actions to become a photojournalist. He was using an ideal, Robert Capa, to create a passion for learning, to become what Capa was, the premier combat photographer of his time.

Dirck's parents fed this dream because they were relieved he was hanging up the cowboy hat. They went out and bought him a Kodak Duraflex camera and a complete darkroom outfit for Christmas.

When they gave me the camera they also gave me this little darkroom outfit, which consisted of a tank with an apron that you rolled the film into and a contact printer. I loved it, the idea that I could create these pictures and make prints, and so I started taking the camera to school. I would come back the next day with prints and hand them out and suddenly I became very popular. By the second Christmas there was a guy named Phillip Litchfield, who was a professional photographer in Bedford Hills, and he took me under his wing and started to show me what you do as a professional photographer. By the next Christmas the price of the Christmas present had gone up to a 2 ¼ x 3 ¼ Century Graphic and a Kodak enlarger. I took over one of the rooms in the house and made that my darkroom. By the time we got to the third Christmas and I was 15 my parents had to get me a 4 x 5 Speed Graphic and an Omega enlarger and a Morris developing system.

Dirck's parents were an important part of his early development and influenced the interest in, and development of, his early photographic skills. His parents were his early mentors and allowed him to start a significant learning journey even at a very young age, much as free-agent learners today use mentors and experiences to start a significant learning process. Phillip Litchfield was another early mentor in Dirck's learning actions toward a

career in photojournalism and taught him the basics of, not just photography, but the business of news photography. This focused mentoring relationship helped build his skills at an early age that would become instrumental later in his life as he used these early learning strategies to develop his career.

Dirck used the skills he learned in that mentoring relationship to land a job at a local weekly newspaper, the *Bedford Villager*. He was using a very basic strategy of self-directed and free-agent learning, leveraging the knowledge of others to create a connection to another learning experience. Phillip Litchfield opened the door by acting as his mentor, but Dirck took the initiative to act on that relationship. "I still wasn't old enough to drive, but ... I went calling on them and told them I had a 4 x 5 Speed Graphic and I would love to take pictures." The newspaper didn't have a staff photographer so they readily accepted his offer and gave him five dollars for every shot they ran in the paper. "I thought that was cool. For the next months, my parents would drive me from one assignment to another." In less than a year the owner of the paper started publishing seven other newspapers. It became a chain and Dirck became their main news photographer.

It was first the *Villager*, and then the *York Town Herald*, and the *Katonah Record*. I was taking pictures for all of them. Now all of a sudden I was having an average of six pictures in every one of those newspapers at 5 dollars a shot and I was 16 and I was making real money. And that's really how I got started in photojournalism. I continued that until the day I graduated from high school.

His early interest and drive in photography to become Robert Capa was paying off, with the support and influence of his parents. Dirck's deep passionate interest in photography overcame any fears he may have had in working with people twice his age, and this early motivation to succeed led him to pursue his career as a news photographer. Money

may have been a factor, but it was also his passion for photojournalism and his respect for the work of Robert Capa that propelled him forward and allowed him to continue learning the skills that would make him a better photographer.

At 17 Dirck was leaving school and driving into Bedford Hills when the radio reporter announced that a famous American photojournalist had been killed. It was Robert Capa, Dirck's biggest influence for becoming a photojournalist. Capa had stepped on a land mine in Indo-China. The year was 1954.

I just pulled the car over to the side of the curb and they continued with the story and how his body was being flown back to the United States where, according to John Morris the director of Magnum, he will be buried in the Amawalk Quaker Cemetery. That was one of my coverage areas.

Dirck decided at that moment that he would be there and a week later showed up at the cemetery to photograph the ceremony. This is an important aspect of what Dirck did throughout his career, he seized on an opportunity. An important characteristic of free-agent learners is to be proactive in their actions and in their learning. What is interesting is that Dirck had this characteristic very early in his life, outside of a traditional job.

I was there early, I walked inside, and there was the burial plot ready. About that time this guy came up to me and, it was John Morris, and he said, "How did you get in here?" And I said, "Oh, I just came in the gate." By that time I looked out toward the gate and there were a whole bunch of photographers by the gate. There was a *Daily News* radio car and a *Journal American* radio car and he said, "We're not allowing any photographers in so you'll have to leave." And just at that moment they brought in the casket. And you know what the casket was? It was nothing more than a shipping crate. And it had stenciled on it, "Robert Capa, Photographe, Mort En

Indochine, 24 Juin, 1954.” Stenciled! It was a packing crate! And I'm just looking at this and my eyes are just bugging out of my head. And John Morris sees this reaction, “Wait, wait,” and he goes back and he talks to Cornel Capa and he says, “Cornel says you should stay. You're a photographer, we can't exclude photographers from Capa's funeral.” I photographed the funeral. I photographed Cornel Capa holding Capa's mother Julia as she bent over the grave. The following week the story was in the newspaper and I had written the story as well as having taken the pictures.

This was a turning point in Dirck's career and his motivation to be in the correct place at the correct time was driven by the influence that Robert Capa already had on him as a professional photographer. This event, being at Capa's funeral and meeting John Morris, was life changing and set in motion a series of events that eventually led to his career as a photojournalist. The influence that a popular culture icon, as Robert Capa was at the time, cannot be understated when it came to Dirck choosing a particular path. This event led to one of the most defining moments in his early career.

I took the newspaper and some prints to John Morris who lived in Chappaqua, New York. He looked at the pictures and he read the story in the paper and he said, “Well, I want to thank you very much for this. This is important for us at Magnum because they didn't have any photographers taking pictures.” I was about to leave and he said, “Well, what are you doing this summer?” And I said, “Well, I'm getting ready to go off to Haverford in the fall.” And he said, “Well we were approached by some people from Cornell last week. They are sending a group of students down to Guatemala to build a schoolhouse and it's nothing we can do anything with. But if you want to give them a call here's a piece of paper.”

That little piece of paper, an endorsement from John Morris to photograph the schoolhouse story in Guatemala, was life changing for Dirck. The straightforward act by John Morris to give him a chance at covering a simple story started getting Dirck's mind spinning about the possibilities. But this wasn't just about a piece of paper. Dirck had to make an extra effort to get the photographs he had taken at Capa's funeral to Morris and accept the help that was offered by Morris in covering a story. Accepting help when needed and networking are important aspects of free-agent learning. If he had just sent them in the mail Morris may never have thought about him covering a story. Another event, one of many for Dirck that would not have happened if he had played it safe. But it didn't stop there.

Even before Dirck arrived at John Morris' house to deliver the photos the radio announcer had a news bulletin about a revolution brewing in Guatemala. U.S. led forces were advancing on Guatemala City where they were trying to overthrow Jacobo Arbenz who was the leftist leader of Guatemala at the time. "The minute he [John Morris] says Guatemala, I didn't hear the part about the school." Dirck's goal had always been to follow in Capa's footsteps and he immediately saw this as an opportunity. He was constantly listening and when Morris opened the door, he was ready to step through. He seized on the opportunity, was motivated to follow through, was proactive in how he approached this opportunity and, even at this stage in his career, was learning from his experiences.

The next day [after meeting with John Morris] I took a couple copies of the newspaper, which had the Capa story in it, and the week before I'd gone down to Washington and photographed the McCarthy Army hearings. I happened to be there with my 4 x 5 Speed Graphic the day that Joseph Welch said, finally, "Sir, have you no sense of shame?" And I had that picture in there. Also that week Rita Hayworth

and Dick Haymes had broken up and they had gotten a divorce at the West Chester County Courthouse. I had those papers with those pictures on the front page. That's all I had and I went to Time Life. I knew nobody but I'd gotten a copy of Time Life Magazine and it said that the picture editor was a guy named Ray MacLin. So from a phone booth in the Time Life building I called upstairs and I said, "This is Dirck Halstead and John Morris of Magnum sent me and said I should talk to you." Ray MacLin was on vacation and the guy who was sitting in for him was a photographer, John Bryson. I went up to see John Bryson and I spread out my newspapers and I said, "You know, John Morris recommended I come see you. I want to go to Guatemala and as you know there's a war brewing in Guatemala." Well, just like the schoolhouse disappeared in my mind when Morris had handed me the piece of paper, the Guatemalan war did not occur to Bryson at that point because it hadn't really happened yet. So he's looking at the schoolhouse thing and he says, "Well, I'll tell you what. Let's go down the hall and meet with David Griman who's the education editor." We marched down the hall. Bryson says, "John Morris of Magnum sent this guy and said this might be a story we might be interested in." So Griman looks at the pictures in the paper, which are perfectly good pictures, and my story, and sees the thing about this schoolhouse. Of course he's always interested in education stories and so in less than a couple of minutes he says, "Would a thousand dollars and film be okay?" And [I said], "Yeah that's fine. But I've gotta call my mother first." I called my mother, who worked for an advertising agency in New York, and said, "Do you think a thousand dollars and film would be enough for me to go to Guatemala?" My mother had not been clued in on all of this and she says, "Who's going to give you a thousand dollars?" I said, "Well, Life Magazine." And

there's this long silence on the other end of the phone. Well she couldn't believe it. She just thought this was some loony thing that I'd come up with. She believed it when I came home with a thousand dollars and this great big bag of film. So that's how I got my first *Life* assignment.

Dirck made a proactive move into photojournalism at the national level and he demonstrated several characteristics that relate to free-agent learners. He acted independently and self-directed toward a clear goal through the process of networking. These are advanced free-agent learning skills that Dirck was exhibiting at the age of seventeen. This experience was life-changing in that if he hadn't pursued the meeting with John Morris he never would have had a recommendation from Morris to get his foot in the door at *Life* magazine. Also, his passion for his work gave him the material for a portfolio he needed to show the editors at *Life* that he was a serious photographer. Passion is something rarely looked at in current self-directed or free-agent learning theories and was a major reason Dirck was prepared for his meeting. Another trait Dirck exhibited was his ability to work around a problem or situation. He used the meeting with Morris to get a meeting with John Bryson and dropped Morris' name, a well-respected editor at Magnum, to give him some leverage in that interview. He already had an agenda, going to Guatemala to cover the civil war, but he was savvy enough not to over-play his hand, getting another meeting that eventually led to his first freelance assignment with *Life*. His mother, a huge influence in his life, also supported his passion, support that led to a trip into a war zone. Drive, passion, a competitive spirit, the ability to work around problems, and the support of a parent were all contributing factors in this sequence of events. And it didn't end there. Dirck was always thinking several steps ahead.

One of the things that I did, which I must say was pretty clever. I had noticed that Grimman had turned around to type out a note and he had these blue Time Life memo pads. Little pads, but it had a Time Life News Service [logo] on it. And I said, “Excuse me, would you do me a favor? Would you just type a little note for me introducing myself and saying I'm on assignment for Life?” And he says, “Sure.” Well that was very good thing to do because as we were driving to Guatemala the coup happened.

Dirck was thinking ahead and working around a problem, a possible problem with credentials and professional associations, which could surface in the future. He wasn't going to let anything get in the way of getting pictures for *Life*. It didn't hurt that a coup happened while he was on his way to Guatemala. This event changed the direction of his life. If he had traveled to Guatemala and covered only the student part of the trip for *Life*, his desire to follow in Capa's footsteps may never have happened. But an aspect of Dirck's personality was to never admit defeat.

We were going through Texas at that point. We were driving these trucks all the way to Guatemala. The war was essentially over and of course, I'd told all the other kids in the truck that I was going to cover the war. They all went “Yadda yaa yaa the war is over.” I said, “No, no, that's fine.”

In preparation for the trip he had actually bought fatigues, a canteen belt, an army cap and other military gear to make sure that he wouldn't stand out in case he ended up on a battlefield somewhere in Guatemala. This was also the first time that Dirck adapted to changes in technology within the field of photojournalism. While working for the newspaper he had used the standard press camera of the early 1950s, a 4 x 5 Speed Graphic. But for a war zone he knew, just like Robert Capa did, that a compact, nimbler, more flexible camera

would be needed. In the suitcase with his military gear he stuffed two Leica 35mm cameras. "I left the Speed Graphic at home." The introduction of the 35mm still camera had already changed the nature of how photojournalists approached photography (Hicks, 1984). "There are many reasons why 35mm did succeed, but the main ones are undoubtedly convenience and versatility" (Hicks, p. 1). The first 35mm camera, the Ermanox, was introduced in the early 1900s, but it wasn't until the 1960s that the smaller format was used by news photographers. Many still preferred the larger format because, at the time, the smaller cameras were perceived as amateur. Dirck had been influenced to change by his desire to be like Robert Capa. Capa had used a 35mm camera his entire career. Dirck would never go back to the 4 x 5 Speed Graphic.

Still on his way to Guatemala, Dirck had to work creatively around problems that cropped up in Mexico. His drive to get to Guatemala, to prove himself to the editors who sent him down there, made him tenacious. He was thinking on his feet and was self-motivated toward a specific goal.

When we got to Mexico City we had to get our Visa for Guatemala in Mexico City. The council in Mexico City for Guatemala was a leftover from the Arbenz regime. The last thing he was going to do was admit any Americans for any reason whatsoever. The leader of the expedition went up to a man called Lee Claire who was pulling his hair out and making frantic phone calls back to Cornell but nobody could help him. I said, "Well. I'll tell you what. Why don't you take the trucks to the park and let me see what I can do." And once again I looked up Time Life in the phone book. I went to the Time Life building and walked in and everybody was on summer vacation. The only person there was a secretary. I said, "I'm from New York and I'm having some problems." I handed her my little blue piece of memo paper.

And she looks at this piece of memo paper and I said, “We're trying to get into Guatemala. It's this group of Presbyterian students from Cornell.” So dutifully she sits down at the telex and she sends a message to New York. In those days, when Henry Luce came back from lunch the first thing he'd do is he'd go by the wire room and look at incoming traffic. And the message that Henry Luce tore off from Mexico City was “*Life* photographer Dirck Halstead, on assignment to cover the visit of a group of Presbyterian students to Guatemala, is being refused entry because the communist council is still in place.” Well, Henry Luce reads this and we've just hit the trifecta. Because what does it say? Your *Life* photographer is being refused entry, [and] a group of Presbyterians, which Henry Luce was a Presbyterian, by the communist council. Well those were the three words that got Henry Luce's attention immediately. There was an avalanche of traffic back and forth between Time Life in New York and the State Department, and by the next morning that guy was out. A guy had been flown up from Guatemala City with only one thing to do—make sure that these people get into Guatemala. So we drove on to Guatemala. We got in late at night and everybody is still saying, because by this time I had put on my fatigues, they all think I'm totally nuts. They said, “What do you think you're doing?” “I told you, I'm going to cover the war.” [Halstead] “But there is no war.” [Students]

Dirck was 17-years-old when these events were taking place. Not only was he working around problems he was also interfacing with one of the giants of the publishing industry at the time, Henry Luce, leveraging his knowledge of the system to create an opportunity. Dirck wasn't taught these things. His only mentor of the time, Phillip Litchfield, was a local news photographer who showed him the workings of a small town newspaper and the basics of photography.

I have never had any formal photographic education. I had this mentor, Phillip Litchfield, who taught me very well. He even taught me that I was shooting through the emulsion because I had loaded the film in the 4 x 5 holders the wrong way. I could never understand why I always had to shoot at $f/4.5$ to get an image on the film. I had been working for newspapers for three years by the time I'd gone to Guatemala so I'd gotten a very good working education in news photography.

While Litchfield taught him the basics of photography, Dirck taught himself the art of working through problems and leveraging the available tools he had around him. This is an invaluable trait that served him his entire life. He knew how to approach a problem and logically think through the best way to solve it. In free-agent learning this is called a highly self-directed person, one who is motivated and engaged in his own learning process. He was also fearless, which could have been a trait of his youth, and in a confluence of events he launched his career.

The next morning I got up and I picked up my Leicas and I walked out the door.

Around the corner came a tank clunking down the street. I jumped on the tank like it was a bus and I was off to war. What had happened the night that we arrived, the military academy, which was essentially still the old military academy, some of their students had gone to a bordello in Guatemala City. Some rebels came in and embarrassed them at gunpoint so the students went running back to school and got their tanks and advanced on the Roosevelt Hospital where these rebels were all headquartered. I got off the tank and everybody's shooting and running and screaming. I was like a rabbit in a briar patch. I mean, I was so excited! Fearless! Running across the fields and getting these machine gunners at work. That is how I got my first double-truck in *Life* magazine. *Life* magazine, once they heard the story,

thought it was so remarkable that the next week they had me on their pub letter. It was a pub letter about Alfred Eisenstadt, Gordon Tenney, who was this giant of a guy, and me. It said, “Bless them all, the young, the short, and the tall.” So that was really my introduction to big time photojournalism. I went back to Haverford. I went to Haverford that fall and was totally bored. So my college career lasted exactly one year. Then I was off to work for UPI [United Press International].

United Press International is a news agency headquartered in the U.S. Once a major player in the newswire service it started to decline in recent years as newspapers began to fail. However, at the time, as a UPI photographer Dirck was published in hundreds of publications worldwide. After Guatemala, the community of professional photojournalism now knew who Dirck Halstead was.

For Dirck formal education was not the answer. After his foray into combat photography, his interest in a college education and the stuffiness of a classroom, made him want even more to venture into photojournalism. It is important to note that at the time Dirck was starting a career in news photography a university degree was not considered an important part of getting a position as a photojournalist. It had much more to do with experience and a solid photographic portfolio. Dirck made the decision early in his career to create for himself a variety of job experiences that would contribute to his self-directed learning. He became an untethered learner, someone who eschews the traditional learning process and self-monitors their own learning. Dirck worked for UPI for 15 years.

Every once in a while I'd go off for a couple of months and do something—like I covered the movie “Patton” in Spain with George C. Scott. Then I'd come back to UPI. I had learned to work that system pretty well. They sent me everywhere in the world. I wound up being the roving photographer out of New York when it was

announced that Richard Nixon was going to go to China. Of course, every person in the White House Press Corps was trying to figure out how they could get on that plane. At first, the Chinese were only going to let one journalist in and that was going to be a reporter from the New York Times. Finally, under White House pressure, they relented and decided they would allow a hundred journalists in, of which there were going to be six still photographer slots. Fortunately, I'd covered the Nixon campaign for UPI in '68 and I had made a lot of very good contacts. Just like everybody else in the White House Press Corps, I made it my mission to take people to lunch, to bug them everyday, send them gifts, whatever it took. The result was, I was one of the six photographers that were chosen to go on that trip with Nixon. This of course was, and probably will be forever, the greatest Presidential trip in history.

Learning a system, the ability to work problems within and around that system, was an important aspect of Dirck's self-directed learning as a photojournalist. Working outside the system was equally important. It was not a part of his job as a photojournalist to take members of the White House staff to lunch or to buy them gifts. However, he realized that it was an important part of the process of networking to get his foot in the door of any important goings-on within the White House and it worked to his advantage. This goes back to his beginnings as a photojournalist when his drive to succeed as a photojournalist got his foot in the door at Magnum with John Morris, then on to Time Life and into a war zone in Guatemala. He was always working the next situation, teaching himself along the way. This drive also opened doors to other opportunities.

Within ten days after coming back from that trip [China] I was invited to *Time* as the first of a new series of contract photographers. *Life* magazine had just gone out of

business and so the editor of *Time*, Henry Grunwald, decided that it was his responsibility to up the number and quality of photographs in *Time* magazine—to pick up some of *Life's* reputation. I was the first person they invited to become a contract photographer. I think that probably—I know for a fact—that the reason why I was chosen as that first contract photographer for *Time* is, in their opinion, I had just pulled off the ultimate deal. I had managed to get myself to China with Nixon. They respected that, “That's our kind of guy.” Two weeks later they hired Eddie Adams, a couple of weeks after that they hired David Hume Kennerly, a couple weeks after that John Dominis, and Neil Leifer. In a period of six months *Time* had developed the greatest stable of photojournalistic talent in the world.

This period began an important chapter in Dirck's life. The support and confirmation of his previous year's as a working photojournalist was validated by his being hired by *Time* in 1972. He was collaborating with some of the best photojournalists in the nation and he was learning to deal with a new set of rules and situations. According to Dirck these initial years as a *Time* photojournalist meant having limitless resources with which to cover a particular assignment. From flying first class on airline flights to having an extravagant amount of time and money to accomplish a story. Support by management was critical to his success. It allowed him to explore a story in-depth and to create a complete picture of the issue he was covering.

It was the last of the glory days of photojournalism. There were unlimited resources. From the day I arrived at *Time*, I always flew first class. It was not a question. That's what you were supposed to do and that's because it was the legacy of Henry Luce. Henry Luce used to believe that when he went on a foreign visit he always wanted to be met at the airport by two Americans, the *Time Life* bureau chief and the

Ambassador. Because he considered those were the two most important people in whatever country he was going to go into. This feeling of entitlement was passed on to everybody at Time Life. There was a story that, after a trial period working for *Time* or for *Life*, Henry Luce would always insist on seeing the candidate for a job. There was a question that Henry Luce would ask, and he would say, “If you were me, how much should I pay you?” It was a trick question. If you low-balled it, he wasn't interested in you. Fortunately this got around so that people could prep people going in. You would always ask for twice what you thought you were worth. Then Luce would determine whether or not you were worth hiring. His philosophy was that he always wanted the people working for Time Life to feel so grateful for having gotten that job that they would be loyal to *Time*—they would die for *Time* if necessary. So that was the environment that you entered when you became a *Time* person. As a White House photographer I had to make sure that at least once a month I took a press photographer to lunch or a deputy press secretary. A good lunch—I mean at the best French restaurant in Washington. Because if you didn't, if you came in with an expense report that just showed you took taxis, you weren't doing your job. Because that is what you were expected to do, that was the environment of Time Life.

Support from his employer was critical to Dirck's success. The support he received from Time Life and Henry Luce was more than most employers gave their employees. That support allowed Dirck to explore in-depth stories, to work his contacts for stories, and to work and learn at his own pace. According to Dirck, he was allowed on average of six weeks to work a single story.

The way these stories were assigned is, I would get a call from the picture editor and it would be a very short conversation, “How would you like to do a story on defense? Yeah or no.” And that was the end of the discussion. There wasn't, go see so and so, or how would you do a story on Defense? I was expected to research Defense, figure out who to call, go down to Washington, talk to people, makeup my schedule, and come back six weeks later with a completed story on Defense. Or the new beauties, the most beautiful young women in the world that had just turned 18, same thing. Who were they? They didn't tell me. I had to figure that out.

Dirck was self-directed. He didn't have a staff of researchers, or photographic assistants, he had to work on his own, learn as he went along, and produce a high quality product. This was also before the Internet, cell phones, and all the other luxuries we have today to help us in our work. This ability to adapt to changing situations was a hallmark of Dirck's career. It was also his personal philosophy.

David Burnett [Time Life photojournalist] has the best definition of a photojournalist I've ever heard. He said, “A photojournalist is somebody who gets to see the King.” Think about that, you go somewhere, you don't know anybody, and you've got to get a picture of the King. That is really it in a nutshell—what it's all about. That's what photojournalism is all about—getting to see the King. It's not about *f//8* and be there. It's, how do you get to see the King.

“Getting to see the King,” to Dirck was being able to work through any problem, any issue, any obstacle, and get the job finished. The support he received from management, to be able to take the time needed to see the king, was just as important as his own qualities. Support was/is critical. For Dirck it created a sense of belonging and allowed him to readjust at the end of a hard shoot, or even at the end of a long day on assignment. An aspect of self-

directed and free agent learning that is seldom discussed is the infrastructure provided by an organization so that the learning process can continue. While not always offering specific training for an individual, the environment and infrastructure provided by a company can have a positive affect on an individual's learning activities.

Now the great thing about being a magazine photographer then was you actually had to ship your film. I never had to do it. If I was covering a presidential trip there would be a meeting place at the end of the day or just a day before a publication was going to press. Somebody would show up and gather all the film and they would go to the airport. Sometimes they would carry the film to New York—hand carry it. We had couriers that did that. We had one kid in the Washington bureau who knew the tail number of virtually every airplane, it's history, where it came from. I mean, he was traveling all over the world, just getting out to meet with us to carry the film back. And the great thing about that was at the end of the day, once I was through shooting, I could relax. Go have a nice dinner. I would drink a lot. That's the most common thing that photographers do. You know, I'm not a drunk, but I like my martini. When you are working on that kind of adrenaline level all day on a breaking news story, or you know, moving from here to there you have to decompress fast. You have to be able, unless you want to go nuts; you have to be able at some point say "Phew, thank God." I had two great colleagues to work with most of this time. Wally McNamee from Newsweek and Chick Harrity from US News, and what we all shared—we loved good meals. We were good cooks and we loved our martinis and a good wine and a cigar at the end of the day. We were the three musketeers and we all worked the same schedules basically because they were shipping their film as well.

That support from management and the camaraderie that existed between the various photojournalists working for Time Life changed with the changes in technology. As film gave way to digital, the need to ship rolls of film back to a central office disappeared. And with the technological change the social aspect of the job changed as well. Within free-agent learning active collaboration is an important part of the process. This change in technology took away the active face-to-face connection that Dirck had with other photographers and created more of an environment of isolation.

Now of course, that [shipping film] no longer exists because now, just like the wire services, you have to go into Photoshop and get your pictures and you have to send them to New York. So, unfortunately those days were the end of the, “Okay, time to head for the bar.” It doesn't happen anymore. Now it's from the time you fall into bed until you get on the bus in the morning. So unfortunately, that's gotten a lot tougher.

Working through problems was a hallmark of Dirck's career. He never thought of himself as a “great photographer” but that he was a “very good storyteller.” For him it was all about figuring out how to approach a story and being a creative learner to solve any problems that cropped up. In particular he commented on a problem solving exercise he undertook for a *Time* magazine assignment.

I was resigned to a contract for 29 years for *Time* magazine. And the reason for that is that as I said, when you got an assignment it would pretty often be one word or two words, “The Navy, Defense.” That's it, that's the assignment. From that point on it was up to you. There is one picture that I like to point out that actually, as we look at it today we might think well that's hokey. But it is an example in problem solving. I was asked to do a story on Defense and this is a puzzle I had to figure out

on my own. I had to go down to the Pentagon, I had to talk to people. I'd talk to our military correspondent, I'd make up lists and who it is I should get to see at each place who could help me with it. Toward the end of the story, I found out that the new magic bullet was a thing called the Cruise Missile. This was before anybody knew anything about Cruise missiles. These were missiles that could literally fly down a street, make a right-hand turn at a street corner and deliver a warhead that was previously not possible in warfare. These were being built at Boeing. So I went out to Boeing and they showed me a Cruise missile and what it was. It was this missile that had a warhead, it had like a flying tiger type mouth on it and it was on a sawhorse in a hanger. So, my question was, "So when do you fly the next one?" And he said, "We're not." And I said, "What do you mean?" And he said, "We've flown two on tests and that's the third one and we're not going to fly that." So, now my question is okay, I've already told the editors about this and they're really high on this picture but it's not going to fly. So what do I do? Well, the answer is I took a look at this thing which is about 10 feet long and it was on a couple of saw horses and I thought okay, if I light this how am I going to light it? And I realized even though it's fairly small, 12 feet, it's going to require a lot of light, I've got to distribute that light and furthermore I want to add some "oomph" to it. So I envision what would this look like if we're flying through a sunset. An Armageddon type sunset. I call my friends at Balcar [commercial lighting company] in Chicago and it was a Friday and I said, "Can you get me here by Monday morning," and this is before FEDEX, "by Monday morning can you send me an assistant and I need like eight-packs of strobes and I need all the filters you got." I conceived in my mind that what I was going to do was I going to put a black—and this is the ultimate picture—I was going to put a black

drape underneath it so as to obscure the saw horses and I was going to light it how I would think it would look if it was flying through that Armageddon sunset. So the strobes are going to come on Monday and it's, as it always is in Seattle, it's rainy and dismal but what I wanted was a flaming sunset because this is before Photoshop. I started looking at newspapers and I looked at the National weather forecast and it turned out that the next day there was going to be perfect weather in San Francisco and I had, on an earlier assignment, done some picture on Mt. Tamalpais which is this little mountain just outside San Francisco and it heads out to sea, the sightline's out to sea. I saw it was going to be a perfect night for a sunset. So I flew down to San Francisco and I went to Mt. Tamalpais and, I was using a Hasselblad for this, just took a picture of the sunset. And then I came back and Monday morning the strobe showed up and I lit the missile as I would imagine it would be and then when we got back we made a C-print of the sunset and stripped it in to the picture. Today we say, "Oh that's Photoshop and that's easy you know it's no problem." But this is before we had Photoshop and what it is, is it's a thought process. It's what can you do, how can you possibly improve on this. And there was a lot of improving that needed to be done.

This was the way Dirck approached a problem, doing exhaustive research, laying out the issues, contacting the individual players, and figuring out on his own how to complete the assignment. He acted as a creative learner, seeing difficult situations as challenges, not barriers, a key component of self-directed and free-agent learners. It was also the way photojournalists approached a technical photograph before personal computers and photographic editing software like Photoshop. It was a painstaking, time-consuming process

that included multiple players and collaboration to make it work. The same type of work can be accomplished much quicker and easier today using current technology.

An important chapter in Dirck's life was his time in Vietnam as a photojournalist for *Time*. He was their man on the ground and was one of the last people in Saigon before the fall of South Vietnam. It was his job to make sure everyone got out and to get the film out of the country and to *Time* for the next issue. Dirck had been in Saigon for the last six weeks, as the country fell apart around him, and he wanted to make sure nothing happened to any of "his" people, which included the South Vietnamese who had worked for Time Life over the years.

We had constant meetings at the Time Life bureau in Saigon about what we were going to do. By that time we had myself and Mark Godfrey, who was there working for Time, and we had a couple of other people that we were using under contract. One of the funniest things that happened, Eddie Adams sent us a telex from Hong Kong, five days before the collapse, and Eddie wants to get in. But, we had a draw down program in place, like all news organizations. We were trying to get people out of Vietnam. We had Vietnamese we had to get out of Vietnam. I am standing next to Roy Rowan, who was the bureau manager, and this telex comes in from Adams in Hong Kong. Adams says, "Durniak says you must come out immediately and I will replace you tomorrow." I just said to Rowan, "Tell him communication garbled." Eddie never forgave me for that because he never got back into Vietnam. We had made this plan. We had decided that I was going to stay until the evacuation started because, obviously, that was on Thursday that the evacuation started and everything [film] has to be in New York Friday night. You're twelve hours ahead in Saigon so really you have a little more time. But, all commercial flights stopped; there was no

way out of Saigon. That meant that the only chance you had of getting film out was to be in the evacuation itself. So we determined that I would stay there until the evacuation began and be evacuated with everybody else and take pictures as I went along. Mark Godfrey was going to stay behind. Mark Godfrey took the famous picture of the Vietnamese crawling over the wall at the Embassy.

Vietnam was an important time for Dirck and the fall of Saigon was a defining moment in his career. Some of the most important photographs of the climax of that conflict were taken by Dirck and his photographers and it was his job to get the film back for publication. The chaos of the war was all around and the normal route for getting film out and back to the United States was gone.

I can't tell you what I went through to get that film out. I went out on one of the helicopters that went out of Tan Son Nhut which deposited me on a ship about twenty miles off shore. I was stuck there with all the other people who'd come in, including the press. I spent the night on that ship and so now, it's Friday morning. I have all of this film, not only my film but everyone else's' film. There I am stuck on this ship. I keep asking the Captain, "I've got to get to the Flagship!" He says, "Nope, nope, nobody's getting off here." A helo at that point came in from the Flagship. I just made a 'B' line for that helo and there were people that tried to stop me and I jumped in and the door gunner says, "You're not supposed to here!" and I said, "I have all the pictures of the Marines saving people in Viet Nam." He slammed the door shut as these people are banging on the door and I can hear the claxon, "Stop that helicopter, stop that helicopter." I got off and I got to the Flagship, which had a carrier with deck aircraft that was going to go to Subic Bay. But there was only one space and I did the ultimate coin toss and I won. And I got on that COD

[carrier on board delivery flight] and I was met at Subic Bay and they got the film to New York. The film got to New York Friday night.

Dirck had used his knowledge of the workings of the military to get critical news photography back to Time Life. With persistence and good timing he was able to complete his assignment. None of these actions were taught, they came from experience and curiosity, a critical characteristic of self-directed learners. Unfortunately, in this case, Dirck's persistence didn't pay off—at least in his mind.

Monday there were no pictures of mine or anybody else's in the magazine because, in the estimation of the editors, Saigon was no longer a story. The cover was a picture of Ho Chi Minh, a drawing of Ho Chi Minh, but nothing from the evacuation.

This event was a huge blow to Dirck. He felt that it was his crowning achievement, to work around and through the system to get the images of the fall of Saigon back to the mainland in time for the next issue. *Time* magazine had even flown his wife at the time to Kona, Hawaii, and it was going to be a week of relaxation from a very stressful period. But Dirck was anything but relaxed and even went into a deep depression because of the event.

I wouldn't talk to her, nothing. I was seething that entire week. I just felt that, you know, this was it, this was my big story. Bastards wouldn't run anything. I got back to New York and the first day I walked into the office and Durniak is sitting behind the desk. And he's staring at me and he's saying, "How can a photographer blow a war"? Because again, he has now moved on. So, by that time, we were beginning to get the pictures from Art Godfrey and those showed in the following week's edition and as far as Durniak was concerned, I had blown it. That was pretty tough.

It was doubly tough for Dirck because John Durniak was a mentor. But Durniak was looking at it from a manager's perspective, and as far as he was concerned the story was

over, Dirck hadn't gotten the pictures back fast enough, and it was time to move on to the next assignment.

Dirck had always received great support from management during his career. Part of it was the organization and environment that Henry Luce had created as a support system for his journalists and photographers, the other part was the respect Dirck earned through his years of service as a photojournalist and his ability to finish important assignments.

Even this episode had a silver lining for Dirck. *Time* submitted the pictures from the fall of Saigon that Dirck had worked so hard to get back to the magazine for the Robert Capa Award. The images won the award that year and to Dirck, "...was very meaningful because winning the Capa award for my work in Vietnam where he was killed, to me, was closure on that whole period of my life."

After Vietnam Dirck worked as *Time's* photographer in the White House covering Presidents from Gerald Ford to Bill Clinton and the events that swirled around that high office. It was Dirck's picture of Monica Lewinski that was plastered over the covers of magazines around the world after the story broke in the press. However, Dirck realized after many years in the business that there was a change in the way images were gathered and produced.

What I was seeing by the mid-90s was that my great ride at *Time* was going to come to an end sooner or later. It certainly had for most of my colleagues. There was no justification really any longer for having somebody who could travel around the world shooting color to incorporate into picture packages because the picture packages went away. Once ROP [Run of Press] color came in you could illustrate any story with one picture. I was lucky in that I covered the White House. I knew that probably I was going to be working for *Time* through the end of the Clinton

administration. I did not want to do it any further than that. What was happening was all those other stories just weren't coming around anymore. The big feature stories, they'd all gone away. You didn't have to be a rocket scientist to figure out this great ride was probably going to come to an end and then what? Especially for me. I had devoted such a large chunk of my career to working for one publication.

The business of photojournalism was quickly changing. The way media bought and used images was forcing photojournalists to find different ways of creating income. Large publications like *Time* were divesting themselves of their photography staffs and working with freelance photojournalists and picture agencies. Being a visionary Dirck decided to go in a totally different direction. Interestingly it was much like how he entered photojournalism in the first place, being in the right place at the right time and making sure to take advantage of the moment. He was using all of the characteristics he had learned over the years as a free-agent learner. He was being proactive in the face of change, he was acting independently to seek out new experiences, he was thinking about being mobile, and he was acting as a highly self-directed individual in the face of change.

Near the end of his career with *Time* magazine Dirck received a call from a friend, Nick Nicholas the former CEO of Time Warner. Dirck had produced a picture for the movie "Goodfellas" of Robert DiNero, Joe Pesci, and Ray Leota and Nicholas wanted a copy that Dirck quickly got to him. "A week or so later I went up and he offered me a drink and we sat around and we talked about various things. That's when I found out how much he loved photography."

It didn't stop with the portrait from the movie. Several months later Nicholas asked Dirck to take his portrait for an upcoming story in *Fortune* magazine. Dirck took the portrait and got them to Nicholas right away for his approval. Unfortunately for Nicolas, but

fortunately for Dirck, the board of directors for Time Warner fired Nicholas that week. But the friendship that Dirck had fostered with Nicholas with a mutual love of photography endured and led to the beginnings of a new career and was a critical aspect of his learning process. Networking as a free-agent learner is an important part of adapting to a new learning environment.

We had dinner a couple of times after that and Kennerly [David Hume Kennerly] would join me. Both Kennerly and I, after we became friends with Nick Nicholas, when we were off on assignments in some weird place we'd send him a postcard. In fact, in a story about his departure from Time Inc., he was quoted as saying the thing that he enjoyed most about being the CEO at Time Warner were the postcards he got from the photographers. Never underestimate the power of a postcard. Several months later he'd moved into a palatial office in the General Motors building, which is much bigger than his office in Time Warner. Immediately he started getting calls from all of his friends who were trying to help him spend his money. He said, "Look, could you come over tomorrow? They're a couple of guys here to trying to sell me on an idea and I would like to hear what you think of it." So I said, "Okay." I went over and in the boardroom I met these two guys. One was a former CBS producer named Michael Rosenbloom and the other was an entrepreneur called Paul Gruenberg who had, when he was a student at the University of Pennsylvania in Philadelphia, had come up with the idea of creating a video yearbook. The day he graduated, Reader's Digest bought him out for a million dollars. Which was Paul's first million dollars and he'd gone on being an entrepreneur. Basically, the pitch that these guys were giving me is that they wanted to create a new kind of journalism. This was due to the fact that NBC, CBS, and ABC dominated the broadcast

spectrum. Between them they had 52,000 hours of airtime to fill every year. Which they could do quite well. But as cable came along and satellite, suddenly there were hundreds and hundreds of channels. All of a sudden they were using two and half million hours. Where were they going to get all that content? That's where Rosenbloom, who'd been a CBS producer, saw an opportunity.

By staying plugged into a social network of friends and colleagues Dirck was positioned to take advantage of a tremendous opportunity. This was a fundamental shift in how Dirck approached photojournalism and his own learning. With his career as a magazine news photographer winding down, he made a decision to go in a totally new direction, a direction at the time was thought by many to be the wrong path. But Dirck was thinking about the big picture and seeing a difficult situation as a challenge, not a barrier. This is another fundamental characteristic of self-directed learners. However, there is another aspect to this process that has not been discussed in self-directed or free-agent learning theory, the ability to step back and see a larger issue from other smaller competing issues. He felt that the path photojournalism was on was a dead-end. He immediately saw the potential in what Rosenbloom was pitching to fundamentally change the way photojournalists approached a story.

What he [Rosenbloom] saw was that Sony had come out with the first three-chip prosumer camera [a camera that bridges the gap between consumer and professional cameras]. It was the VX1000 and it cost thirty-five hundred dollars. The first version of Final Cut [video editing software] was in beta at that time. He understood that it enabled anybody to substitute a \$3,500 camera for a \$50,000 Betacam, and a computer laptop with a software program, for a \$100,000 edit bay. Up to that point the only people able to work in television were people who worked

for television. Now, anybody could. It was Rosenbloom's idea that they could train a new class of journalists who could go off for extended periods of time at low cost using this low-cost technology and produce stories from anywhere in the world. I told Nick Nicholas I thought it was a great idea.

Video News International (VNI) was formed in 1995 and Dirck was one of the first people to become involved, helping to found the company. VNI eventually became New York Times Television. Nicholas, with Dirck's okay, backed VNI, which started having workshops in Philadelphia to train photojournalists in this new type of storytelling. Dirck began teaching workshops for VNI as well. For Dirck this was a new opportunity to expand his knowledge in the changing world of photojournalism. The ability to teach concepts that, until recently, were unknown to him is another characteristic that has received no attention in the literature on self-directed and free agent learners. Dirck had to learn the concepts, but he applied them through teaching others.

He also wrote a series of posts to the National Press Photographers Association (NPPA) discussion list when he was teaching for VNI in those early days. By networking through colleagues and discussing the various techniques being taught Dirck was able to put together what he called the "Platypus Bible."

At the time we were thinking in the terms of television. I was doing shows for Nightline and this is long before broadband came along. Before broadband, you really couldn't post videos on the web. In time that has morphed into what we have now. We have trained, at the Platypus workshop, over 250 of some of the best photojournalists in the world to do this. It just continues to get bigger everyday.

The evolution of the Platypus Workshop started with VNI and Dirck's networking with other photojournalists. The name came from Dirck's involvement with the NPPA

listserve and was suggested by a colleague in Vancouver, Nick Didlick. Didlick had just been to Australia and was fascinated by the Platypus and how it had multiple characteristics.

I thought, you know, what a great name. Because I was looking at how people looked at me with my video camera. Like I was a Martian. I saw the fear that photographer's held. I thought, you know, that's great. I understood that photographer's were like cattle on a stormy night. They were easily spooked. Especially if you introduced them to something new. So I thought, how can you be spooked by this cuddly little thing? So that's where the name came from. I am so glad that I chose that name because of what it did. Today there are zillions of digital video training courses but there is only one Platypus and everyone in the industry understands what it stands for. Which is a way that photojournalists can take new technologies to apply their storytelling skills, to do their own version of this new way of doing things.

1995, the year that Dirck picked up a video camera, was also the same year that he had an epiphany about the future of photojournalism. When VNI was formed Dirck was the only one around that was available to start shooting for the new venture. He had just finished a story for *People Magazine* on a woman called Diane Carlson Evans. Evans was the model for the fictional character McMurphy on a popular television show of the time “China Beach.”

She was a nurse in Vietnam, did two tours, came home and walked into the ladies room in the Seattle Airport, took off her uniform and put it in the garbage. She then went on to really experience what McMurphy went through. She became an alcoholic, she couldn't relate to anybody, she was traumatized by her experience. Eventually she dug herself out and conceived of the Vietnam Women's Memorial.

Went to Washington and went up and down the halls and got the funding and got the park service to give land and she became the force behind the Vietnam Women's Memorial.

Dirck did a story on her in Santa Fe, New Mexico, where she was overseeing the final touches on the Vietnam Women's Memorial statue. Dirck thought this would be a great video story for VNI as the statue was brought across the country to Washington D.C. However, he had never shot video before.

Rosenbloom went out and borrowed a high-eight ENG [electronic news gathering] camera, a Sony 300, which for all purposes looked like a Beta Cam, almost as heavy, a little smaller. I didn't know anything about it. He took me to the park and spent six hours with me trying to train me in the basics of video journalism. So I went out there and I followed her back. At the wall, during the dedication process, I interviewed a nurse. She told her story. In two minutes, I understood that I had experienced something extraordinary. I had been moved to tears. And it's something that I really was not familiar with, but the power of what she had to say changed me forever. That was my epiphany. I said right then, "I'm not sure how I'm going to continue to do this but I know I can't ever walk away from this because this is important." For the first time I felt like I was really doing the complete portrait. I heard the voice. Then it's been onward ever since.

This was the beginning of a new chapter in Dirck's life as he started to evangelize his personal experience with crossing over into video from still photography. For him there was no turning back. It wasn't an easy transition, shooting video didn't come naturally, but just like everything else he accomplished in his long career he taught himself as he went along, asked questions of the experts, and found the information he was lacking through multiple

sources. These characteristics are an important aspect of self directed and free-agent learning. Networking, self-directedness, being proactive and independent, the awareness of the importance of this type of learning, all played into his learning strategies to adapt to new skills and technologies.

Well, interestingly enough, during those days of VNI [Video News International] we were never taught editing. They hired an editor to come in and they would cut the pieces because they were all cuts editing, A-B editing. We were taught the basics of video storytelling. We were taught to hold the shot for ten seconds; we were taught how to track, taught all that stuff. That was the knowledge base that I went forward on. The first TV shows that I did, those were cut by an editor. I'd be sitting next to the editor at ABC and we'd do the piece together. When Final Cut Pro first came out we were doing a show for Nightline, a two-part show. Our editor was Ralph Barrens. He was also the instructor at our first workshop where he taught cuts editing. We got the beta copy of Final Cut and here's Ralph under pressure because he's got to cut two half-hour segments by the end of the week. He's sitting there with the instruction book from Final Cut Pro crossing stuff off. "This is bullshit. That won't work." Figuring out how Final Cut Pro worked. Then he went back to Apple and he showed them how to make it work. So we were the first people to actually use Final Cut Pro. And of course, today, Final Cut Pro is a dream. It will do everything an Avid composer can do. An Avid composer costs \$100,000. Final Cut Pro—the full package—is twelve hundred dollars for Final Cut Studio II. What more do you need?

Today, Dirck and his cadre of the converted teach hundreds of people how to make the transition from being a still photojournalist to a multimedia producer with the Platypus

workshops, becoming a coach and mentor to other photojournalists making the transition from still photography to video.

Fortunately we have the Platypus Workshops today; we have the TV News Workshop today. Every time I turn around there's some new DV [digital video] workshop starting up. I had a discussion about this with Canon last week because Canon is a sponsor of our workshops. Essentially, they're saying, "Well, why should we sponsor the Platypus Workshops when there are so many other workshops now coming along and some of them are very very good?" I said, "Very simple. Because all these other workshops they teach rules and routines, they teach you how to do sequences. What they don't teach is storytelling. And storytelling is why you're doing it to start with." As far as I know, with the exception of the NPPA, we are the only people that teach storytelling and video at the same time. The Platypus Workshops, like the NPPA TV News Workshop, you're learning from some of the best people in the business who have been there. They know where you're coming from, PF Bentley and I and Roger Richards. We're all still photojournalists who have gravitated [to video]. So we understand the process and we know how to teach. We've learned it over the years and we see what works. We follow our graduates afterward. How are they doing, how are they coming along? I was so proud last year when one of our graduates was nominated for an Oscar for best short film. And, I thought, well that's pretty cool. The goal of these workshops is to make sure that you have a complete professional experience. That once you leave the workshop you're going to come out of that workshop as a novice filmmaker, a novice documentary maker. You don't get past novice until you've done more work. But, you have all the skills. And in case you forget, there's the manual. You can go back and see "What did

he say about this?” So, if I can't give a student the complete ability to begin to actually do this, when they come out of the workshop, then I've failed.

The Platypus Workshop that Dirck has taught for almost a decade is the culmination of a career that has taken him from the battle zones of Guatemala to work as a United Press International photojournalist covering the White House, to the jungles of Vietnam for *Time* magazine, then back to more than a decade of covering presidential politics, and now as the leading voice at the forefront of change in the ever-changing field of photojournalism. Dirck continues to learn as he teaches others how to make the change from still photography to video production.

This section illustrated the arc that Dirck's career has taken since his first venture into photography and photojournalism. It demonstrates some of the different tactics he used to adapt to changes in his life and his routines as a photojournalist and the learning strategies he used to maintain his competencies in the business of news photography.

Personal and Shared Experiences of Changes in Technology

After a lifetime in the business of photojournalism, Dirck has a unique perspective on some of the changes in the profession. He sees it as an “evolutionary” process, where there have been “revolutionary” technological changes that photographers have had to deal with. To put it in perspective he says that there have been three major changes in almost 200 years of photography in the equipment that photographers, especially press photographers, have used.

For a hundred and fifty of those years virtually all photographs were taken with a box. It was a box with a bellows and a lens and the image was recorded first on glass and then on various emulsions. But there was always a holder that was slipped into the camera. That's what Mathew Brady, or actually Mathew Brady's assistant, used to

make all of those great pictures during the Civil War. It was the camera that I entered photojournalism with, the Speed Graphic, it's a box camera, that's all it is.

According to Dirck the biggest change for photojournalists was in the 1920s when Dr. Erich Salomon first used the Ermanox camera, essentially the same size as the 35mm camera that photojournalists use today. It didn't revolutionize the way images were taken, it still used a small film plate like its larger cousins, but the size of the film allowed for the development of faster lenses, lenses that could shoot a photograph in lower light conditions. The revolutionary Leica 35mm camera was introduced two years later and one of the first photographers to use one was Alfred Eisenstaedt who was working for the Associated Press in Berlin at the time.

That was the first big change in photography. Because of what it did, it led to photojournalism as opposed to photography. Because that little camera, with its light gathering capability, was able to be used to create a visual narrative. The camera could act just like a notebook in the hands of a reporter. You could actually do sequential photography. You could work in natural light. And so that was the first change when we went from the 4 x 5 Speed Graphic to the 35mm camera.

Not everyone saw the benefits of working with a smaller camera according to Dirck and the 4x5 press camera was in common use in news photography until the early 1960s.

I remember going to the 1964 Olympics in Tokyo and I was proud because I had these two Nikon SPs with motor drives. Those were the first cameras with motor drives. And I looked around at all the Japanese photographers. You know what they were shooting with? Four by five Speed Graphics [laughter]. We were using the 35mm, the Japanese were using 4x5 Speed Graphics.

Dirck remembers that, when photojournalists moved from the 4 x 5 Speed Graphic camera to the 35mm camera, many press photographers dug in their heels. “They said no, no you can't get quality pictures with—Frank Canelieer of UPI used to call ‘em—Saturday Night specials.” Dirck was there the day all of that changed and press photographers saw the value in the smaller cameras.

The day it all changed was when President Eisenhower had a heart attack. He underwent intensive care in a hospital in Denver. After being in a hospital for 10 days—the nation just waiting to hear what happened—they wheeled him out onto the roof of the hospital where there was a press conference and the photographers. This is the first time you've seen Eisenhower since he had the heart attack. Very important news event. The roof was filled with photographers, but they were all—there were so many of them—they were all held back about 45 feet from the General. Everybody was using 4 x 5 Speed Graphics except for the photographer from Life and the photographer from Look. One photographer from UPI, his name was Stanley Tretick, and Stanley Tretick was the fist photographer at UPI to start using 35mm. He had a Pentax and he had a 300mm Kilfitt lens on that Pentax. He was back there with the pack shooting. They had arranged a system where they could drop the cassette off the roof and there was a UPI guy to catch it on the ground. They ran it through Dektol, actually, it was Dektol replenisher, and they were actually able to get that wet print on the drum in seven minutes. That was the end of the 4 x 5 because UPI had the only picture in the newspapers. All the other photographers used 4 x 5 pictures taken from 45 feet away. And except for the Life photographer and the Look photographer and Stanley Tretick, nobody could get that picture. And that was the death knell for the 4x5. Once—because there were a combination of

things—it was realized that you could actually process that 35mm film in dynamite, 90 seconds was the developing time, up until that time the best you could do was seven minutes with whatever chemical that we used back then. But they came up with the idea of Dektol replenisher and they just got that print on the drum in seven minutes.

According to Dirck we now have the third big change in photography as photojournalists move from still photography to video as the main means of acquisition of photojournalism. This has been made possible by high-definition video cameras. “If you use a 24 frame-per-second frame rate you can actually, as the Dallas Morning News does, take a frame grab and make a 68 megabyte file from that and use it on the front page of the paper.”

Several years ago Dirck had traveled to Perpignan, France, where a huge international photojournalism conference is held every year. He was invited to speak on a panel about where the world of photojournalism would be in ten years.

I looked out at this audience of Frenchmen, Germans and Italians and I said, “Well, within 10 years none of you will be using still cameras.” And of course, god zute [foreign expletives] etc., and they're ready to hang me. And I said, “I'm sorry. I lied. It's probably going to be five years.” That was two years ago.

Change, and the fear of change, is something Dirck deals with every time he speaks to individuals and organizations on the extreme changes in photojournalism today. On a trip to Puerto Rico to speak to photojournalists he was asked by an audience member if he knew how long before the changes taking place in photojournalism would affect them. His answer, “...outside of three years.” Change is moving fast. For many photojournalists too fast and it is the speed of this change that affects the learning process of many professionals. Staying current and proactive in the learning process is an important trait of free-agent learners. If

the organization cannot supply the knowledge a photojournalists needs, then they must seek out the learning experiences they need to stay current.

The wire services are now shooting video. AP [Associated Press] it's what they do man, forget still pictures. They're pushing out video constantly, video feeds. I am confident that within three years you will have seen that virtually all photojournalists have migrated to video. That will change our attitude toward photojournalism, our relationships with our subjects, and our means of telling stories. That will all change. I'm unequivocal about that.

Change can be scary and for many photojournalists, according to Dirck, there is a lot of resistance to that change. But he is confident that photojournalists can adapt to these changes as long as they have the right mindset and have the support they need to leverage the available learning tools already out there. For some, that mindset change will be monetary.

When I look at whatever resistance there is right now it will last exactly as long as it takes the competition to get that video "A" on the front page of the paper and "B" on the website. What will happen is the guy who doesn't have the video camera will suddenly say, "Where is my video camera?" It isn't rocket science; it's the way the profession works.

Some in the profession have stated that the biggest problem is the shortsightedness of publishers and owners of newspapers and their unwillingness to support the infrastructure and training for this huge change in technology. This is where the concept of being a self-directed free-agent learner could come into play. However, Dirck sees just as much, if not more, resistance from the photojournalists themselves, an unwillingness to change and adapt to the new learning reality.

I had this meeting with the photographers at El Nuevo Dia in San Juan [Puerto Rico] and had dinner with the publisher afterwards. I reported on the meeting and I said, “Well you know I prepped these guys for you now. They’ll be asking you for their video cameras.” And he said, “Thank God!” He said thank you because he had felt that resistance. It takes about an hour of me talking to people and they're ready to take the Kool Aid. I'm a pretty good salesman [laughter].

Dirck sees the profession as moving to what he calls “photojournalism 2.0”, which is photojournalists shifting from the still image to the moving image of video. There are multiple reasons for that shift. For Dirck, technology is the biggest driver of the shift.

If you look at virtually every major change in photojournalism, it is driven by technology. In particular the development of affordable high-definition cameras and the ability to go to 24 frames per second. Which is extremely important if you are going to try and utilize those frames for frame grabs. This is opening up a whole new level of depth in our craft.

According to Dirck another reason for the shift, and the success of photojournalists that are able to make the change from still to moving images, are the photojournalists and the skills they have that are transferrable to video, leveraging their available learning and knowledge of current tools to a new paradigm.

The video journalist, unlike their television counterparts, works alone. From conception of the story through the final edit to getting it up on the web. One person—one mind—is at work. What we have found is, without exception, photojournalists who migrate to this new video journalism maintain and enhance their skills. You can look at the video of somebody who's gone through our Platypus workshop and the first thing that you will notice is the eye of the photographer at

work. It looks totally different in tone, in lighting, and the way the photographer captures the subject. The photographer's visual signature remains on that even though it's a different medium.

Another big change according to Dirck is the World Wide Web. As far back as 1997 he was talking about the importance of the Web and the Internet to photojournalism. He was disregarded by many in the field. "They all thought I was smoking funny stuff. But I understood early on what the potential of this medium was." But even Dirk had to adjust his thinking as technology changed the playing field. "At first, when I was doing it, I was thinking in terms of TV [television]. I was thinking of doing a piece for Nightline. But now, everything is for the Web and the Web is the newspaper of the future."

Dirck is also a realist when it comes to the changes going on in the field of photojournalism. His view is that print newspapers as we know them today will not be around in ten years or so.

I was down in Puerto Rico at El Nuevo Dia [newspaper] and sitting with the photo staff and looking out at this wonderful modern newsroom and saying, "All of this is going to go away sooner than you realize." The simple fact is that newspapers have two big problems—circulation. In the last six months, according to a story in the New York Times, U.S. newspapers lost 2.6% in circulation in a six-month period. Advertising is dropping precipitously. Things like classifieds, which are the lifeblood of the newspaper, Craig's List has taken that over. If you ask a publisher honestly what he sees or she sees for that beloved print edition he will tell you it will go to the web. It must migrate to the web.

Dirk states that newspapers are the second best business in the world, the best business being drug trafficking. "The average newspaper has a 20% profit margin. That beats

pharmaceuticals, beats petroleum. It's the second best business in the world." But even being second best behind drug trafficking is not a guaranty that papers will survive according to Dirck. He sees newspapers as the Titanic, sailing blissfully along with wine and champagne flowing below decks.

The band is playing and everybody is having a wonderful time. Many photojournalists see that side of newspapers and ask why they should worry when everything is going great. However, as the Titanic found out when it hit the iceberg, once those holes start to flood it's going to go down. As the designer of the Titanic who was on the maiden cruise, said to Captain Smith, "This ship can't sink! It's unsinkable. I designed it that way." Captain Smith looked at him and he said, "Sir, this ship is made of iron. It will surely sink." And that is the exact metaphor for the newspaper business. No matter how big, no matter how profitable.

According to Dirck circulation at newspapers is dropping because the people that have traditionally read them are dying off. As the population changes and younger people make up a larger share of the market circulation rates fall. "Young people are never going to read the newspaper, it makes their hands dirty. You can just forget about it. It's never going to happen. So what you're seeing is an irrevocable loss in circulation, which also affects advertising and advertising numbers." According to Dirck advertising drives the newspaper business model and once that advertising dries up a newspaper can't survive.

I was doing a workshop at the Fresno Bee and I had lunch with the publisher. I always try to do my homework when I go to these newspapers and I said, "You know, I've noticed that your circulation is actually increasing. That's because Fresno is an agricultural community and all these migrant workers that are constantly moving in and they're buying the newspaper and the Fresno Bee has a Spanish

section for them.” and he says, “Well yes. But unfortunately, last month, the largest department store in Fresno closed. Run out of business by Wal-Mart. That was one-third of our display advertising.” One department store. One-third of their display advertising. Was he feeling chipper? He was not. This is happening with every newspaper in the country and around the world. A little slower in some other places but by and large that's happening.

Newspapers have to change their business model. The Web continues to pick up speed, especially in the way it can deliver multimedia content. Newspapers must find a way to exploit the method of delivery and Dirck thinks the best way to do that is through video.

Everybody is now a video producer. Video is the most compelling content. The Pierson's Group six months ago did the first survey of the impact of newspaper web video on advertising. What they found was that over a six month period newspaper web video had posted gains in advertising that were twice what local TV did. The figure they used was \$81 million for newspaper web video versus \$31 million for local TV. If you're a newspaper publisher and you look at those figures the first thing you're going to do is go into the newsroom and say one word “Video.” “Right now, video.” Of course the great thing about video is you can attach commercials to it.

Dirck sees one of the biggest single problems today in newspapers is that publishers, during the early days of moving to the web, gave away Internet advertising. It was an added benefit that if clients took out print advertising they would get free advertising on the Web. However, Dirck says that now that newspapers need to monetize Internet advertising, advertisers are balking at paying for something they have always received for free. “That [advertising] has been a huge conundrum for newspaper publishers.” However, according to Dirck, what wasn't on the advertising table before was video. “Nobody was giving away

video because it wasn't there. So that is a brand new piece of real estate that the newspaper can indeed sell. And they're all doing that, selling pre-rolls.”

Dirck sees this as an economic imperative for newspapers and why things will not go back to the way they were before. “It's [change] going to keep on moving and it's going to move at an ever-increasing pace.” However, unlike many photojournalists, Dirck sees this as a benefit, not as a frightful outcome.

The benefit for the photojournalist is you will get to do more meaningful stories, you'll be able to become a better journalist, you'll be able to dig deeper and furthermore, you become the final editor. It's no longer a matter of taking fifteen great pictures and putting them on the city desk and the worse piece of crap you took shows up in the paper the next day. No, with this new model you are the person who shoots it and edits it and puts it on the web yourself. It's all your cut. What that means is that words like photojournalist become meaningless; it's an old-fashioned term for an old-fashioned industry. Everybody today considers themselves a photojournalist. Even TV people consider themselves a photojournalist. When I was learning this craft that word didn't exist. There wasn't any such thing as a photojournalist. You were a press photographer. There is a good reason why it's called the National Press Photographers Association. Because that's what it was called. If you were working for Life or Look, you were a magazine photographer. So you really had press photographers and magazine photographers. I don't think the word photojournalist really started to appear until really somewhere in the early 1960s. Of course, now everybody is a photojournalist.

Dirck also sees this change as a transformative moment for photojournalism and for the perception within the newsroom of the photojournalist. The stereotype of the sloppy,

secluded photographer “Animal”, a character portrayed by the actor Daryl Anderson, who played photographer Dennis Price on the “Lou Grant” television series of the 1980s, is how people in the newsroom regard photographers according to Dirck.

It stems back to the day when they went into that darkroom and the red light went on overhead and everybody said, "What are they doing in there?" The fact is, as much as we like to attend our NPPA [National Press Photographer Association] conventions and talk about the wonderful prizes we get, at the end of the day most photographers are held in fairly low regard inside the newsroom.

Dirck sees this stereotype fading into a distant memory as the next generation of photojournalists abandon the moniker of “photographer” and use a term to describe a person who conceives of the story, executes it, edits it, and puts it on the web. “The person who does that is a producer. And the head of the photo department becomes the executive producer. If you become good at it you become the senior producer.” Dirck understands that as photographers leave the darkroom and computers of the photography department and become a more integrated part of the newsroom that the “photospheres” are gone. “Instead there’s an entire group of people who are now integral to the functioning of that new version of the newspaper. They are the people who the newspaper is depending on to save it. Those are the producers.”

Dirck sees this transformative change as an opportunity as photojournalism takes on new responsibilities and gives the “producer” the power to be a true leader in the newsroom because the playing field is balanced. However, it will take the capabilities of a self directed free-agent learner to be able to adapt quickly and nimbly to these changes. Being proactive, independent and self-directed are core characteristics of free-agent learners.

The people who are going to be worrying about their jobs are not the photographers. They are essential. Reporters—not so sure about that. We can weed a lot of those people out. The balance of power is going to change. What does this take? It means that photojournalists are going to have to be smarter. There's a lot more stuff to consider. Being a photographer is like getting in a Piper Cub, taking it off and flying it from one place to another. Doing this stuff [video] is like flying a helicopter. There are so many things to consider. It's no longer just the composition of the photograph. It's how one sequence fits into another sequence and your mind is constantly thinking of that as you're shooting. Why am I doing this? What do I need? What do I have to make sure I get? At the same time digging deeper into basic journalistic skills. These producers are going to be a new breed of photojournalists. They're going to be smarter, they're going to communicate better, and you know what, they're going to be better paid. And that is what everybody is looking for.

With all the changes taking place in the field of photojournalism Dirck suggests that newspapers need to adapt to these changes just as much as the photojournalists themselves.

What very often happens in the first application of this [video] to newspapers is that newspapers are used to generating an enormous amount of content very quickly. And they still have that mind set. We gotta get the fire, we got to get the wreck, whatever it is. What they're losing sight of is that that thing [newspaper] that you are publishing has a life span of 24 hours then it wraps the fish and it's going away. In the web environment, you may not start to really develop a tracking until after 24 hours. It may be that a piece of video you put up will take six months before it hits. Before people on Google really realize it's there. What's happened is the local

newspaper is no longer local. The newspaper is now international because that story is being seen all over the world.

An example that Dirck discussed was a video story accomplished by a photographer for The Detroit Free Press on the new Lamborghini automobile. The car critic for the newspaper and the web producer worked together on the story. The reporter walked around the car and showed it off through the lens of the video camera. The story went up on the web the same day that it ran in the newspaper.

Within about a week that movie clip, which was a four-minute piece, had attracted millions of Google hits. Why? Because of what it was—a fetish film. Simple as that. Because the people who love Lamborghinis, their cars are fetish items to them and they can't get enough of it. They want to see that video over and over again. They drool over it.

Dirck cites this as a perfect example of how a video from a newspaper website becomes viral. Extending the brand, extending the effectiveness of advertising, opening up new avenues of advertising, and he sees this as, "...good news for a newspaper. Really good news."

The changes in photojournalism that makes video journalism particularly effective is that it allows the newspaper to better connect to a local audience through the Web according to Dirck.

One of the main goals of any good newspaper is how the community relates to it.

And the reality is that most newspapers relate to their community by showing crime statistics, the latest person who went to jail, and then it's on to international stories.

Very little in-depth [reporting] of the community. And that is simply because it goes back to the old "what's newsworthy" story. Dog bites man is not newsworthy. Man

bites dog is newsworthy. What happens is that the community itself becomes the greatest resource for the newspaper. But in a different way because every person has a story. It's a unique story to them. Which means it's an infinite supply of human stories. So if you are featured you've done something. You've made more brownies than any other Girl Scout in town. That would probably not even rate a paragraph in the print edition of the paper. But, it can be a beautiful three-minute story on the web. And that's the story that the subject is extraordinarily proud of and all the people that subject knows goes to it and looks at it. That's where the community, for the first time, begins to feel that the newspaper cares about them. That the newspaper thinks their lives are interesting. From that perspective of community service it is a superb resource.

The question is, according to Dirck, what tools do photojournalists need today for this new kind of journalism? He states that if we look back to the great heyday of photojournalism, which were the magazines *Life*, *Look*, *Paris Match*, and *Stern*, the whole point was a photojournalist would create a narrative just like a writer would do a story on somebody. These were real stories with a beginning, middle, and end. However, in today's world, that form no longer exists according to Dirck because of the demise of the picture magazine. "The only way you can tell a story narratively today is to publish a book, a very expensive proposition."

What Dirck sees as photojournalists go into the 21st Century is that if their motive for being a photojournalist is to tell stories, then it becomes necessary that they totally shift gears. The only place now that photojournalists can tell narrative stories is in film, television, and now—the Web. Today, with broadband penetration all over the world, the thing the worldwide web wants more than anything else is video according to Dirck. "If that's what it

takes to tell your stories, it's not a rocket science equation—figure it out. ‘Okay, I guess I'd better learn how to use a video camera and learn the techniques of video.’” Dirck is championing the very basic concepts of self-directed and free-agent learning, to be a highly self-directed and motivated learner to adapt to new technologies and changing skills.

Change has not been easy, and for Dirck, who was at the forefront of much of this change, “When I started doing this back in the mid-90s, it was hard.” For Dirck there wasn't anything like a Platypus Workshop to learn video storytelling. For photojournalists wanting to learn more and learn from masters of the craft today there is the Platypus Workshop and the NPPA News Video workshop. “There are means now of learning these skills [video] from professionals who will just take you step-by-step through the process and teach you how to do that.” Even the software to accomplish this work was in its infancy when Dirck started on this journey.

I was a beta tester on Final Cut Pro back in the '90s and the first manual that came with that thing was so confusing that I would just find myself, “Ah, nah nah nah, you can't do it that way. Why don't I try doing it, oh! That works better.” We helped them design the program for Final Cut Pro. Today that program can match the best thing you can do on an Avid composer, which costs one hundred thousand dollars. This package, which now I think the basic cost of Final Cut Pro is about eight hundred dollars, you can figure most of it out. Apple has always made a point of making sure that what they do you can intuit a lot of it. It's just a matter of logic and one follows the other. We teach Final Cut Pro on a professional level in a day and a half in our workshops. Then it's just a matter of practice until you get better at it.

And it's not just the software involved in editing the final project that has improved.

Video cameras have made exponential leaps in technology and pricing that have made it

easier for newspapers and still photographers to learn these new technologies and to make the jump into video storytelling.

When I started, it was the day of the high-eight three-chip camera. Today we are now into the latest version of high-definition, 16x9, 24 frames per second rate and every manufacturer are making these. The cameras are getting cheaper and now we've gotten to the point where we have tape-less video cameras. You simply insert a flash card into the camera and export direct to Final Cut Pro and everything is neatly lined up. A kid can do that. In fact, a kid can probably do it better than I can do it. So, that whole process is changing. Frankly, anybody who would like to be a photojournalist, if you are not working in this medium, you're kidding yourself. Because that is the medium today.

Dirck is emphatic about photojournalists transitioning into video, for him it's either change or perish. For many photojournalists the changes have been insurmountable and they have transitioned into other ways of creating income from photography. For those who have been able to adapt to the new technologies, they have prospered, but even they have had to deal with a changing and transitioning newspaper industry. According to Dirck photojournalists have to be continually in a learning mode. As free-agent learners photojournalists need to stay proactive and continually seek new learning experiences to stay on top of the changes in the media industry. They also need to leverage the available learning tools such as the Internet.

Mentoring as a Positive Influence on Learning

For Dirck mentors have been an important part of his life as a free-agent learner and mentoring is an important concept in both self-directed and free-agent learning theory. From the very beginning he was taught the craft of photojournalism from experienced

photojournalists and photography editors. Phil Litchfield, Charles J. McCarty, John Durniak, and Arnold Drapkin were all influential in Dirck's development as a photojournalist. They had a unique perspective that allowed Dirck to develop as a photojournalist technically and artistically.

For Dirck it all began while he was first breaking into photojournalism in high school. Phil Litchfield, a local news photographer, took Dirck under his wing and taught him the basics of news photography.

From the time I was fifteen I was working professionally—the school of hard knocks. When I was in high school I had a mentor, this guy Phil Litchfield. He taught me very well the basics of the craft. In those days, everything was on a 4x5 camera, a Speed Graphic. Once I moved out of Bedford Hills and left Phil behind, I created the job of staff photographer for the Patent Trader—which were these local papers. Eventually Phil Litchfield took my job at that paper.

For Dirck the process of learning news photography was not accomplished in a photography school. It was "... done the hard way, by trial and error." School wasn't the answer to his desire to become a news photographer like Robert Capa. According to Dirck the mentor that had the greatest impact on his life was United Press International (UPI) picture manager for the Southwest Division Charles J. McCarty. While Dirck was working for UPI the news service also had a contract with the Dallas Times-Herald. This was a huge learning experience for Dirck because he was able to gain valuable knowledge working for a daily newspaper. McCarty was at the center of Dirck's education as a news photographer, mentoring him along the way

Charlie was probably the toughest teacher I have ever met. He was a small Irishman.

I will never forget, there was a big fire and it was back when I was still using my 4x5

in Dallas and it was on deadline. There were great pictures, I mean one of the fires was really visual, flames and everything. So I came back into the Times-Herald photo lab about half an hour before deadline and I start taking my holders out of my Sarajena [spelling] bag because in those days you used to carry film holders which had two shots on each holder. Every night you would load—we all had 20 holders—so you'd load 20 holders for the next day. This was first thing in the morning, this fire. So I came back and I take the holders out of my bag and McCarty is sitting at the desk and I'm starting to walk to the darkroom and he says, "Friend of mine, come here a minute. How many holders do you have there?" I said, "I took all my film." "Let me have those holders." And he pulled the dark slide and he pulled out the first film and he turned it over, pulled the dark slide, pulled out the next film. Went to the next holder and started to do it again and I said, "What are you doing?!" He said, "Friend, you don't have any pictures there. If you had any pictures you'd have one or two holders." And that was the kind of discipline you got from Charlie McCarty. And it was tough. It was so tough that I went to military service after three years with Charlie. I would see these truck drivers terrified by these drill sergeants and I'd just be standing there with a stupid grin on my face. I mean Charlie McCarty could strike fear into you like there was no tomorrow. So, I learned the tough way and the right way [Laughter]. Charlie McCarty has produced probably more true photographers than any other person I know. When you look down the roster of the people who worked for Charlie McCarty, it's David Hume Kennerly ... I just can't think of them all. There are so many that came out of that McCarty training camp—that boot camp.

After news photographer boot camp with Charlie McCarty the second most important mentor to Dirck was John Durniak, the picture editor of *Time* magazine. Durniak was the person who signed the contract to bring Dirck to *Time* for the first time. For Dirck, Durniak was best when thinking about the next big story and taught him to think through and break down every assignment.

John, the funny thing, he was the greatest picture editor I've ever known but he really could care less about the pictures. It would be frustrating to watch Durniak try to edit. Because he lost interest in the pictures the moment they'd been created. He was on to the next thing. He had the shortest attention span of any human being. I'd work for weeks on assignment and say, "Okay John, you gotta see these!" and he said, "Why aren't you on a plane to Kuwait?" But I said, "John can you look at these?" "No, why aren't you on a plane to Kuwait?" [Durniak]. One of my favorite stories about John Durniak, John loved his martinis. Every night we would go down to Pearls, which is a Chinese restaurant next to the Time Life building, and John would hold forth. After a couple of martinis his mind would be working. At one of these sessions John Zimmerman [*Time* photojournalist] came in with an idea to do a training camp that was, for the first time, going to be held in Switzerland. Because of the next Olympics coming up the U.S. team was going to go to this training camp in Switzerland. He had barely gotten that out of his mouth when Durniak says, "Why are sitting you here? Well? Why are you sitting here right now? That's a great story, go." Zimmerman started to go on to something else and John says, "John, why are you still here"? And Zimmerman says, "John that training camp doesn't open for another two months." John of course was sloshed by this time and says, "I don't care, I want you on a plane tonight!" Zimmerman really got frayed. I was in

Durniak's office the next afternoon when Rita Quinn his secretary says, "John! John Zimmerman is on the telephone from Switzerland." Durniak picks up the phone and says, "John, what are you doing in Switzerland?" That was a classic John Durniak story.

As a mentor to Dirck, Durniak taught him to really think about the "idea" and the execution of that idea. Durniak's philosophy was that once the idea was in the process of being produced by a given photojournalist he was already moving on to the next idea. Durniak was also brutally honest with his photographers about the execution of those ideas and the resulting images and stories.

We would have knock down drag out fights. To his credit, I was doing this story on the Navy, this is another six-week deal, and I'm going to the Pacific Fleet and the Atlantic Fleet. Three quarters of the way through the story and I'm doing submarines in Pearl Harbor and he called me and said the editor had decided to kill the Navy story. And, I just said "Bullshit, you can't do that! We've worked too hard on this story!" And he said, "Well, Henry's decided he's not that interested in the Navy anymore." And I said, "Well, I quit, that's it." And hung up the telephone. And, he called me back about twenty minutes later and I hung up the phone on him again. To his credit, he went into the managing editor and said, "You must run this story. Dirck has just quit twice. And it means it's a great story and you gotta run it." And he did. He went in there and put it all on the line. So a great picture editor who, if he knew you were getting comfortable, he'd find something else for you to do. You never got comfortable around John Durniak, it was always the challenge. Pushing, pushing, all the time pushing.

The third mentor in Dirck's life was *Time* picture editor Arnold Drapkin. "I loved Arnold Drapkin. Arnold Drapkin was the exact opposite of John Durniak. John Durniak didn't love pictures but he loved photographers. Drapkin loved pictures but not necessarily the photographers." For Dirck, these mentors were important because of what they did to impact his learning and how they shaped him as a photojournalist.

While these individuals had a personal impact on Dirck's learning, other photojournalists that Dirck is acquainted with continue to influence him in very important ways. This is not discussed in the literature on self-directed and free-agent learning, the active influence of role models on the learning and development process. These are photojournalists who are leading the way in innovative storytelling such as Steven McGee who started at the Detroit Free Press and is now freelancing and the Turnley brothers, Peter and David Turnley who are stretching the envelope of how a photojournalist can tell a story.

I think that we are seeing the emergence of the new mentors, the people to emulate in this business. They are coming out of newspapers such as the Detroit Free Press. There's a guy named Steven McGee who is just hot as can be. And, his videos are totally amazing. And he only came out of Brooks two years ago and he has now left the Free Press and he's freelancing doing commercials, all sorts of good stuff. The Turnley brothers, Peter and David Turnley, have moved into this area. David was the first person that I can think of who was a graduate of the first Platypus course to do a feature film. All shot on high definition video. Actually, some of the people who were traditionally known for their skill in still photojournalism now have morphed into complete visual journalists and are constantly embarking on new projects and new ways of doing things. There are a lot of people out there.

For Dirck, where photojournalists are currently, when it comes to how images are gathered and displayed, is unexplored territory. And with this new territory comes accountability when it comes to learning. According to Dirck it is important for photojournalists to take charge of their own learning, an important characteristic of free-agent learners.

This is a brand new area really. This whole concept of one person starting with the idea, executing it with the camera, and then taking it to the edit process and through that. This idea hasn't been around that long, less than 10 years. So, when you look to the people who should be your mentors in this you really have to spend time doing research, who's doing what. There are wonderful websites, like Newspaper Video and Platypus Park at Yahoo groups.com, that clearly identify who's doing what in the business. Again, the ubiquity of the Internet as a research tool, if you can't find out who's doing this, you're not trying very hard. You know, a lot of this isn't in books yet. But it doesn't need to be because it's on the web. I never fail to be amazed to find out anything I want to know. You have to just start, that's all.

Multiple mentors along the way have influenced Dirck's journey as a photojournalist. One of the more interesting aspects of mentoring in his life is how Dirck continues to seek out new mentors, those who have the knowledge and skills to help him improve his abilities and techniques as a photojournalist.

Application of Learning Strategies

Photojournalists learn the craft of photojournalism in several ways. Within formal education the most traditional route is through a four-year university photojournalism program offered in a school or department of journalism, mass communication, or a combination of the two. In less traditional programs students learn through a minor

concentration in photojournalism or photography, which may not be housed in a journalism school or department, but in a fine arts curriculum. In some cases, students have no formal education in photography at all in post-secondary education, majoring in other disciplines such as political science or anthropology and learning photography on their own. Finally, others learn photojournalism outside of a formal institution and have not pursued a college education.

Informally, many photojournalists have used self-directed learning through immersion in the craft and through the use of internships, freelancing, and with photojournalist mentors. Dirck sees this as an advantage for today's photojournalist and sees self-directed learning as the main way photojournalists learn the craft of photojournalism.

One of the interesting things is that photojournalism, unless you go to some school, is rarely taught. Newspapers don't teach people how to be photographers. There are no classes. If you are lucky enough to get an assignment or to get a job, you are expected to do the best you possibly can. It has to be at a certain level of publication or you don't get another assignment. Simple as that. So photojournalists have always taught themselves.

One of the major components of learning photojournalism and the most important, according to Dirck, is perseverance. However, when video is thrown into the picture everything changes says Dirck. "Video is a whole new ballgame. Because video is far more complex than still photography is, because there are so many more things you have to incorporate into the story telling skills." As a result of the complexity of video it is essential that photojournalists be trained according to Dirck. He argues that some type of formal learning must take place at the beginning of the process so that the basic concepts can be taught and understood.

Otherwise, you're never going to get it. You'll continue doing the same thing and your video will suck unless you learn it. Video has very stringent rules and routines and they can't be broken. Once you learn them you can go and improve on them, you can develop your own style. But, the basic principles, somebody has to teach you that.

For Dirck it also boils down to the differences between still photography and video. Photojournalists must understand those differences to create stories that have the same impact as their still images.

If the ultimate prize was to get that decisive moment, that moment where elements come together in an image and have them in that one image, that does not apply in video. That rule you can forget all about. Because video will swallow a great decisive moment without a hiccup and you'll never notice it. Instead, what you need to do in video is you need to build sequences. In order to tell that story, the story consists of sequences.

Learning how to do that is sometimes as easy as watching a video story that works well according to Dirck. By dissecting the process of creation and sequencing that the photographer used to create the story a photojournalist can learn how to create better video.

I have a favorite video. It's a story on a parking meter in a small town in the Mid-West. It's a three and a half minute piece. In that three and a half minute piece there are 59 shots. One after the other and they all link to each other to tell the story. Right away, you learn a new set of skills. It's a brain game because you have to figure it out. As you're shooting, "What am I going to need to tell a story? What shots am I going to need?" And make sure that I have them so that when I get back in the edit bay I can now put this puzzle together and create a story.

According to Dirck when newspaper editors first had their photojournalists work in video they assumed that all they had to do was hand a video camera to a photographer and the still photographer could go out and shoot video at the same level that they produced still images. The assumption was that the knowledge for taking still pictures was translatable to moving images and no training was needed.

They [newspaper editors] could not figure out for the life of them why they [photojournalists] couldn't cut this work. It was because the photographers did not know about sequencing. They didn't know audio. You cannot simply hand a good photographer a video camera and say go out and shoot professional video. It will be a disaster. The worst part is the people that the photographer does it for knows it's a disaster but can't understand why it's a disaster. They can't figure it out. So, this is something that needs to be taught.

But for Dirck it's not just about the technology and the process of editing video. For him it is as simple as starting with a story and applying the same principles of still photojournalism to doing that story. Those principles are: It must be a good story, it must have a character, the character must be interesting, and there must be something going on. Dirck applies those principles and his decades of still photojournalism to a video story.

When I was with Time Magazine, nobody really gave me assignments. I was responsible for covering the White House. Nobody told me how to do it. Nobody set up anything for me. It was up to me. Except, I knew that when the managing editor a week later was calling for pictures, Dirck better have the pictures and have them ready. That, that skill of figuring out what a story is, is at the bedrock of the process.

Dirck is constantly learning new techniques and styles to improve his skills in video journalism. He does this by watching television, “a lot of television,” by going to various Web sites that feature video, and by watching motion pictures to see different directorial styles. A technique that is available to Dirck that wasn’t there when he started shooting video is the extra material contained on DVD sets of motion pictures. He sees this as a wonderful resource for photojournalists to learn the aesthetics and techniques of how to shoot and put together a video story. This is an example of leveraging available learning to the learning process and is a characteristic of a free-agent learner.

What I am doing all the time, even when I go to a movie, I find myself sitting there in the audience and deconstructing the movie. I’m looking where the camera is put, where the dolly tracks must be, when are they going to the steady cam, what’s the purpose of that? The most wonderful thing on earth are the DVDs. I was watching a DVD yesterday, “23” with Jim Cary. The thing about “23” is it’s a wonderfully rich horror movie. I realized what a masterpiece this movie was. As they explore the paranoia that develops in this character and how the director uses light and shadow and backgrounds. Then I was able to put the DVD on my player in the kitchen and you can jump from one scene to another. They have got the director talking. He’ll show you the setups, why he did this, why he did that. The cinematographer is on there. Every one of these DVDs is an incredible film course. All you have to do is take the time to watch it and everything is explained. This is an advantage that nobody had until DVDs came out. Just watching the film making process. What’s happening is suddenly you have these cameras, which are now so inexpensive and do highly professional work, and then you have the ability to learn at home from DVDs from great directors. The amount of information, which is now available to

somebody who wants to do this professionally, is incredible, absolutely incredible. I mean frankly, you have to be a dope if you can't figure it out.

Dirck sees self-directed learning as an important part of the process that photojournalists must undertake to understand the new processes and technologies as they are incorporated into visual storytelling. By searching for and finding different techniques that relate to this new storytelling paradigm, photojournalists can educate themselves on video cameras, editing software for video and sound, and Web applications that will allow them to present their stories in this new environment. Dirck doesn't see this new direction for photojournalism as a negative, for him it allows photojournalists to explore new ways of telling stories, and new opportunities outside of the printed newspaper page.

The biggest concern Dirck has is the lack of preparation of schools that teach photojournalism. He feels that they do not understand the age in which photojournalists now live. He has found that virtually no college photojournalism courses even mention video and multimedia.

As I said to Lorraine Branham [former head of the School of Journalism at The University of Texas at Austin], the administrator at the School of Journalism, I said Lorraine, "You know, one of these days you're going to get a whole bunch of students who are going to file a class action suit against you because you're sending them out to get jobs in photojournalism and the first question they're asked is, 'Do you do video, do you know Final Cut Pro?' And it was never mentioned. And that's grounds for suit." As Brooks [Brooks Institute in California] found out. What was it? An eight million dollar lawsuit was slapped on 'em for exactly that reason. You know people are paying money.

Dirck sees the root of the problem as a scarcity of teachers who can actually teach what current photojournalists must learn in order to get hired by a newspaper today.

The reality is most of the people who teach photojournalism today are people who have already had a career in the profession, who have not experienced what's going on and are totally incapable of talking about it. And since the last thing they're going to do is bring it up to their administrations, since they don't know about it, what happens is it's a dead issue. I had dinner with the President of a university in Puerto Rico. He was totally shaken by my lecture. He came up to me afterward and said, "You know we've got to get you back here, we have to change everything." I said, "Yes, you do because the clock is ticking now."

Dirck sees self-directed learning as a central issue for photojournalists today. However, students learning photojournalism in a university or community college are not being taught the new techniques and tools that are required to work in today's newsrooms. This makes it critical for professionals to learn on their own as newsrooms slash training budgets.

Perceptions of Learning Methods

Dirck's many decades as a photojournalist have shaped a very defined way of thinking about photography, learning, and teaching as it relates to photojournalism. As an icon in the photojournalism world he is always asked by students wanting to learn the craft about the most important things to know to become a photojournalist. The answer Dirck gives usually surprises them.

"I always say the taking of the pictures is not that important, especially with digital today. Because you can look at it and you can see what it looks like and that's one of the great things about digital." Dirck understands that the mechanics of photography are easily

learned and digital has made this learning curve even shorter for those entering the field of photojournalism. Digital has also made photojournalists better all-around.

Photography today, news photography today, photojournalism, is far better than it was 10 years ago, far better. If you think back to the 1980s, you know I would judge contests and pictures of the year were always won by the same people—National Geographic, Time, Newsweek, and Sports Illustrated—and every once in a while in the news area you'd get a wire service picture in there. But, when you're looking at those pictures, and those days you actually had prints to look at and they're spread out, the ones that would jump off at you were all the pictures from the news magazines. Today that's not true. Today the people who win the prizes more than anybody else are the wire service photographers and that's because they have mastered their craft. They have mastered their craft because they can see what they're doing. And being able to see what they're doing they can take chances. And the sort of thing that you used to think only magazine photographers could do. Now it's done everyday. The reality is that I think photographs are better today than they have ever been.

But for Dirck, producing an image is only five percent of the process of being a photojournalist. He sees more intrinsic traits as a vital part of the learning equation of becoming a photojournalist.

What are the important things for every photojournalist? Number one, curiosity. If you're not curious you will never be a photojournalist. Alfred Eisenstaedt, in the last year of his life he would still come into his locker in the Time Life building, which is right next door to mine, and the first thing he would say if I came back from covering the President, "Oh, what was it like? Did you see what Clinton did

yesterday? What do you think of Mrs. Clinton?” Constantly peppering me with questions. He had the curiosity of a five-year-old. And that's what made Alfred Eisenstaedt a great photographer. The second thing. You must love people. If you don't love people do us all a favor and get out of the business. Because you must love people. Every person has a story. What is the story, and that becomes the third point, respect the people you photograph. Those three things, those are the three essential elements of photojournalism. If you can master those three things all the *f* stops and shutter speeds, that'll all come along. Every good photojournalist shares those three traits.

Traits aside, Dirck feels that to understand photojournalism and the process of becoming a photojournalists the “profession” must get away from the idea that photojournalism is a profession. “Never forget that photojournalism is not a profession. For a profession you need to go to school and be passed by some board of some sort. A dentist is a professional, a doctor is a professional. We're crafts-people. We're not ruled on by anybody.” Dirck sees that everybody has their own way of going about what they do and that there are so many kinds of photography. What he sees as a distinguishing factor is that photojournalism's purpose is to tell stories, to convey an experience to other people.

One of the problems that photojournalists have always faced is that, with the exception of news photos, 95% of what we do is subjective. It's not objective. It's how we go about interpreting things. And that is influenced by everything from where we stand to the choices of optics we use. So it's a very subjective craft.

Another issue that Dirck sees as a frustrating factor for photojournalists today is the ability to tell an in-depth story and to dig deep into a story to tell a photographic narrative. This began with the demise of the big picture magazines such as Life and Look. “There's no

W. Eugene Smith out there today who is digging down there and getting into the grit of the story.” He sees a parallel between what photojournalists do today and the photographers of the old West. “They would go into an Indian village with their camera on a tripod and snatch the soul of the helpless heathen. That's what we do. We take a soul shot. Then we move on. And what we're leaving behind is the people. We're leaving behind the stories.” This is where Dirck sees an opportunity for video and multimedia storytelling.

Now for the first time, since the demise of the photo essay, we can start to dig.

People are like onions if you peel away each layer. Each layer has its own part of the story to tell. And that is what narrative photojournalism is supposed to be about.

And now with video, we have the ability to do that.

Another key advantage Dirck sees with the advent of video and new technologies is the ability to tell stories without regard for the time factor.

If you turn on T.V. news, with the exception of shows like 60-Minutes, the average story on the evening news will last somewhere about one minute to twenty seconds. What that is basically is a gloss-over of one perspective of a reporter's impression of a subject. I maintain you can't tell a story that reveals what the subject is about unless you're going to spend at least three minutes. At least three minutes, or five minutes, or 30 minutes, or a two-hour documentary. You need time. You need to let that narrative flow come out. Photojournalists, except the ones that work for TV that call themselves photojournalists, now have the ability [to tell stories] that previously only their television counterparts had. They can do it in a way where they are not being restricted by that clock. You don't need to squeeze a story into a minute-ten. You can do the story the way you want the story to come out.

Dirck feels that objectivity in the truest sense is a myth, especially how photojournalists are influenced by the stories they cover and the people they meet. That influence can be an important part of a photojournalist's self-directed learning according to Dirck, learning through experience.

I don't think that you can be a photojournalist without being influenced by every assignment. That's the thing I love more than anything else. The ability to enter so many people's lives. Someone said there are only two kinds of people in the world that can do anything they want—the very rich and journalists. And that's absolutely true. You can go anywhere, you can do anything. You're not constrained by what is achievable and what's not. One of my favorite sayings these days is, I can't remember the philosopher who said this, but he said, "You must first attempt the absurd in order to achieve the impossible." Now I think that's great.

Dirck has definitive ideas on where photojournalism should head and what photojournalists need to do to keep up with the changes going on in news media today. The ability to self-direct and guides one's own learning is an important part of that process.

Perceptions of Significant Learning Experiences

As part of the process of understanding Dirck's personal history and perspectives on learning and photojournalism he was asked to explain what his learning journey as a photographer has meant to him.

Fifteen years ago, when I was working with Time Magazine, I really could not have imagined this next stage in my life. I could see that the magazines were changing and I was just getting tired following Bill Clinton around the country, the guy was killing me. I really wondered what do I do next? I knew I wanted to come to Texas. Does that mean I'm going to get a dog finally and sit on my rocking chair looking at the

sunset? My porch faces west. Everything was really leaning toward gracefully getting ready to ride off into the sunset. The dog never happened. I don't have time to sit in a rocking chair. I don't have a rocking chair. Instead, I'm belting myself into a seat on an airplane far more than I ever did when I was working for Time Magazine. I'm off traveling somewhere every week. I am enormously proud of what I've been able to achieve. Because I've been able to give back to my profession and I think I've done a pretty good job of that. Just passing on the lessons I've learned. But more importantly, offering people hope, to stimulate them, to get them thinking. And, to me, that is the greatest gift I could ever receive. It's just wonderful. And I am really very lucky.

Chapter Summary

Dirck's journey over the past 30-plus years as a professional photojournalist has explored several key points concerning self-directed and free-agent learning: Learning strategies from life experiences; personal and shared experiences of changes in technology; mentoring as a positive influence on learning; application of learning strategies; perceptions of learning methods; and perceptions of significant learning experiences. Dirck has exhibited multiple characteristics of self-directed free-agent learning and has shown in the narrative an understanding of how learning has allowed him to maintain his competencies in this fast changing and technologically challenging field. He has also shown that there are other characteristics of a self-directed free-agent learner that may help in the understanding of this type of learner.

CHAPTER V

ELI REED: MAGNUM PHOTOJOURNALIST

Overview

Magnum photojournalist Eli Reed is currently a clinical professor in the School of Journalism at the University of Texas at Austin where he teaches photojournalism. When he is not teaching he travels the globe on photographic assignment for Magnum Photos. Magnum, formed in 1947 by four photographers - Robert Capa, Henri Cartier-Bresson, George Rodger and David "Chim" Seymour, is a photographic cooperative owned by its photographer members that provides photographs to the press, publishers, advertisers, broadcast television, galleries and museums across the world. Eli is also currently producing several documentary and feature films.

Eli Reed's career as a photojournalist began in 1977 when he joined the newspaper photography staff of the Middletown Times Herald Record. In 1978 he moved to the Detroit News and then on to the San Francisco Examiner in 1980.

The move to San Francisco led to a pivotal year in Eli's career as a photojournalist when he was nominated and was a finalist for the Pulitzer Prize in photography in 1982 for his photographs of life in a public housing project. That work and his work that same year from the civil war zones of El Salvador, Guatemala, and other Central American countries attracted the attention of Magnum and he was accepted as a Magnum nominee in 1983. During that same period of time he attended Harvard University as a Nieman Fellow in the

Kennedy School of Government where he studied political science, urban affairs, and peace possibilities in Central America.

Eli has covered war and its effects throughout the globe including El Salvador and Guatemala, the 1986 Haiti coup against "Baby Doc" Duvalier, the civil war in Lebanon which led to his first book "Beirut, City of Regrets", the 1989 U.S. military action in Panama, and the 1992 Kinshasa, Zaire upheaval in Africa. However, he most well known for his images of black Americans which lead to his seminal book, "Black in America".

During his time with Magnum, Eli has worked on assignment for multiple media organizations such as Life, National Geographic, Time, Newsweek, The New York Times, People, George, and London Times magazines, and for non-profit organizations such as the Save the Children Foundation, and Doctors Without Borders.

Eli has worked on numerous films for such directors as John Singleton, Robert Townsend, Spike Lee, and Robert Altman. His still photography work over sixteen different films includes films such as: "Poetic Justice", "Kansas City", "Rosewood, Ghosts of Mississippi", "The Jackal", "Shaft Returns", "A Beautiful Mind", "8 Mile", and "The Missing" among others. He also has produced his own film, "Getting Out", a 1992 documentary on Detroit gangs that he directed and filmed. The film was shown at the 1993 New York Film Festival and honored by the 1996 Black Filmmakers Hall of Fame International Independent Film and Video Competition in the documentary category. In the Academy Award winning short documentary, "Mighty Times, the Children's March", Eli's photographs recreating moments and the spirit from the civil rights movement in Alabama were considered an important part of the film.

Eli has lectured and taught extensively across the country. He has also taught a special photojournalism workshop for the United States Department of Defense for the past thirteen years.

Learning Strategies from Life Experiences

When Eli Reed was ten-years-old he took his first photograph. It was a picture of his mother in front of the family Christmas tree. Two years later she passed away after a battle with cancer and the photograph he had taken became a touchstone to his mother.

He was the oldest brother of three and remembers helping his father take care of his mother at home. Caring for his mother lead later in his life to working in a hospital caring for other people, something he credits with shaping his compassion for people. But at the time he had other priorities in his young life and wouldn't touch a camera or take another picture until he was nineteen.

My mother was a good person. Before she passed away, she went out of her way to expose me to different things. She had a best friend who's a Jehovah Witness and she had me go to sessions with those people. But it wasn't because she was trying to change me into a Jehovah Witness. She was very big in her church too—a Baptist church—it was her church basically and she sang in the choir. I didn't now how big she was in the church until the wake for her funeral. She also encouraged me to draw at one time. I think she exposed me to drawing for a reason. I was exposed to all kinds of religions when I was growing up, and that really makes a difference in the work I do today.

Eli's first exposure to photojournalism was through other photographer's work during the civil rights movement of the 1960s, especially the work of renowned Magnum photographer Bruce Davidson. Davidson's work documented the turbulent and epic journey

of the civil rights movement, chronicling the trials and triumphs of this important period in our nation's history. Davidson's photographs, and other great photographs of the 1960s, made a huge impression on Eli. They increased his awareness of the world and people around him. "My impression comes from a long place back. You see the photographs that would shock you in '63, such as the shooting assassination of President Kennedy. Stuff like that just imprinted on you the importance of photography and what was involved." This is an important dynamic in Eli's early learning actions to become a photojournalist. Much like Dirck Halstead (who looked up to Robert Capa) Eli was using an ideal, Bruce Davidson, to fuel his passion for learning.

Another important influence in his young life was the depiction of photojournalists in the movies. Two movies in particular, "Lawrence of Arabia" and "Z", a 1969 French language political thriller that is a thinly fictionalized account of the events surrounding the assassination of democratic Greek politician Gregoris Lambrakis in 1963 (Ebert, 1969), created a desire in him to become a photographer, and more specifically, a photojournalist.

In the movie "Z," you saw one of the main characters, a photographer, and a reporter, following up on a story that revealed the abuses that the military government was doing. They had a sound track, a Nikon F [a standard 35mm camera used by news photographers of the time] sound track, you know, the "boom dada boom dada boom" [sound of the mechanical camera shutter] all the way through. With the movie "Lawrence of Arabia," Sir Lawrence was on the crest of a hill with a reporter. The reporter had a suit and a tie in the desert and a 4 x 5 Speed Graphic [another standard news camera of the time]. I wanted to be where that guy was, looking over the crest of the hill with Sir Lawrence seeing what's going on.

It wasn't just popular media and news imagery that had an impact on Eli early on, it was also a connection to a photojournalist that lived right next door to his New Jersey home.

When I was growing up my next-door neighbor was a newspaper photographer. He had polio and he couldn't walk as well as other people but he eventually got a job at a Plainfield, New Jersey, newspaper. He had a good eye [for photography]. He was always trying to do something imaginative—something different. An angle other photographers weren't doing. That was my first contact and his name was Eddie Ottobine. Another photographer, Patrick, I can't remember his last name, but he was eventually the director of photography for the Philadelphia Daily News. He and a guy named Harry Hamburg, who graduated a year after I did from Irving High School and who got a job with the Daily News, they'd meet for coffee at Eddie Ottobine's house—the hangout. I always wished I could be in on that. Just to listen you know and I couldn't. Eddie didn't take me seriously as a photographer, he didn't understand that I was serious. What he saw was this kid named Junior.

Eli's early love for newspapers and photojournalism wasn't there just because of his exposure to his neighbor's profession. Eli also was a newspaper delivery boy, throwing the daily paper onto the steps of homes in his area. "I used to love the Lou Grant Show. The television show starts with the story and goes to the paper being printed up and finally the paper ends up in the bottom of a birdcage. I thought that was pretty cool." Even in high school Eli was getting exposed to the profession. "The first formal education [in journalism] I had was a journalism class in high school. We'd meet and read the New York Times and talk about the news."

After high school Eli bought a simple Instamatic camera. The type of camera commonly used by anyone wanting to take pictures of family and friends, or the occasional

vacation photograph. However, Eli didn't want to use it for typical purposes. "I was trying to take timed exposures of the moon. I found out that you can't do it with an instamatic." Two weeks after he learned the limitations of the simple Instamatic camera Eli bought a twin-reflex camera. "You can adjust the shutter speeds with that kind of camera. I photographed a cat on a porch, trees, things like that. Before, I was trying to do it with the instamatic, which you can do to a certain extent." It wasn't long after he had purchased and used the twin-reflex camera that Eli moved up to the smaller 35mm camera. However, Eli wasn't yet considering a career in photojournalism. But what he was doing was exploring through his own self-directedness, an awareness of self-knowledge and an inner direction, and he was starting to build on his personal belief structures, important characteristics of self-directed learning.

After high school Eli started attending the Newark School of Fine and Industrial Arts where he studied pictorial illustration. To pay his way through school he worked full time as a hospital orderly at night. Photography was more an outlet for his drawing and painting, a tool to create his art.

After I got out of high school and I got the twin-reflex camera I took a lot of pictures. But I always ran out of time to take any pictures when I was going to art school because I was working at a hospital at night, a full-time job. Working, doing your art assignments, I didn't even think of touching a camera again until my last year [of school]. I bought a Polaroid [camera] to photograph subjects I was doing illustrations of so I could paint them. And then I felt it was better to get a 35mm camera and I got a 35mm camera with a student loan along with all the other stuff I needed.

In his last year of art school in Newark Eli took his first photography course. It wasn't the first time he picked up a camera, but it was the first formal class he had that concerned photography. The assignments from that class started to re-spark his interest in photojournalism. Exposure to multiple perspectives is an important characteristic of a free-agent learner and the process that his mother started by exposing him to different ideas and concepts was having a positive affect on his learning.

I remember the first photograph I took that really connected with me was a humanistic shot. It was a hot dog vendor smoking a cigarette on a side street in Newark, New Jersey. That's where my art school was located. I looked at that picture and there was something more there. I started doing more and more pictures for a photography class I was taking as an elective. There was a guy I took a picture of, Clark something or another, he was like the angry young man with a beret. You know '68, '69 was a very tumultuous time in the world let alone in the United States. I remember him standing very proudly in the front of the class. I don't know if he was doing it because I was taking a picture or what. He had his hair cut like a Beatle and he had this Bronica camera around his neck. He was a skinny guy so that Bronica camera had to hurt. He wore it around his neck and he'd look out ahead as if he saw something in the distance that only he could see. The girls would eat it up of course, it was very funny. He was trying to show how serious he was. I just thought it was weird. But it was probably smart if you wanted to get girls because he wasn't that attractive. I don't think I ever saw any [of his] pictures. I don't know if he ever made any pictures. But that didn't have anything to do with me; I was just getting into that photograph. I enjoyed it [the photography class] and then I graduated.

Eli graduated from art school in 1969. After graduation Eli started working full-time on a cancer ward at St. Vincent's Medical Center Hospital in New York City. His temporary hospital job turned into six-years of work consisting of 20-hour plus days. But for Eli, it wasn't an end to his dreams it was a learning experience.

It was my entry into an intensive study of the humanities that has served me well ever since. My experiences at St. Vincent's brought me full circle, helping me to better understand the effect of those early experiences in my life and in my photography. Those experiences helped me to appreciate the fate and task of being a human being.

When Eli wasn't working at the hospital he was taking pictures. He started freelancing in 1970 and some of his earliest photography started to shape the technique and style that defines his work. His first out of town assignment was the Atlanta Pop Music Festival. A photograph he made appeared in his first book, "Black in America", and showed a Vietnam veteran reclining and enjoying the music in the crowd. It is one of the few photographs he remembers from that period in his life. He was also able to get a job at a local advertising agency. "I started carrying a camera around with me all of the time in New York City. I always had that camera with me, always. You start wanting to see with your own eyes not through another artist's eyes but through your own eyes." Some of this early work was shown at Syracuse University in 1973 as part of "The Black Photographer" exhibition.

During this period Eli was always working toward becoming a photojournalist, his ultimate goal. It was through a teaching job that he was eventually hired for his first photojournalist position at a newspaper.

My first newspaper job came about really wildly—that's been my career in some ways. I was teaching photography for the Floating Foundation of Photography up at

Napanoch, Eastern New York Correctional Facility. This place is famous for a couple of reasons. One of the reasons is that the Ku Klux Klan was recruiting up there. I remember seeing a story in the New York Times about this prison where they were openly recruiting. This is the prison where I'm going to teach photography. The first day was traumatic. First of all they were screwing with me and wouldn't get my identification badge finished. A guard hung up the process and this other civilian had to come get me through the process. Dan McCormick, a fine arts photographer, a really wonderful person, he had to come help get me through this process. That meant the inmates could not go and have this [photography] class we were teaching because there was no civilian advisor. So they got angry and started hammering things—like something out of a movie. All of a sudden the prison guards freaked out, over something they created basically, and got me through so fast that I got two identification cards. They were so eager to get me outta there before a full-scale riot happened. That was the first day. When we went to lunch, the hostility in the lunchroom was so serious that we tried going only one day a week to teach. Just to drive up there I remember getting up at some ridiculous hour in the morning. I arranged with the hospital that on certain days I just didn't work. It was good just being able to get into contact with these guys [prisoners] desperate for something to do and there were some really interested in photography. One guy [prisoner] had killed four people defending himself. He was an innocent kid who studied karate and who'd never been in a situation like he found himself in. He wasn't looking for trouble. This guy tried to hurt him because a drunken lout bumped into him, spilled his drink, and of course blamed this Black kid. They tried to jump him and so he defended himself. I never saw anything in the papers about this at all. He was in for

manslaughter. There was even this waitress, who didn't know him from Adam and saw it happen and defended him in the trial, but it didn't matter.

The work Eli produced while at the prison became part of an exhibit in 1975 at the Newark Museum of Art. His association with the Newark museum also eventually led to his first newspaper assignment

As far as how I first took pictures for a newspaper, a [local newspaper] had asked a guy who worked at the Newark museum if he could take pictures of a childbirth. He chickened out. He wasn't a photojournalist; he was just working at the museum. So he asked me if I would be interested in doing this thing. And I said, "Yeah, yeah, I've never photographed a childbirth before. I'd never seen a childbirth before." I finally got the job [the childbirth] you know and it's going to start. Where I was living, it was 70 something miles to the home-based newspaper Luton Record. The bureau I was going to work in was 96 miles away. If it was going to happen it was going to be tricky. I was at a show at the Corcoran Gallery in Washington and I wanted to go to the opening. My girlfriend was going with me but I was afraid to leave town. She said, "You really should do this [go to the gallery opening] it's something special." But so was the childbirth story. I said, "Yeah, you're right." Every 30 or 40 minutes on the way down there I'd stop at a pay phone and call back, "Anything happening?" This went on until I got to Washington. I was at the show, I kid you not, maybe 15 minutes, enough to see the pictures on the wall at the Corcoran. "OK let's go back," I told her. But she accepted it without any trouble, she understood. She saw the way I photographed, so she was used to me being very intense about some things. And I really didn't want to miss this childbirth. But I didn't just leave it [the story] at that, I started photographing the family too. I photographed that process [childbirth] and

the two younger kids. That was the last thing I shot as a civilian and then I was full-time as a photographer. There's got to be a God, because he's certainly looking out after me, you know.

Eli began shooting full-time in 1977 as a staff photographer for the Middletown Times Herald Record. In 1978 his work started to get noticed outside of New York State and The Detroit News decided to pursue him for a position on their staff. Detroit wasn't Eli's first choice. He was actively trying to get a position at The San Francisco Examiner.

I went to San Francisco to visit a friend from art school. I brought some artwork with me. While I was there I saw that there's a guy working for the San Francisco Examiner, Lee Romero, who had left the New York Times. He left the New York Times because he wasn't happy with some parts of the job. I decided if he's at the [San Francisco] Examiner then that must be a great place to work at. So I called up and asked if I could bring my portfolio by. I had two portfolios actually. I had a portfolio of clips from the newspaper I was working at and I had the personal work of things I'd been doing on my own. They liked my personal stuff better, which was nice to hear. There wasn't an opening but he asked me to keep in touch. So I kept in touch—I called him every few months. Meanwhile I was recruited by the Detroit News and I went there. They wanted new blood and to shake up the place a little bit. They used a consultant who'd been asked to find some new talent that would juice up the newspaper. He said, "I don't know what they told you but we're looking for somebody really good." I don't think I was boasting, that wasn't me at the time, I hope it isn't me now. I said, "Well, I'm really good." You just get tired of having to prove yourself every time over and over again. Part of that is because you're Black. Not walking away from it, not walking toward it, it is what it is. And I liked the guy;

he was into photography himself. He had a Leica. That says somebody's interested in photography. Eventually I did get hired to work there and I moved to Detroit.

Eli spent only two years in Detroit. However, he was able to produce an astounding amount of work, from prisons in Michigan, to President Ronald Reagan, to the Liberty City Riots in Miami. He spent two months covering prostitution in Michigan and when he wasn't working on that he was photographing high fashion. One of his more exciting memories from that time was from the Liberty City riots in Miami. In one week he went from fashion photography, to covering Ronald Reagan, to rioting in Miami.

I covered all kinds of stuff, even fashion. At one point before I left [Detroit] I covered Ronald Regan. It was 1980 and he came to Detroit. He had this ability to reach out to people. I was sick at the time but I got out of my sick bed to try to get him reaching out to people. I got the picture and came back home and turned on the television and there's the Liberty City riots. Miami was in flames, the 1980 Miami riots in Liberty City. I called Jerry [an editor at the paper] and he said somebody's got to cover this. He says, "How soon can you leave?" I said, "I'm still sick." He said again, "How soon can you leave"? One of my best friends there [in Miami] was George Wellbun. However, he wasn't there when I got there, he was on a fellowship. George came back for the riots, and he immediately became my best friend there. Just an outstanding very moral ethical guy. I love him and his whole family. He became the new assistant picture editor with another photographer that later became the director of photography. So, I was going to Miami sick. I get there and there's this ridiculous deadline, they want it in by 7:30 that night. I think the plane was landing at about 6:45 or something; it was 50 minutes before deadline. They want me to meet the deadline covering a full-scale race riot. The last car they had at the

airport was a big white Thunderbird so that's what I rented, a big white Thunderbird. I met up with two reporters, and that's where it got exciting. I had worked with both reporters before, both really good writers. But neither had ever covered anything remotely like this. They wanted to go around doing interviews with the various people and for me to take headshots. That wasn't going to happen, they didn't send me there for that. One of them freaked out in the car because when we were coming around the corner there was a bunch of rioters throwing rocks and things. If we had just made a gentle stop and backed out the guys [rioters] would've said you better not come down here. But what happened was he [the reporter] slammed on the brakes, I wasn't driving, and started racing the car back. And here came the rocks, bricks and everything else. We got out of there. It was soon apparent to me that neither one of these guys could handle this stuff. There was another guy I met down there that had been covering it for a couple of days at least and he was as nervous as a cat on a hot tin roof. I knew this wasn't going to work. I said, "You guys go and get your stories, and call back to the hotel. I'll keep checking the hotel and I will go wherever you have a story, or to people that you interviewed and that are important to you and photograph them." Of course, that never happened. It was too busy. There was so much stuff going on, the place was in flames, I wasn't going to get head shots. So in that week I photographed Reagan, and just before that I did fashion photography, and now I was photographing full-scale race riots with smoke and bullets flying. That was within a one-week period, it was never boring. Yet I'm proud to say I never complained. I don't think I complained once.

During his two years in Detroit Eli remembers only one person he didn't get along with and illustrates how important mutual respect is when working in a newsroom. The relationship between reporter and photographer is especially important to Eli.

The only thing I complained about at all that I can remember was in Detroit. There was this young person at the low end of the totem pole. She didn't know very much because she hadn't been out there that long, she was new to the thing [journalism], still wet behind the ears. The only complaint was that she wasn't professional. She didn't know what she was doing. Don't talk to somebody who's been in the business a little bit longer, done a lot more interesting stuff, and tell them, "Do it this way." She was church bred in the wrong kind of way, with a superior kind of attitude. She wasn't a bad person; she just thought she was doing the right thing. You have to understand those subtleties. She thought she was doing the right thing and she wasn't. When you work with an experienced photographer, journalists should listen to them. Don't make it up as you go along and think you're right. So I said I don't want to work with this person again. That was a pain in the ass.

The work that Eli accomplished in Detroit caught the attention of editors at the San Francisco Examiner and in 1980, after his short tenure in the "Motor City", he was on his way to California as a staff photographer.

I went from Detroit to the Examiner. I liked working for a paper, a big city newspaper. The Examiner was great. I wanted to grow as a photographer and the San Francisco Examiner beckoned because they were doing all kinds of interesting stuff. The director [Eric Estassos] was just plain brilliant, he had a sense of humor. We had some really good people. The photographers were good and energetic, had a sense of humor and were smart. You can't beat that kind of thing. We had a good

crew there. It was fun, and even when it wasn't fun it was fun. It was like Camelot for photographers. I could have stayed there the rest of my life and I would have been happy with the same people.

The atmosphere at the Examiner was an important part of Eli's success. He felt free to explore his own vision, his own personal style. In 1981 he photographed a story on life in a public housing project. That story was so powerful it won The Mark Twain Associated Press Award and was nominated in 1982 for a Pulitzer Prize. Eli went all the way to runner-up in the Pulitzers that year.

I'm told that this is the first year they [Pulitzer committee] announced how they voted. Apparently, I was actually awarded the Pulitzer Prize but then they handed their suggestions from the judges to Columbia and then they make their own decision. They can change it. They do consistently and this was the first year they actually told you what the results were and how they voted. I think they did this because they have had so much controversy over other verdicts. But they have the right to do that. That's how they have it set up. I did not know the other photographer [who eventually won]. I knew his work and he was being rewarded for really good work he'd done over a number of years. It's hard to dispute that you know. He's a nice guy; he's a really nice guy. So, I wasn't going to dispute that or even think about it. I was more irritated that somebody had sent me a telex congratulating me on the Pulitzer Prize. I wish I still had the telex. I really wish I still had it. For all I know I do still have it. I'd like to see it and look over it again. But the work I did in Central America was much better stuff, and much more difficult than the stuff I did in the housing project—and that was pretty difficult. The Central American thing was difficult also because it was another culture.

Eli never rested and in 1982 he traveled south to document the raging civil wars in El Salvador, Guatemala, and other Central American countries. Eli always had a strong interest in social justice and the effects of war on society. He wanted to show the world how war effected everyday people. With everything Eli did, he thought through the situation, where he wanted to be, and put himself in the right place at the right time. He was constantly being proactive, independent, and mobile, all important aspects of being a free-agent learner.

Central America happened. Nothing ever happened simply. When I was in the office, I was usually in the darkroom printing. I had been asking Eric [director of photography at the Examiner] about the possibility of him paying for Spanish lessons. I wanted to go to El Salvador and see what was going on myself. He laughed because he wasn't going to do that. One day there was a big demonstration in San Francisco and the president of El Salvador was coming. There was a press conference and he's talking—South American strong man talking. He wore out the reporters. They were all looking at each other. They didn't know what to ask him. Which was funny to watch. Then I said something to one of his assistants and he said, “You should come to El Salvador, see the Democratic process in action.” So I went back to the newspaper and said, “Eric, we've just been invited to El Salvador by a government official.” I told him I was kidding him but I kept on agitating him. I think it had something to do with his deciding to send not one person, not two people, but a whole crew of people to various countries, Honduras, Nicaragua, El Salvador, and of course Costa Rica, to get an idea of what was going on. To do a primer on Central America. There were supposed to be two photographers covering the whole thing but I ended up doing most of the stuff. Lee Romero decided not to.

He thought he had some valid reasons, I understood them, but I was hell bent on going. I understand him now even better, but the morning Eric came into the darkroom when I was printing, he didn't say anything for a while and then he walked out. He came in again 15 minutes later and spit it out that the Examiner wanted to send a group of people to Central America for eight weeks. He told me, "I don't know what kind of crap you're going to run into so think about it." The last time he sent somebody out of town, they got killed. I mean it's a heavy thing to bear. It wasn't his fault; he did the best he can. You're supposed to go out there and cover stuff, you can't sit. There were some people [at the Examiner] that were saying stuff to me—basically don't go. A Dutch journalist was killed a couple of days before I was leaving. When I was walking to the front door of the Examiner they asked me to reconsider. Because it was a small paper people felt it more deeply when somebody goes like that. It wasn't just somebody from another department—everybody felt it. But I wanted to go.

Nothing ever happens simply, and not long before he left Eli learned his stepsister had passed away. "At the time I was also mourning my stepsister. She had died and I had just gotten word the night before, so I was also depressed myself. I'm making the same print [in the Examiner darkroom] over and over again and thinking about our relationship." Eli and his stepsister hadn't been getting along for quite awhile, but had made peace about six months before. He didn't know she was sick, in fact his stepsister didn't know she was sick and the illness had progressed rapidly.

I was in the darkroom mulling that over [his sister's death] and Eric comes in and spits it out. Hey, nothing happens without a reason. So, Eli's going. All of a sudden I

was trying to learn Spanish, having it jammed in while trying to learn the history of these countries in a deeper way. I mean it was crazy, just the preparation for it.

Eli prepared as much as he could when he was asked to cover the civil war in El Salvador. He had the self-confidence to dive into a situation and create a self-directed learning environment that moved him forward. He left with other photographers and writers from the Examiner and said, “I was doing what I was supposed to be doing, that's the way I felt about it.” This was Eli's first time in a war zone, although he wasn't a novice when it came to being careful and adapting to extreme conditions. His time in Miami during the Liberty City riots had helped prepare him for the extreme condition in El Salvador.

The day we came in to El Salvador it was also interesting because I had a bulletproof vest on underneath my clothing. You weren't allowed to bring them into the country. So I had this vest under my clothing so they wouldn't see it. Well, this woman [writer], from New York, her husband is a doctor I think in San Antonio, she was sort of ticked off because she wanted her career as a writer to go better and she thought she was being stifled. And now she's probably agitated as well—she's scared shitless basically. She's behind me in the line for immigration. I thought she was Spanish because she wears traditional Spanish clothing and all that kind of stuff. She says something in English and I talk to her a little bit more while we're waiting in line. And then she goes and knocks on the enamel plastic plate they have in the bulletproof vest underneath my clothing. She knocks on it while I'm in line. And I was like, “Oh this is screwed up.” And sure enough all of sudden I'm surrounded by soldiers with guns wanting to know what I have on underneath my shirt. So, I had to calmly give it up, “It's a bulletproof vest, ok?” I'm caught. Now I don't know what's going to happen. Earlier, just before we got to the immigration line, as soon as I got

off the plane two soldiers got up and started following me with their M16s at the ready. So now this happens. It was a very stupid thing to do. I think when somebody's scared shitless and they can't figure out what to do, they do the worst possible thing. And she's wearing one too. So guess what, they got hers too. At least they didn't kill us. It was a long scary ride to the hotel. That was my introduction to El Salvador. I made it a point to try and stay away from people that were scared. I'm scared too but I'm not going to do something that's going to get me hurt like that.

Once through the airport Eli had other problems to contend with. At the time El Salvador had an extreme right wing government and saw foreign visitors through that lens. People with dark skin were characterized as Cuban leftists and he was even asked, "You're a rebel what are you doing here?" It didn't help that he was in his first combat situation.

First time we covered combat, bang bang, got through that, lived through it. That's not any fun. If anybody gets excited about that they're "outta" their mind because that's not funny. If you're conscious about living—remember I worked in a hospital for 11 years taking a lot of bodies down to the morgue—I do not want to be one of them. I'm sitting in the front seat [of the car], my arm on the windowsill. There are two other photographers, Bill Sevant and Ed Nobel from Kentucky. Bill's from Sausalito, I met him down there. Being there [in El Salvador] was like being in a movie reel. One reporter said it was like being in a Sam Peckinpah movie. It was true, absolutely true. The movie "El Salvador" was very accurate. But going back to the first day, my elbow's on the windowsill and I happen to glance up the hillside. There's this young soldier up there with his rifle. He looks at me and swings the rifle around and starts shooting at us in the car. Right after we had covered combat, you know. So the combat is not over, you may have covered the combat, but it ain't

finished with you. We're in a Datsun and the driver is driving crouched underneath the wheel and I'm trying to get underneath the dashboard with him. I'm not exactly small, now, with the gunfire, I was much skinnier. In fact, when the shooting started I got down so instinctively, so fast, that I got a twitch in my side and I thought I'd been hit with a bullet. It was just from the immediacy of getting the hell out of the way. That was from combat.

El Salvador was one of the most intense periods in Eli's life. The situation was constantly changing and the danger was ever present. Even while covering the Salvadoran president Eli had to watch his back.

At another event these guys tried to abscond with me. Their president was making a speech. I'd photographed it and had enough shots, I'm not into doing just headshots, and I'd gotten a feeling for what was going on so I stepped outside for a breath of fresh air. These guys outside the event didn't know who the hell I was. But I always wear the same clothing—blue jeans and a blue shirt and I have my [press] tags and cameras available. So here's this big Black guy and these guys didn't know who I am. They were trying to set up a pincer movement to be able to grab me quietly—try to get me away. First, it wasn't going to be quite that easy because there was no damn way when I realized what they were doing that I was going to let it happen. I moved slowly and started shifting slowly to a place where I could make a last stand or get out of there. I don't know how I got through that one. My interpreter, Ron Kinney, came out of the door and I was never so happy to see someone in my life. It could have been just a simple thing of being able to speak fluent Spanish and explaining who I was. I was not fluent in Spanish. There was no way I would have talked my way out of that.

The closest Eli came to death in El Salvador was while trying to visit a guerilla camp to get their side of the story. They had to go through government-controlled checkpoints, which meant they were subject to the control of local commanders.

One time me, Dave Mitchell, and Ron Kinney were asked to get into a place that was held by the guerillas. So we asked this commandant, who was in the next village, if we could go through there. "We're journalists trying to see what's going on, can you help us?" We also asked him if there were mines or what have you, little things like that. And he told us, "Yes, it is mined here, but I cannot be responsible for your safety." We told him we understood and thanked him very much. What he was really saying was if you go I cannot guarantee my men won't kill you. They were the ones who had killed the nuns [earlier incident]. This is where those guys came, from his [Commandant's] company. We knew that, but we also knew that we had to go. I know it's hard to explain, but there are things you just have to go forward with anyway. So we thanked him very much and we got in our car and went forward. We stayed on the rocks because the road is mined on the side. Then we hear these guys yell at us and Ron says, he's the translator, they want us to come back. So, okay we'll come back. We turned around hoping, hoping, well Ron and I were hoping, it wasn't going to be it [killed]. As we're walking back, this one guy who's a commando, he was a nasty piece of business, he was looking at us like, "You nasty sons of bitches, you communists!" That was the way things were going down at the time. And he's sorta walking behind us. All of a sudden he fired a gun behind us right next to our ears. That's to get you to run, then while you're running, boom boom boom. Ron and I were already prepared for anything, so since the bullets weren't driven into our head, and we're alive, we never broke stride. We just kept walking. It was like a

cartoon. Ron was on one side and I was on the other side, and I grabbed him and said, "It's ok Ron, it's ok, just keep on walking." The guy was disappointed because we didn't run. But he would have gotten shot and then we would have probably gotten shot too. So, we get back to the commandant. And he doesn't really expect us to get back alive because he's really not in control of his guys. There wasn't enough room in the jail so they had us sit in the burning sun. The villagers gathered around to watch us because they knew we were going to be executed. Ron was making jokes with the soldiers. The kids had never seen a Black man before, so I was making faces playing with the kids. We weren't acting like we were going to get executed. We weren't acting like we did anything wrong and gradually the soldiers sort of understood that we were okay, that we were not communists. Just by being relaxed. Dave [Mitchell] just followed us; he sat there very still. He wrote us years later because I had never heard the full story. I knew that we were in trouble. I knew that there was a good possibility that it was going to be my last day on earth, but hey let's go out in a good mood. The first guy that raises his gun to me, if I think they're going to kill me, they're going to find their balls some place on the other side of the world. That's the beginning. I would wreck havoc before they kill me. Somebody told me that if they tell you to get on your knees don't do it. That's like saying I submit to you and you're dead. But here's what happened. First of all the phone system was horrible, it was an old cranking system that you "might" be able to get a call through. He gets a call through to San Salvador because we're way out in the sticks, way way out there. He says, "I have these American journalists, what do you want me to do with them?" You know what their response was? "It doesn't matter." So he put the phone down and thought about it and decided to let us live. The guys

would have killed us and I didn't know it. I didn't know about it until later. I knew that some interchange had happened that was real close to getting us killed. But to have it actually said, "It really doesn't matter." That was a scary thing because they're basically God out there. Whatever they want to do—they'd never hear from us. They'd never hear from the villagers because the villagers weren't going to say anything.

These experiences shaped Eli into an independent learner. He found that by seeking different experiences and leveraging his learning he could create an inner direction that was mirrored by what he accomplished in his career as a photojournalist. Eli spent three months in El Salvador. When he returned to San Francisco he spent a month processing and printing his work. The director of photography asked for his 75 best pictures, Eli gave him 500. For Eli the diverse situations he found himself in begged for more images to be displayed and he wasn't about to edit his images to the point where a complete picture wasn't displayed.

Eli won two major awards for his work in El Salvador. The Nikon World Understanding Award and the Overseas Press Coverage Award. "I was frankly surprised. I didn't know how people judge this stuff, and to tell the truth, I really didn't care. The only one I really cared about was the World Understanding Award because I thought that work really contributed something about how the world works in that particular place [El Salvador]."

Eli's work was so well recognized at that point that he was asked to attend Harvard University as a Nieman Fellow in the 1982 and 1983 academic year. The Nieman Fellowship program is a mid-career program for journalists. Nieman Fellows go to Harvard for a year of learning and are given the opportunity to step back from their everyday job life to help them

enrich their understanding of the topics they cover. Eli studied the social analysis of war, creative writing, film script writing, the effects of nuclear war, the histories of China, Latin America and Japan. At the Kennedy School of Government at Harvard Eli also studied political science, urban affairs, and peace possibilities in Central America.

At the same time everything was coming together for Eli in his professional life as a photojournalist. His work from Central America caught the attention of Magnum Photos in the fall of 1982 and by June of 1983 he joined the elite photographic agency as a nominee. The process of joining Magnum was anything but simple and for Eli, it meant that a series of events needed to take place to position him in the right place at the right time.

Elliot Erwit's [Magnum Photographer] first wife wanted to introduce me to her son. She saw the pictures [from Central America] and asked me if she could have a wet print of one. She was outraged because they had originally given her the wrong name for the pictures. The one picture that was misprinted of mine was given the wrong credit and the credit was given to another photographer who was up there for three weeks. It happens, it shouldn't happen often, but it happens. And because of that she invited me to have dinner with her family. I brought the print for her and she talked about her son Misha and gave me his phone number. He became one of my best friends. In fact, now he's my director of photography for a documentary. I have been friends for a long time with his family. She asked me, "Who's your agent?" I said, "I don't have an agent. I work for a newspaper, I work for the Examiner." And she asked me again, "You don't have an agent?" And I said, "No. Why? Would I need an agent? I like where I'm working, I don't do that." But it started me thinking. I had been involved with a small agency, the Nancy Pomerleau agency, a long time ago before I got my first job. They supplied material for colleges and things like that. It

didn't mean you got an assignment. You did picture stories, or single pictures and handed them in, that kind of thing. So my ideas about agencies and Magnum were limited. I had no clue how they worked, I really didn't. But, I was asked to go see Ruth Wester at the International Center of Photography (ICP). She was a big supporter of young photographers doing interesting work. So we had a meeting. She wanted to do a show of my work at the ICP. But, Cornell Capa ran the thing and he decided not yet. Which is cool you know. He gave me a book of his he'd done on El Salvador a long time ago and I gave him an autographed copy of the Torch Atlanta series which is a 52-page reprint of the work that we did, the Newspaper did, there [in El Salvador]. Things never happen in a straight line. I remember John Giannini from San Francisco who introduced me to the editor of Magnum, the head of the editorial department. She was a very interesting lady, very beautiful, very smart, very tough businesswoman, and very exact and very truthful. I wanted to get a critique from somebody who didn't just say, "Oh, great job." No, tell me what I could have done better, what I could have done further. She was that person. So I said, "Well, could you give this reprint to Rosemary?" I had met her once and sort of ran away because she's so intimidating. "I don't know her, so if she gets a chance or has any feedback or any thoughts she might have on my photographs I'd really appreciate it." Now, I was not doing this to put myself in a position to be asked to train at Magnum, not at all. That was the furthest thing from my mind. In fact, it wasn't even on my mind. It really wasn't. All I wanted was some critiquing, a real critique from somebody I knew to be very serious. I was at my mentor's place, Donald, getting ready to go up to Cambridge and he said, "The phone call is for you." So John Griffiths, the president [of Magnum Photos], his first words were, "I'd like to seduce

you into joining Magnum.” Yeah, that's what he said. He asked me to come to the office and I asked him if I could come the next day. Mostly because I couldn't handle it. I mean, it was too much—these were my idols. I believe in the work that they've collectively done and the support they have for each other. That's about all I knew, I didn't know how they got that position or anything. The next day I went in and I was like really welcomed there [Magnum]. I remember Paul Galthry, he's passed on, he was the accountant there and he welcomed me as if I was a member. So did the other members of the agency, the people that were in the office. So something must have been said to them. Phillip explained to me that, “Some people will vote for you because I am for you, and some people will vote against you because I am for you.” So get ready for a real wingding of a time, at least that's what I was thinking. He told me, “Try and meet as many of the members as you can so they can get to know who you are and what you're about.” That was the beginning of my relationship with Magnum and I submitted a portfolio and was accepted. At the June meeting you can do that. My bosses [at the Examiner] first thought I'd signed a contract with Magnum without talking with him. It wasn't signing a contract. It was so unreal. I didn't expect to get in. And I explained to him there's no contract. They look at you and you look at them. So, I'm still at the newspaper [Examiner] because you're on trial basically—a nominee for two years. I figured I'd still work for the Examiner. It was my job you know, and you work on things that are important to you. It's not just a process of learning what the traditions are. Some of the traditions are good traditions. They make work that is meaningful to you. I had different portfolios in there [Magnum], obviously stuff from Central America, I had stuff from the Miami riots that I covered when I was in Detroit, and I had stuff from the Pink Palace, the

photo essay. I had those three things, strong work that I had done. The biggest body of work was from Central America. But they could see that I had a different way of seeing things. Well I guess they saw that and that was how it [becoming a Magnum member] came about.

Eli left the San Francisco Examiner soon after becoming a member of Magnum and in 1983 he was once again in a war zone, this time in Beirut, Lebanon. He became interested in Lebanon during his year as a Nieman Fellow at Harvard University. He had heard accounts of the 1982 Israeli invasion from visiting journalists and this caused him to look deeper into how the average person in Lebanon survived in a war zone. He arrived in Beirut in late September.

I volunteered for Beirut because Chris Steele-Perkins [another Magnum photographer] had just gone and he was ready to get out of there, he was there long enough. He's one of the people I admire also, his work ethic and the way he does stuff. When I was on the Neiman Fellowship program this guy from National Public Radio was talking about how the television stations took over the taxis because they needed vehicles to get around. Then I also heard how they took over the phone system. I said, "Wait a minute! Networks take over the phone system? What are you talking about?" Well, communications are important and if left to what's going on in a civil war it would be down. So the networks would take over the phone system. Then I started thinking; if that's what's going on then how does the average person get through this? It didn't make any sense to me, how did they survive, what did they do? Which made me interested enough to follow through and do a story—almost like a course on the history of war. So I went there, not really knowing that much about it except for those basic tenants. How does the average person get through in

Beirut? I wanted to do this; I wanted to see it myself. It's kind of funny. We started off at night on a boat, and we were coming into Beirut at dawn. I saw this smoke coming up and I thought, "Holy shit, I'm going into that!" You know. Am I out of my mind! And that's when somebody says it's [the smoke] a garbage dump. So you're going in and you see the serious expressions people have on their face. It's a good way of figuring out what to expect when you get there and how life really is on the ground. It was extraordinary. And you get in there and the adventure begins. Harry Madison, who had been there, said to just follow the rules. If you can do that, you're probably going to be ok. I didn't have any assignments except for one. USA Today was just starting and they sent this guy, David Fink, a reporter, and I helped establish them as a national newspaper in a different kind of way. My coverage helped establish them and for them to be taken seriously. The first picture I took was on the first page of USA Today and was a picture of a Texan and it said "Texas" on his helmet in the bunker. This was three weeks before the Beirut bombing [U.S. Marine barracks]. It was strange in Beirut because you're there and you're trying to get a handle on the different factions—there were so many different groups. How do you tell who's who? You know, it was very hard. But gradually, slowly, you start to learn something about what's going on and you just start covering it. Then one thing leads to another and the bombing happens [Marine barracks bombing]. After three weeks in Beirut, Magnum thought nothing was really happening and we should save our money and bring me out of there. And then the bombing happened and all bets were off. All of a sudden, it's a new ballgame. Everybody was shocked. One of the reasons I went there was to follow what was happening. As soon as American military forces are introduced into a place, certain things happen, or it changes the ballgame.

Because we're [America] the lead dog and whatever way you look at it you're going to draw fire just because you're the main thing. Now when I say fire I didn't imagine what happened at all [bombing]. I was in that place the week before it happened. No place was really safe. It's really terrible when guys that you've gotten to know are dead and gone. This coverage changed everything. I'd been introduced to Life and Newsweek before the bombing happened and I made my way to the bombing site. I managed to get in the first group that was allowed in to photograph. The way I did it was the military officer in charge was addressing the fact that Time and Newsweek, the New York Times, UPI, and AP were to be allowed in. There was no mention of individual agencies like Magnum. So when the military guy was talking and he turned away I went behind him, and when he turned the other way I went behind him on the other side. So when he said, "Let's go," I went. I'm not good at that stuff but that's what was necessary. So I got in which was important to record what was happening for history and to make a picture. Now I was not going to be able to go home. In fact, I didn't want to go home because I wasn't there long enough to figure what was really going on. Then Life Magazine assigned me to photograph the Marines on the ground there. They had seen my pictures of what the Marines were going through. There was one picture, I didn't take it, Bill Foley took a picture of a Marine that was eating under a tent. The tent looked like Swiss cheese with bullet and shrapnel holes; they were getting hit every night. The Marines got hit bad. They had a tough job. One Marine, who had been in the Marines a long time, started talking about his ordeal. He'd seen action in a lot of places. I felt honored to at least listen to what he had to say. So, that's how I remember the Beirut experience. It's funny. My initial idea was to find out what it feels like, and how somebody survives

in a situation like that. And to think about what it's like in that country and what do people do when extreme things are happening. I found great people on all sides, people wanting to show me their country. I eventually ended up covering the fighting in Northern Lebanon. Some really stupid stuff happened. But all combat to a certain extent is stupid. You're risking your life for what? You've got to figure it out for yourself. Anyway, I got through that just barely.

After Beirut, Eli was ready for a break. "I was in shell shock [from Beirut] and didn't even know it." At just the right time Eli was called by Rosemary Weir to go to Hawaii to photograph "A Day in the Life of Hawaii". Magnum had other plans, but Eli insisted after getting advice from Bill Pierce, now the chief photographer at Time Magazine, that he should get away for a while. "I didn't come back for a month. In fact, I hid out [in Hawaii] for about week after the thing was over."

Eli's work in Lebanon was so good the work was published in 1988 as "Beirut, City of Regrets." "Before I finished that I went back to Beirut to cover the Christian side to make sure it was balanced since so many things happened." At the same time Eli was starting to firm up his long-term work that he had begun in 1978, "Black in America."

It actually started in '78 when I was working at the Detroit News. That was the first time the idea [Black in America] was sort of a little twinkle, but not really solid. I wasn't really thinking that far ahead that this could be a project. I just took pictures. One Sunday morning I went out on a story with a woman I was seeing at the time—she was a pretty good writer. She was doing a story on Black women. The pictures I took inside that one-hour period were fantastic; it was an amazing amount of work in a short period of time. It was like a slingshot—boom boom boom. It was almost like speed dating or something. I got some really strong stuff and it made me think

more about Black America. That was how it began. I wanted to fit in a more personal viewpoint but I didn't know how to go about it. So I put it on the side, though it was never really on the side, it was always on the back of my mind. Then it was finally time to do it. I didn't even think about it—it was just “boom” it's time to go. I was just working in a natural way, with feedback and input from friends. I knew it wasn't a sprint; it was a marathon. I'm always looking at things from the point of the past, the present, and possible futures. In some ways I live and die by that philosophy. If you do that, it's not going to be something that just comes jumping out of the window at you. Just let it take its time.

Eli went to W.W. Norton publishing and brought them the work from his Black America coverage. At the same time he brought a slide tray of color photography he had produced while in Beirut. “At the time I didn't know how to do this. I didn't know that if you were going to work on one thing you just brought in that one thing. I just wanted them to know that I wasn't relegated to just one type of photography.” Being a Black photographer meant that Eli didn't want to become one dimensional, he wanted people to know he wasn't just a photographer for Black issues.

Some Black issues you might want to do but I'm a little beyond that. You try to go beyond that. I don't care who you are; you have to have a universal look at the world. Not like it's just a one-note kind of thing. Some people want to put you in a box that they can handle.

He was shocked when the publisher wanted to produce a book just based on his Beirut photography. “People were standing in the doorways, which I didn't see, in this conference room where I was showing the Beirut stuff.” Eli's book on Beirut was published in 1988. It took almost ten years before his “Black in America” book was published. “It just

took longer. I knew it was going to take longer. I was really happy with the book because it felt right.” The only problem Eli had with the book when it was published was that he wanted more of his poetry included. “People asked me why did I publish a book about Black America? I just wanted to get my poems published. I had ten poems that I wanted in there. I got six so I’m not complaining.

Gordon Parks, a photographer, filmmaker, writer and composer who used his talents to chronicle the African-American experience wrote the introduction to Eli’s book. “I knew that he understood what I was trying to say and where I was coming from and what I was doing. I always thought Gordon Parks was the guy. I knew he understood what I was trying to do.”

Eli’s career after Beirut continued to progress rapidly and he was in high demand around the world. In 1986 he traveled to Haiti to cover the military coup against “Baby Doc” Duvalier. It was also during this period that he became a contributing photographer for the Washington Post Sunday Magazine. In 1988 he started to photograph the effects of poverty on children. That work became a huge part of a film documentary “America’s Children, Poorest in the Land of Plenty” that was narrated by the poet Maya Angelou. In fact, in 1992 Eli directed and filmed his first documentary, “Getting Out,” on gangs in Detroit. The film was shown at the 1993 New York Film Festival and honored by the Black Filmmakers Hall of Fame Independent Film and Video Competition in the documentary category. Eli was starting to see a directional change in photojournalism and, much like Dirck, understood that the old way of working as just a still photographer was at an end. He started to learn new techniques and by picking up a movie camera he was embarking on a new learning experience. For Eli, it was about the story. He wasn’t afraid to try new ideas

and techniques and picking up a video camera was a natural evolution of his learning to be a better storyteller.

Eli's work has always been about the human condition. Whether it was around the world or on the streets of a major city. There is one particular incident that he remembers vividly and it illustrates the way he completely immerses himself in a story.

There was a shooting that happened at this high school when I was covering a story. I had started a story on school violence. There was a lot of teenage violence in schools and some bad stuff had happened. I wanted to try and put it in perspective. I didn't want to do it the same way others had. I'd seen too many pictures of kids holding guns as an example of "Oh yeah we have a problem here." I mean holding a gun really doesn't mean anything. It's an illustration you know. But it does not get to the meat of the problem like, why does the kid believe he has to have a gun? Is it because he's a teenager or she's a teenager? What's the story behind this? Nobody seems to want to reach out any further than looking at the gun in the hand. That wasn't good enough for me. I tried all kinds of schools in New York State and New York City. Nobody would let me in. The way this thing had originally been initiated was the Magnum library had asked me to shoot some school pictures. There's this Martin Luther King high school in Newark, New Jersey. I took some pictures that I liked but at one point during the day a boy and a girl had had some kind of disagreement. I think it was about throwing a soda or something like that. But the teacher had separated them and had them both in a cuff. I saw the look in his [the teacher's] eye. He was concerned that this could have been real nasty. So that's what started me thinking about all these other things that were going on. This event sort of translated to me that there was something to look in to. I was in City Hall in New

York with a friend who worked for the Daily News. There was a politician talking about a school where half the students had been, as he said, “slashed or punctured,” or something like that. All the students were traumatized. I remember hearing something like 80 students killed over three-year period. Talk about shock! However, they didn't all die in school but many were killed outside of school—it was a very tough area. So I said I got to see this. I mean I've got to see the school. So, my friend and I took a car service straight off to Brooklyn from City Hall in Manhattan. When we got there we immediately were able to speak with the vice principal. The Principal I think was away or she was ill, she was having heart problems or something like that. So there was the Vice Principal, there was a guy who was the director of phys-ed, there was a police officer, a New York City police officer that spent some time in the school, and school security. So there are four people and they're all talking about the kids. It wasn't talk that goes “damn kids” they were just concerned. It turns out the program was really good there. They had a good bunch of teachers that were really working hard and the kids were doing well. It was a good school. But there's also all this intensity. They are just kids in a very bad place. Like this one girl I photographed. She had a slash down her face, it looked like a tribal mark. On her it looked beautiful and I told her that. She had actually been attacked by a bunch of girls. Maybe they didn't like her because she was prettier than them. Who knows? The fact that the violence could escalate to that point just took me over. The principal eventually came back and I went to talk to her to explain what I wanted to do. I said I want to do something in context. What are the real issues going on behind the scenes and that I wanted to try to get to some kind of understanding with my photographs. So, she gave me a blank check to just come in whenever I wanted

to and she wrote a little note on some paper. I just came in [to photograph] when I wanted to. It was great. I didn't just do it all in one fell swoop. I would come back over a period of time and photograph. She said that if something happens [negative], you have to shoot that too. I'm still amazed that she was willing, in New York City, to do that. All that says is that they are good people who aren't afraid to find the truth. So, I went on various assignments. I had actually gone on an African assignment, came back, and I was sent to do another assignment on a school in Missouri. I remember I was very impressed with the Principal. She had set out to elevate the whole school, an elementary school, and the school improved greatly with this one principal. When I came back [from the Missouri assignment] the first thing I did was to go to the school in New York. The principal took my coat and hung it up. I said, "Well, what's up? We should probably talk a little bit." Then I went to the door and as soon as I went through the door—I had walked about three paces to my right—I heard gunfire. And you know that sound when you've heard it enough times before. So I started moving toward the sound of the shooting, slowly, just photographing as I went because kids were freaking out. I remember just a little bit. Kids were holding onto each other, a teacher was holding on to a student who was just shaking. It was bad. I got up the stairs to the second floor, photographing as I went. It was a short walk and there were two kids lying on floor shot by another kid. And, you know, the thing had a weirdness factor to it. I've photographed bloodshed in various places, but for some reason I didn't want to show just the blood there. Some part of me did not want to take the easy way out. I wanted to show that [the blood] but show it in some way that was more than just about the blood. So now, there are a lot of cops there. The mayor was supposed to come that day, Mayor

Dinkins, and, he was late. I think he was going to talk about looking at yourself, or something at that level and that's why there were a lot of cops already there for security. Apparently this one kid thought these two kids were going to shoot him for some reason and he shot them first. That was his reasoning. The cops were only ten feet away when it happened but, in his world, cops were from another planet and did not exist in his world. They didn't matter. After he shot them the cops freaked out, of course, and started chasing him. He ran out and they caught him outside. So, I photographed it in sort of a fog myself. By this time I'd been going in and out of the school on a regular basis. I felt as if the kids looking at me would look at me as just another teacher, just one who happened to take pictures. So it was a very fluid shooting situation. It wasn't like "pose for me" or anything like that. I just photographed as I went. I went to basketball practice and other sporting events. I just walked through the school and would drop into a class and photograph whatever was going on. It was interesting. I knew I was getting some great stuff and some real perspectives on the students that weren't like, you know, juvenile delinquents. When this [the shooting] happened I was as stunned as anybody else. I was inside the school when it happened, so I remember some cops trying to push me out of the way. I could have just grabbed a few shots "bang, bang, bang" and walked away and that would have been the end of it. I would have had the shots of the blood on the floor and all that kind of stuff. But I waited till the cops were basically surrounding the kid and you could see the looks on the cops' face that they were in shock too. I don't care who you are; when you're covering stuff like that it's really horrible to see. There's just a little part of this one kid's shirt, that's all you see. You know, I might even have taken another picture with the bodies in there but I really

didn't care for that. I really didn't want just the bodies. The Independent had caught on that I was doing the story and they sent a reporter, a very good writer, who helped explain what had happened. That picture became the opening picture of the story, the one with everyone around the scene. I also had pictures of the place where parents got the bulletproof vest for their kids. How sick is that? I mean that's so strange. What kind of society do we live in that that's happening? When this becomes your reality and that's all you know, you don't expect any help, you don't expect to get better. I did a documentary once before on gang bangers. There were these two guys, 18-years-old, and they both had killed over ten people each. I asked them on camera, which was sort of silly to do maybe, "How many people have you guys killed?" "We killed over ten each; yeah yeah, we killed over ten." It's really sort of a strange place to be when you really think about it. Not a good thing, not a good thing. Anyway, I photographed the whole hurting process as one of the mothers came to the school to find out that her sons had been killed. There was also a kid who went home who was just so freaked out that he shot himself. He played Russian roulette with himself until it worked. You know, that was a small little blip in the paper, nothing much was said about it. Everybody was shocked about this one. I have it in the pictures. I went back to Magnum, finally, and it just happened that I had an appointment with Newsweek that afternoon at one o'clock. I was supposed to talk about some stuff, but I don't remember what. So I went back to Magnum, brought my film back, and Gene Richards had said why don't you go home. He saw that I was really upset. But I didn't know how to go home; I didn't know how to go home. I was just going on automatic. I didn't even know how to think. So I just stayed on automatic. I photographed things again at the school as it unfolded the

next few days. But I should have just said let's just go with the stuff that I have right now. I could have just called the principal and explained to her and she would have said go ahead. She knew I wasn't going to betray them, you know. It's that kind of thing. So that was bad. That's the most difficult thing I think I covered. You get to know people.

Eli's coverage of the human condition has defined his work around the world. He relates to his subjects on a very personal level and is affected by their experiences and what they go through in their daily lives.

One time we were doing a story for People Magazine on teen pregnancy; the whole issue was on teen pregnancy. So in Seattle I had to find a photograph there. There was a social worker and there was this girl, I think she was about 16 or 17. She had a very "Ok, I exist" kind of look. She'd had a child a year earlier. She had this little fold up knife and I said, "Why do you have that knife?" She said, "For protection." Now her social worker and the reporter failed to ask the question, have you ever had occasion to use it? So I asked her, "Have you ever had to use the knife to protect yourself?" She said yes and I said "How many times?" I think she said something like five or 10 times. I said, "Really? So have you ever drawn blood?" She said, "Yes," and I said, "How many times?" and she said, "Every time." Whoa! That's what she used to protect herself. I think that look on her face was a thousand yard stare. Because if people are going to take advantage of her, if a guy was going to take advantage of her, she used the knife. She didn't kill anybody but I'm sure that would discourage an idiot. That's rough though, what a nightmare. When you think about things that happen overseas [in a war zone], which can be pretty bad, but here's somebody, a teenage girl in Seattle, who has to use a knife. She can't relax; she can't

turn her back. Seattle's a tougher town than people imagine. It's a beautiful town, lot of real nice people, but wherever there's light, there's got to be darkness as well.

There's a lot of darkness there. Some things I photographed were discouraging as part of the work but I didn't get discouraged, I sort of liked it.

An interesting aspect of Eli's personality is that he rarely has a problem covering traumatic events all over the world, but he feels differently when the visuals are mediated. He can handle real life trauma, "Blood and guts," much more than he can handle it on the screen. "Movie stuff gets me going because it starts hitting all the stuff that's happened to me before. If I'm watching a television show or a movie that makes me sort of vulnerable, I have to switch it off or turn the channel real quick."

Eli is currently working on coverage of homelessness in America with the urging and support of Tipper Gore, who he actually met when he was at Harvard during his Nieman Fellowship.

I've gotten to know her pretty well since then, enough to know she has a good heart. Apparently she was coming back with her husband [former Vice President Al Gore] and children from a shopping center and they saw this woman crossing the street who's homeless and talking to herself. She was confused. She had a shopping cart with all of her possessions and she was talking to herself. So her [Tipper Gore's] kids asked, "Mommy, daddy who's that lady? What's she doing?" "Well, she's homeless and she's confused and those are probably all her possessions in that shopping cart." "That's terrible!" They told the kids, "This is the way it is." "Can we take her home with us?" That's what her kids said. So she and her husband looked at each other and said, "Ok." That was how her involvement began in homelessness, from just that kind of thing. She's good people. There are so many problems. I don't know the

answers to all of this stuff. But, it's something you keep working on—you keep going knowing that you should do whatever you can. It's an educational process. That's the way I look at it anyway.

In 2005 Eli joined the faculty at the University of Texas at Austin School of Journalism as a clinical professor where he teaches photojournalism to undergraduate students. Today Eli is still teaching at the University of Texas and continues to shoot assignments for Magnum as well as working on personal projects. He is also working on a feature film project and a documentary film project.

I could probably be happy with that for the rest of my life but I'm working on other things now. I don't really know which ones are going to come up next. It might be a novel that comes out next, I don't know. We'll see what happens. It's working on things that are very important to me.

Personal and Shared Experiences of Changes in Technology

Eli has a different perspective on change in the profession than Dirck Halstead. Eli, unlike Dirck, is still traveling and shooting assignments for Magnum. He sees how the changes continue to affect how photojournalists approach stories and ethically deal with certain situations. For Eli manipulation of imagery is nothing new.

Before digital people would do things like patching things together [in a picture]. Today it's easier to do. But it's nothing new, people have been doing it all of the time. My next-door neighbor asked me one time if he could take a picture of me for a feature photograph showing how hot the weather was. He asked me to sit in the front yard with my feet in a bucket of water with the water hose behind me. This was a really hot day so I didn't mind at all. But the thing is, in today's newsroom, he would have been fired. All he was doing was considered a feature back then and it

was no big deal. Another instance that comes to mind was these guys sitting at a baseball game and this guy [photographer] wants to write on the back of their feet "we're damn hot" or something like that and he gets fired for doing that. There's some errors in judgment I think by the powers that be or maybe they wanted to get rid of older guys for some younger guys which I don't think is too cool doing it that way. There's got to be a better way. Changes go through the business.

Eli feels that the changes going on in photojournalism now are not really affecting him that much. He finds that the same amount of work that went into working in a traditional darkroom applies to digital. "It may be cleaner but it's the same amount of work." Since Eli works in the motion picture industry, in addition to be a photojournalist, he understands that some of the same changes happening in still photojournalism are taking place in the movie business. "In the movie business there's some concern about taking away jobs because of digital, especially with high definition. But you still need people who can light effectively and differently; even makeup has to be done differently." For Eli, the key to survival for those trying to stay relevant during this period of transition is to become an expert in the new technologies and delivery systems because, "Somebody who's an expert at doing those things has a better chance of being hired. It looks tacky if you don't do it right." This is a key element in being a free-agent learner, to stay relevant in the face of change. Leveraging available learning opportunities and keeping engaged is what sets a self-directed learner apart from someone who isn't. Eli understands that learning new skills and staying relevant is important, but so too is understanding what has come before and reflecting on previous learning. Even with all the changes taking place Eli stresses that traditional photography is still important.

If you understand exposure, developing, processing and the whole thing, the zone system, or at least a brief understanding of the zone system, it makes you a better photographer when you shoot digital. If you teach the basics of photography students will know what they're talking about later on. With digital it can make things freer when you photograph and not worry about running film. I like experimenting; and so digital has opened up photography for me as far as shooting color.

However, Eli doesn't think he needs to learn everything about the new technologies to process and complete his photography. "I know the basics, the real super basics, of Photoshop, but I don't use it very often. Normally I shoot JPEG [a digital compression format for still photographs] and Raw [a proprietary format for certain digital cameras] together and send both to Magnum. I don't want to know, I really don't want to know." For Eli it's all about the image, "It [the picture] says what I want it to say." However, it doesn't mean a photographer should relinquish total control over their photography to someone else. One example of this is a photograph Eli shot during the September 11, 2001 terrorist attacks in New York City.

One picture I did on 9/11 [the September 11 terrorist attacks in New York] was of this guy with a little hammer. The picture was shot on color negative film and it was warm [image tones]—there was dust was coming down—when I took the picture. The picture, when it was printed in the book, was cool with neutral tones. So I learned something from that experience. You gotta tell them [those receiving the image]. If you're shooting something that means something to you in digital it's a simple thing to tell those on the other end that, "This is what the light was like and that's what it is supposed to look like." You at least need to have some input in

letting people know what the image is really like instead of just going bowling or something.

Eli doesn't have any issues with technology in photojournalism, which he sees as being led by young people, but he still prefers to work in film, especially black and white. "I don't have problems with technology and it's amazing what's being done. Digital, that's a lot easier to make it work. And that's because of technology. Everything has limitations but as long as it gets the message then it's okay. I think it's pretty amazing. I have no problem with technology at all." For Eli, it's not about the technology, it's about how you make meaning of the world around you through your photography.

It's my idea of what art is, making sense of the chaos of the universe. That's one way to look at it. That's the way I look at it. Being a journalist, when you do it well, it becomes art. It becomes art when you get the story down, you put the elements together, when people have no possible way of going any place but to the truth of what you just said. Which meant you did a good job on it. Now all that's coming together. The multimedia stuff and film and stills and words and using everything together, it's really amazing, absolutely amazing, I love it.

Mentoring as a Positive Influence on Learning

Eli's mentors have been an important part of his career and have helped him throughout his life and mentoring is a critical aspect of self-directed and free-agent learning. The most powerful mentor he had was photographer Donald Greenhaus, who he met during his time in New York. Donald Greenhaus passed away in 2006.

It's a combination of things that have helped me. I was fortunate enough to run into the man that became my mentor. I met Donald Greenhaus on the streets of New York. The best training I had with Donald was just hanging out with him talking

about religion, politics; you know, the things that motivate you to do things, the stupid stuff that happens. I helped him in the studio during the day and worked in the hospital at night. I'd get off in the morning and go over to his studio in SoHo.

Eli sees the internal as more important than the external and that it's a matter of, "... pushing yourself beyond the point of stupidity sometimes. Giving up some things because there are other things that are very important to you. That's what it comes down to. What do you really want to do?" He sees it as training for the future.

I love people that do something like what Gordon Parks did. I really admired that guy, he just followed his instincts, you know. You won't necessarily get trained the way you'd like. But, if you can get down to the core of what you want to say, hopefully somebody else who is trained can help your sorry butt, you know [laughter].

Early on in his career other photographers wanted to know how Eli was accepted into Magnum. He initially thought it was because he was Black, but he soon realized it was because he was the first newspaper photographer to successfully make the switch to Magnum.

Everybody wanted to know how did I do it. I did it with hard work. You know how you get to Carnegie Hall, practice, practice. It's hard work and having a mentor like Donald Greenhaus—who was fantastic—is very important as well. All that I did was bring some stuff in there that I thought was really good and showed it to them. You just have to do your work. The people I admire the most, a lot of them, that's what they do. And there are people very involved politically in the process and you learn a lot from them also. I just learn from doing the damn work and watching what everybody else does and I try not to do things that are not me.

Another important mentor for Eli was motion picture director Robert Altman. With Altman he learned that while it was one person's vision that focuses the story, a number of people help to bring that vision to reality.

The experience I had working with Robert Altman was one of the best experiences I could ever possibly have. He uses everything in an intelligent way. You're doing something and he says, "Hey, that looks pretty good, let's do something with that." That's part of it [being a photojournalist], learning to be giving and not being afraid to share stuff. It was such a learning experience. It was fantastic.

Application of Learning Strategies

Many photojournalists have taught themselves through immersion in the craft and through the use of internships, freelancing, and with photojournalist mentors. For Eli it wasn't always about formal photographic training, it was about being a well-rounded person, to become a well-rounded photographer. In free-agent learning this is an important characteristic of being self-directed, exposure to multiple perspectives. Eli was constantly looking for different learning opportunities to expand his knowledge of the world around him. This tendency goes back to his mother who tried to make him understand at an early age that there are multiple perspectives to everything we do. Some of Eli's earliest lessons started in a high school history class.

History class, that was the first formal education I had in High School. Looking at history, things that happened, what really happened, when did it happen, and why did it happen. My favorite classes were American History and World History. Charlie Bodee was my World History teacher. He lived in the same housing project I lived in with his wife, son, and daughter. The biggest thing I remember, besides studying World History, is when he'd say, "I'm laughing with you not at you." Its sort of a

good thing to think about because some people get these feelings, assumptions, about what's going on and say, "Well this is the way it is." That's not right either. If you're a journalist there's got to be a sense of balance. I think you just get a sense of fair play for what's being said and what wasn't being said. That is as important as anything else in getting into journalism, particularly photojournalism. Because, "Are you going to believe me or your lying eyes?" You've heard that expression before.

Hard work is something Eli doesn't shy away from and something he's grown accustomed to, especially while he was working in the hospital at night and shooting photographs during the day. "I'm so used to having to work all through my career and not get sleep. I had to go without sleep to be the morning photographer. I worked in the hospital to have money to live you know and to pay the rent." That effort prepared him for his work in motion pictures. "Now I'm also directing a movie. Directing a movie takes a lot of energy and time. But if I can get one movie I'm really happy with, that would be interesting, because you can take more time away [from work]."

The year Eli spent as a student at Harvard University had a huge impact on his life. "I just did not want to leave. Everything I ever wanted to do was there for the taking." What interested Eli was how politics worked from the inside out and one particular event stuck in his mind.

I think it was the Democratic Convention in 1980 in New York and Ted Kennedy was up at the podium. It was the normal tumultuous activity going on all over the place. He says very clearly at the microphone, "There will be silence!" But he said it in a very stentorian voice, "There will be silence!" And there was silence. It was really cool. I love history, I do love history. Unfortunately, it also includes politics.

Eli has always had a hard time taking time off. “It's hard to take a break. There's always something going on.” However, for Eli, the hard work he’s put into his career has finally started to pay off. “At a certain age you don't have to worry about running to the next place. You just do what you need to do and if they really want you they'll come after you. That's all you have to worry about, just worry about yourself.”

In his current position as a clinical professor at the University of Texas Eli says that through teaching he is, “... able to get connected with the real world. I don't think you can do better than that.” He said that other photographers sometimes feel that he is out of touch and entrenched in academia, however, Eli feels that, “People think you're away from stuff but you're able to see things clearly. If you're working day-to-day in debris [like they are], you're stuck in that stuff, you can't see beyond that. In an academic area you can.”

Eli saw his time at newspapers, especially The Detroit News as a form of finishing school, a preparation for the work he would later do at Magnum.

The Detroit News was good as well. I did a lot of work there. I did a hell of a lot of stuff there. And I worked hard. It was that middle ground preparing me for the San Francisco [Examiner], in a certain kind of way, it was almost like finishing school. It was so free and easy.

For Eli, the learning process is also just trying to figure something out for yourself and by doing that you figure out the approach to the story.

Some people need more direction, they want to hear this and they want to hear that. With me it's always trying to figure out what the story is. But the way I figure out what the story is, is by doing the story and getting more and more deeply involved in it. When I do it that way I find out what's really going on.

Preparation and inspiration is also an important aspect of the process of getting ready for a complex story according to Eli. For Eli preparation means reading books on the subject he's covering and watching motion pictures. "It's [motion picture] another way of telling a story. If you could go into the future two or three hundred years the substantial movies that are made today may become the great paintings of the future. Whether it's a photograph, or video, or film, that's what I get inspired by."

There are three traits that Eli feels are an important part of learning about and being a photojournalist; listening, patience, and empathy.

One thing is I think photojournalists really have to listen. They really have to listen so they are observant of what's going on around them and what is really being said. If you can start thinking that way it expands, like an expanding universe. I think you have to be very patient of course. Patient with yourself as well. I think that it's important to also be empathetic. Empathetic with somebody beyond who they are, beyond where they are, if for no other reason than this person or these people have value. That's not something new but in some ways because of information overload we have less contact with reality.

An example of preparation and understanding that Eli discussed was a story trip to Guatemala during their civil war.

During the same time trip to Guatemala eight people had been taken out of a wake and executed by government inspired troops. They were executed because the village voted the wrong way in the last election. I photographed the guy who was responsible for this, the comandante who had given the order for this to happen. We'd stumbled into this village earlier in the day and then stumbled onto this young woman who had been raped, killed and burned in an abandoned car. So here are

these people, children and adults from the wake, laid out on a stone floor and there are these women in traditional Indian dress, and there are these coffins. This started outside of this room, these coffins had been built, supplied to put these bodies in and the women were standing there and all of a sudden, they started to wail as if on cue. They started to cry and mourn the people that had been killed. It was so stunning. It was almost as if they were doing an act or the director had said 'action.' I turned to this one guy and I said, "Is this real?" It was so unreal the way it was happening. He said this is real, this is what's here. Again, a good thing is being observant and understanding what is going on around you. One thing I observed were these two reporters that me and my translator had hooked up with. One reporter had a dry smile and was very quiet. We had been traveling all day through this region. Six months after this incident Jean Berry Simon, who was a photographer and did a book on Guatemala, said, "Well, you know it turns out the guy that was very happy? He was part of the secret police." That's who we'd been hanging out with all day. My policy is not to say anything about what is going on. I'm not going to say, "This is terrible." It's obvious it's terrible. I try to focus on my work and I focus on listening. I didn't know this guy from Adam except that I'd been told he's a reporter for the paper. I just had a bad feeling about this guy. If you're listening hard and trying not to be paranoid but have a funny feeling, that's what I go with. I try to listen to my funny feelings. But it also helps if you keep your mouth shut. You're not an expert at anything. You're there trying to learn what is going on. It also means you can't accept what you first see. You can't accept it even after you photograph it. You have to really run it through your head, run it through your head, run it through your head. What did I really see? What was really going on there?

That's an important part of the editing process too. That's why it's always uncomfortable for somebody else to edit.

That intuition, to be aware of the world around you, to listen to your internal voice, is an important part of being a photojournalist according to Eli.

You can teach external skills to anybody with a camera. Seeing, of course that's an external skill, but where does the seeing come from? It comes from the internal voice that says go here now, get in that position now. Something may happen if you're in this position even if nothing is happening here now. In some ways that may be easiest to learn, where you should move, to not be lazy, to get yourself in position. But the time for hitting the shutter button isn't just bang, bang, bang. It's more that you've identified the perfect moment and do it. The internal thing is knowing 'when' to hit the button. That's the fun part, that's when it gets interesting. So, that's life, knowing when to hit the button.

Eli sees experience as one of the more important traits a photojournalist can possess. It all goes into the mix. If I didn't have a lot of experiences I have had I think I'd be less of a photographer. I just wouldn't get it. Things would go right by and I wouldn't even know they're going by. Some people think just being there will make better pictures. I don't necessarily think so. I think your life experience, your understanding, and how good you are composing when stuff is going on around you are important. And composing yourself first let alone composing within the confines of the camera. If you don't have technique down you can learn technique. Anybody can learn technique. But applying the technique, that's the trick. It's all a part of what you should be. Most journalists know a little bit about a lot of different things. Mostly because of your exposure. That's experience. You get exposed to that stuff

like knowing when to run or when not to run in a critical situation. Or knowing when to let somebody else talk and shut your yap. Just do your job the best way you know how and be honest with people.

When it comes to learning technology Eli says that he never wants to get to the point where technology takes over. He feels that seeing the image is still an important part of the process.

I go for shortcuts that work for me. It's important for young photographers to know how to use Photoshop. My version of Photoshop is iPhoto. I shoot in Raw and in JPEG and what I do is I send both images to Magnum. If I think the color is not quite right or how I'm seeing it I might exaggerate or correct it in iPhoto with the JPEG but I send both. The convenient thing is making the JPEG. I try to use things, I guess I'm trying constantly upping the ante a little bit, but I don't want it to get to the point where I'm more into the technical stuff than what I am seeing in the picture. Seeing a picture continues to be the tough thing and I don't have time to do all the stuff that some photographers do. But, I'm lucky I don't have to, I just send the stuff to Magnum. I either send it over Internet or I'll send the CD and I point out the things that should be touched on but I don't even have to do that. Just send the pictures and it comes out the way it's supposed to come out.

When Eli teaches photography he doesn't concentrate on technology, mainly because everything is changing so quickly. His philosophy is to make sure students understand their own vision.

As far as tweaking things I've learned a lot from my students. What I'm teaching them is not about equipment. I do teach them basic printing, or printing black and white to get better blacks and whites in your tonality and that kind of thing. I get

them thinking about that. But, there's so much stuff coming so fast that I don't have enough time in the world to do it all. I just don't. I get sleepy just looking at it. I just want to make pictures. If you absolutely have to use technology, learn it. If somebody said you have to use Photoshop, I could probably do it. But there are so many little things I just don't want to do. I don't want to take the time to do it. I'm 61, so I figure how much time do I have? I'm not going to let it go by doing that stuff. I don't feel so bad about that at all, you know. The simpler the better. People [photojournalists] work their whole lives to get to a point where they understand what they want to say and how they want to say it, and to say it succinctly. I'd see people who wanted to photographers for Magnum and wouldn't get hired. They would ask, "Why don't they want me at Magnum? My pictures are just like Henri Cartier Bresson's." Exactly, there's only one Henri Cartier Bresson. Why would we want to bring in another person that shot just like Henri? And frankly not quite as good. The pictures they were making were pale imitations of what Henri did. They didn't understand. Getting a style isn't like pick column A then column B. You've got to find it within yourself from your own experiences. You can't fake that. You can try and fool some people but people that know aren't fooled. When somebody puts up a portfolio in Magnum you can tell within the first three or five pictures what somebody's trying to say or how bad it is. It's a complicated thing. It's not that simple. But certainly, when somebody's not really speaking from his or her heart, you can tell real quickly.

Perceptions of Learning Methods

Eli's years as a Magnum photojournalist have shaped his vision on photography, learning, and teaching. He is always asked by students wanting to learn the craft about the

most important things to know to become a photojournalist. He feels that understanding our past and the ability to tell a story is a very important part of understanding the vision that you want to craft as a photojournalist.

I was going to art school at about the time I graduated in '69. I was always into painting, which is a part of photojournalism as well. Looking back at the cavemen, the cave drawings, the purpose was to tell a story about what was happening. It's a very basic human kind of thing to tell a story, to see the story, to understand what's going on. All this stuff I'm sure affected how I approach photography, how I approach photojournalism in particular.

What Eli likes most about being a photojournalist are the people he meets and the stories he tells of their lives. "You never meet boring people. Everybody has some kind of story that's intriguing, that's inspiring or terrifying, or just how did they survive." He also sees a big difference between photojournalism and regular photography.

One time I sent out Christmas presents of some rocks I photographed. I liked the pictures, they were interesting. But photojournalism is documenting life as it is not as you would necessarily hope it should be. If you don't document life people can deny all kinds of stuff. As if it never happened. That people aren't starving, or people don't have problems. You'd never see those issues because it wasn't photographed. If you don't tell the truth eventually it's going to bite you on the butt. That's the way I look at it when you're doing stories. It's nothing someone learns quickly.

Time off is a big issue for Eli. "I'd rather be simulated than sitting around. That's why it's hard to take a vacation. Every time I stop and lean back, my mind is running through all of this stuff that's happened and all the stuff that may happen. It's impossible."

And for Eli, a lot has happened. He believes in distilling his work down to, "... figuring out the essence of what it means to be a human being."

I get to see some amazing and great things, especially wonderful people that look beyond themselves. But then there are the people that don't get it and there are also the people that are just cruel and evil. I've seen those people too. They don't always end up as killers but the effect they have on people in the long term is the same thing. Killing hope, killing dreams. They can be the deadliest people. Maybe it's better to take a bullet than to accept this kind of stuff, I don't know.

He remembers a particular incident in Beirut that relates to how he rationalizes covering conflict and misery as part of the human condition, as well as a photojournalist's categorical imperative to photograph the scene in front of them no matter the subject.

Once in Beirut I remember photographing a woman ripped apart from the shelling. One of the rescue workers picked up an arm. He wasn't playing around, he just picked up an arm. I automatically photographed it. John Hogen, he was later killed later in El Salvador, said they're never going to use that. I thought about that for a long time, you know. In spite of that I think you should photograph it anyway.

That's what you're doing, reporting. You've got to do what feels right at the time to the best of your abilities and then go forward. You might be haunted for a long time but that's the way it goes.

When talking to other photographers about their work Eli feels that you should never tell someone that they are, "... boring you to death," with their photography because anyone has the ability to go beyond themselves. "People change or they find something that really inspires them and they go to another level. There's nothing more exciting than watching that happen." He has seen other photographers who he thought were not in the

right business, "... yet something hit them and bang they changed. They went to a place that they hadn't gone to before and it was no longer boring at all. It was interesting." In that way Eli always talks positively about others work, nurturing the creative process.

Perceptions of Significant Learning Experiences

As part of the process of understanding Eli's personal history and perceptions of learning in photojournalism he was asked to explain what his journey as a photographer has meant to him.

All this stuff, it's all about music. The music of life. I mean music is another way of expressing yourself. It's about embracing life. It's all part of the balance of being a human being to me. I equate my career and life as a photojournalist as a composition. I started with drawing and painting, and I started seriously getting interested in writing poetry. Living is a composition and if I had any inspirations for it, it would be Gordon Parks. I've always enjoyed my life. I wish to hell I could get a grant for three years so I could do anything I want to. Somebody would have to force me to sleep. There's so much I want to do, there's so much I want to say. I didn't think I would ever get to this point where I start thinking about the things I've seen that have been scary as hell, and have been as inspiring as hell. Some of the things that are scary have nothing to do with violence, they have to do with the loss of things that you don't have any control over. All you can do is go out looking good. Sometimes the best you can do is create the composition and the composition is you. Okay, I guess I need a little bit bigger screen, you know [laughter].

Chapter Summary

Eli's journey over the past 30-plus years as a professional photojournalist has explored several key points concerning self-directed and free-agent learning: Learning

strategies from life experiences; personal and shared experiences of changes in technology; mentoring as a positive influence on learning; application of learning strategies; perceptions of learning methods; and perceptions of significant learning experiences. Eli has demonstrated distinctive characteristics along the way of what a free-agent learner is and has shown in his narrative that an understanding of the world can help when it came to maintaining an ability to tell better stories. He has also shown that there are other characteristics of a self-directed free-agent learner that may help in the understanding of this type of learner. Eli, as the first African American Magnum photographer and a documentary film producer, is one of the most important photographers of the 20th and 21st Century in the field of photojournalism. His insights and experiences will enable those who are looking for answers on to how to adapt to those changes to get used to a different way of looking at the world.

CHAPTER VI

DAVID LEESON: MULTIMEDIA PHOTOJOURNALIST

Overview

Pulitzer Prize winning photojournalist David Leeson is currently the executive producer and filmmaker for Protégé Films LLC in Dallas, Texas. Protégé Films is a documentary film production company owned and operated by David and his wife, Kim Ritzenthaler.

David began his career in photojournalism at the Abilene Reporter-News in 1977 while he was still a college student at Abilene Christian University. He graduated in 1978 where he received a degree in journalism and mass communication. He stayed at the Abilene Reporter-News until 1982. He left Abilene in 1982 for New Orleans, Louisiana, where he was on the newspaper staff of The Times-Picayune until 1984. In 1984 he joined the photography staff at The Dallas Morning News, where he stayed until 2008 when he took a buyout from the newspaper and started his own film production company.

While David was at The Dallas Morning News he earned multiple awards throughout the years, including the Pulitzer Prize in 2004 for his photography produced in 2003 of the U.S. invasion of Iraq. He had been nominated for a Pulitzer twice before; in 1985 for coverage of apartheid in South Africa; and in 1994 for a photograph of a family fleeing floodwaters in Southeast Texas, before he won in 2003. In 1986 he was awarded the Robert F. Kennedy Journalism Award for outstanding coverage of the problems of the

disadvantaged for a series of photographs on homelessness. In 1994 he was awarded the Robert F. Kennedy Journalism Award again for his coverage of the civil war in Angola.

In late 2000 he became the first newspaper photojournalist in the nation to shoot video full-time for a daily newspaper, propelling him to the forefront of change as an innovator and leader in the news industry.

In 2003 David left for Iraq as an embedded journalist attached to the U.S. Army's 3rd Infantry Division, 3rd Brigade Combat Team, Task Force 2-69 Armored, out of Fort Benning, Georgia. The still photographs and video he produced while there won a National Headliners award, a national Edward R. Murrow Award, and a regional Emmy Award for best television documentary. His work also received exposure in the New York Times, the Washington Post, the Los Angeles Times, Time and Newsweek magazines, and MSNBC, ABC, CSPAN and was featured on ABC's "World News Tonight." That same work also garnered him the Pulitzer Prize the following year.

In 2005 David was honored by the Video Association of Dallas with a new annual award: The David Leeson Prize for Innovation in Art, Technology and Society, to be given to an emerging artist who demonstrates a commitment to progressive social change. In 2006 he was named Innovator of the Year in Photojournalism by American Photo magazine for his work using frame grabs for newspaper daily still assignments.

Continuing his work in video in 2007 David worked with Scott Kesterson, a photographer he mentored over several years and who deployed as an embedded video journalist to Afghanistan, and won a second Emmy as producer/editor of combat footage shot by Scott.

A leader in photojournalism, David's assignments over the years have taken him to more than 60 countries and 11 conflict zones. David has covered armed conflicts in Angola,

Kuwait and Nicaragua; civil war in Panama, Peru and Sudan; apartheid in South Africa; homelessness in Dallas; the Gulf War, earthquakes in Turkey, and death row in American prisons.

In 2008 David decided to accept a buy-out offer and leave The Dallas Morning News, as part of an A.H. Belo Corporation cost-cutting measure involving buyouts of more than 400 journalists. That same year he launched Protégé Films, a video production company specializing in documentary films. His first full-length documentary “At War” is now in release and he is currently working on personal and professional documentary projects as part of his Dallas based production company. David is married and has five children.

Learning Strategies from Life Experiences

Photojournalist David Leeson was born in the small West Texas city of Abilene on October 18, 1957. At an early age his father placed a camera in his hands, making him the official family photographer. Unfortunately for his family, but fortunate for the world of photojournalism, David decided that the world around him was a much more interesting place to focus his attention and lens.

When I got started in photojournalism, I didn't even know what it was. I didn't have a clue. I just thought it was a really cool job. I thought photojournalism was, you know, photographers who shot pictures and wrote stories, photojournalism. I didn't see the two as connected. I later learned reporters going out or a writer going out shooting their own photos and writing was usually a bad combination. So, I didn't know anything about it. I quite literally had been in the paper three or four times as a teenager for science fair projects and church projects and things that I'd been doing. I had these news photographers coming to my house or to where I was and taking

my photograph and I was in the newspaper and never made the connection. One day I was sitting at an ex-girlfriend's graduation ceremony and this guy came in. He looked like Animal from the old television series. And I said, "Wow! Some nice cameras." He had a whole bunch of cameras and I only had one little dinky camera. I was interested in photography. I had been interested in photography since I was nine or ten years old and my dad made me the unofficial/official vacation photographer using an Instamatic. So, I said, "What are you doing?" And he says, "Well I'm shooting pictures for the paper." And I said, "They pay you to do that?" And he says, "Yeah." "No way, you get paid to take pictures?" "Yeah." And of course, later I got a job at the same paper. Actually, I filled his position. He left for Austin and I ended up getting his job. How that happened is another story.

At seventeen David had already built a darkroom in his parent's house. He was very interested in how the technology of photography worked, how to create an image and how to process and print a photograph. These early flashes of self-confidence, initiative, and independence are characteristics of a self-directed learner that David displayed at a very early age. Being curious with a desire to learn.

Instead of just being an amateur photographer like I was before I got my job as a photojournalist, I also had my own darkroom. I personally built it in the garage and I purchased the equipment on my odd jobs here and there as a young teenager. So I was actually involved in the technology of the day. Actually, that's exactly what got me my start in photojournalism. Simply because I knew how to print a photograph.

David graduated from high school early, taking only one class his final year so that he could start college before any of his high school peers. "That's the kind of person I was. I spent my morning in a civics class in high school just to finish there, but the rest of the day I

spent at college. I was attending college while I was finishing my senior year. Why? Driven, ambitious.”

Knowing that his passion was photography he graduated from high school and started a college career as a journalism and mass communication major at Abilene Christian College [now Abilene Christian University]. As an avid photographer David was especially interested in photojournalism.

I entered photojournalism on both fronts, informal and formal, because I did go to college. It has since become a university. But it was a college at the time; Abilene Christian College is now Abilene Christian University. Actually, oh God I hate saying this, I actually sort of made up a tall tale to get into the journalism program. I mentioned a film that I was working on about George Foreman. I think at the time he was the heavyweight champ. And that it was going to be for Sport's Illustrated or something. I know the instructor and the guy who was the head of the program, Dr. Marler, and that he's smart enough and wise enough to have known, “Yeah right, sure you are” [laughter]. But I didn't know that and he let me into the program. But the program was mostly built around writing. Actually at that time, even when I got my first job in photojournalism, I wanted to be a writer. That was the goal from when I was a child, to become a writer—to be a great writer. I guess the closest you could come to what I was in those days [before professional photojournalism] is a citizen journalist. Today, that would be the closest parallel, someone who simply wants to be involved in shooting photos for a newspaper or publication news and information organization. I didn't work for the high school newspaper. I was involved in no photo programs. I had no photo classes. In college I tried to get a job or ask if I could shoot pictures for the newspaper; and they wouldn't let me because

they had a photographer that they had for that. So, I'd go out and write stories for them. They wanted me to do that. I'd shoot my own photographs and they wouldn't use them. And I would go out and shoot stories for the paper, Abilene Reporter News, and I would take them in contact sheets to see if they were interested. They were interested. And that's actually how I ended up getting my job. That's how they got to know me. Here's this guy, this passionate weirdo that walks into the office with these processed images. Who the heck is that guy? Where'd he come from? That's how I got my job. Oddly enough, the guy who hired me photographed me once as a child. I have the photograph in one of the rooms here in this house. He photographed me with an elephant at the circus and it was on the front page of the paper. And, oddly enough, little did that guy know that that five year old in the photograph would be somebody that he hires on the newspaper as a photographer. He was also one of those people I'd called after I won the Pulitzer, Don Blakely, the chief photographer at the Abilene Reporter News at the time.

In 1977 David started working for the Abilene Reporter-News while still in college. The newspaper staff knew that he was persistent and determined to be published. He was 19, going to school full time, and working part time to earn extra money. He had no portfolio, no degree, and was unfamiliar with the term "photojournalist," but he knew he wanted to take pictures that made a difference. David was leveraging whatever learning was available to him and applying it to his work as a photojournalist at the paper.

I found out of course that working at a small paper is like working for free. But, it was the way of doing business back in those days. I call myself the last of the Mohicans in photojournalism. That was the day when you didn't have to have a degree; you didn't have to have a portfolio. You didn't have to know anything. All

you had to do was have a camera and know a little bit about a darkroom. And actually in some sense it's not a mystery to me that I'm at the technological forefront today because I've always, at some level, while I'm not a technical person, I've always been involved in technology in some way. I never saw myself as a photographer; I was a journalist. I wanted to tell stories. I wanted to touch hearts and minds. For as long as I can think about my life history, I've always wanted to make a difference in some way. At some point I was even thinking about becoming an attorney. I didn't see it as just becoming an attorney, I was going to move through the ranks and become a politician because I'd studied politicians and knew that so many of them first became attorneys. I wanted to know the law and I wanted to be able to make changes, to make a difference in the world. That's probably the product of growing up at the tail end of the Vietnam War. I was influenced by what was happening in our culture at that time. I wanted to be a part of it and yet I wasn't really a part of it. Although, I did just narrowly miss the draft in the Vietnam War. It ended just as I was draft ready. But, that's sort of an informal look at it.

In 1978 David graduated from college, where he received a degree in journalism and mass communication. That same year he joined the National Press Photographers Association and has stayed an active member since.

I don't have a lot of fond memories from school. That doesn't mean I don't respect it. I don't love my school and my alma mater. But I don't have a lot of fond memories from those days. I was very driven. I was ambitious. As far as my education goes I went to school for one reason and that was to get my degree because I wanted to get it as quickly as possible. In fact, my high school diploma says 1976, my college diploma, my university diploma for a B.A. in Mass Communication

says 1978. I was driven. I wanted to get it done and move on. Let's get on to the real world. Let's get out there. Let's start making a difference. It's not because I didn't believe that these things were important and that they mattered to me. But I was not involved in parties or social clubs or extraneous events. I was completely driven. I took 19-hour loads. I was constantly at the job of getting in, get out, get it done. That's the way I am. I've done my whole career that way.

After graduation David took that same philosophy of “get it done” and turned over his life to photojournalism. For him it wasn't a job, it was a way to live his life. He was exhibiting characteristics of a free-agent learner through hard work, seeking learning experiences and being highly motivated. His drive to succeed was at the core of his learning. The more he could learn and the faster he could learn the faster he could do what really mattered to him.

I have wonderful memories of the beginning of my career. Quite literally in the first year it was just simply a really cool job. Let's not talk about ethics and let's not talk about making a difference in the world. It's just a great job. I mean I'm getting paid, at that point in my life I'm 20 years old, and I had my first job in newspapers at twenty and I'm out there shooting five assignments a day, covering my city and I'm just taking pictures and I'm having a blast doing it. So much fun. I have fabulous memories of those days, of how beautiful they were. They were so simple and I worked seven days a week. Literally, this is not an exaggeration, seven days week. Why? Because they gave me two days off each week and I thought wait, the other five days were all play. This is what I want to do. I'm loving every second of it so I would go into work for the other two days. That's crazy. I did that for at least two or three years. Seven days a week. Because it was just fun. What am I supposed to do

on my day off that could be better than going out and taking photographs? I couldn't imagine it. I kind of scratched my head at anybody who would relish those days off I couldn't get it. I was like, why?

In 1982 David left Abilene for New Orleans, Louisiana, where he was hired on to the photography staff of The Times-Picayune newspaper. He took that same passion from Abilene to New Orleans with him, a passion that, in some ways, started to take over his life. He started to push the boundaries of what he could do as a photojournalist and saw himself as a “collector” of human experiences. “I was an experienced collector because that's what it was all about in some sense. I mean all of these amazing experiences piled one on top of the other until they were a blur spinning wildly around in your head.” In New Orleans he let photojournalism take over his life all over again, to the extreme. He would even show up at other photographer's assignments so that he take pictures as well.

They would say, “What are you doing here?” I'd be like, “To take pictures. It looked like a great assignment. I want to shoot it too.” It was horrible and of course it didn't win me any favors with the photo staff. I was convinced that it was all about readers and I used to say to them, “Well, the reader wins if I have a better photograph than you. The story wins, the truth wins, so what are you worried about and why would you care?” I would offer them; you can come on any of my assignments if you wish. That's great [laughter] I'd love it. Come on and if you get a better photograph than me, hey, the reader wins, truth wins. Didn't win a lot of friends doing that. But that's the way I was. I was sold out. I lived, breathed, ate, slept, thought, talked photojournalism 24-7, 365 days a year non-stop for at least a decade. In fact, I would even show up at the office or I would begin my workday two hours ahead of my schedule. I think I was supposed to be at the office at like eleven o'clock and I would

start at nine. I did this for like a year maybe, I think about a year. I wanted to walk in with a photograph in hand. To already have one done. Get onto the next one because it was fun. I liked getting out and cruising the neighborhoods and looking for feature photos and weather photos. I don't know, I just loved it. To me it was like, what more fun could this be? I have a purpose in life and this purpose is to use this camera and it's just this fabulous place to be. So my free time was entirely that for at least a decade. Believe me I took it to even further extremes which are just completely crazy.

David even saw his time as a photojournalist in New Orleans as more important than his religion, which is a very important part of his life. Moreover, he would take chances by venturing into dangerous locations of the city, mostly to experience what it felt like to be in certain situations.

I would actually go places without a camera, dangerous places, just to know what took place. Just to experience what it felt like. That's crazy. I was sold out. I hate to say it but it's true. There was a time between '82 and '84, particularly those years, where photojournalism was God. Supplanted God. There was no God but photojournalism. I followed it with the passion of the Evangelical. Fervent, completely sold-out. Change the conversation in a dinner with me and I would have changed it back to photojournalism. Call yourself a photojournalist and want to talk about the latest movie or book that you read; you're a sell out. To be honest I've not quite met anyone like that since I walked those roads. And actually, I'm kind of glad because I wouldn't want to spend much time with him or her. Because there is far more to life than that. But, not at that time, not at that time. I wouldn't change it. In

fact, I'd go back and relive those days. I wouldn't change it. I'd live it all exactly as I always did. In fact, I miss those days.

David's free time was consumed with photojournalism and taking pictures. For him, there was nothing else. "I had free time. I just spent my free time taking pictures. I couldn't think of anything better in the world to do than take photographs. I quite literally did nothing else for years and years and years and years." By the time he arrived in New Orleans he was in his first marriage. However, the passion that he had for photojournalism was overtaking his personal life. "I would go out on a date with my wife with another couple and we'd have fancy dinners. I always felt uncomfortable. I didn't really want to do it. I'd rather be doing something else." That something else was photojournalism.

I had a director of photography at the time [in New Orleans] who told me, his name was Robert Heart, and he used to say to me, "While you're sleeping someone else is out there kicking your ass." Well, that resonated with me. So, what did I do? I began getting up at five in the morning. I used to love it. I'd be out at two in the morning or three in the morning or get up at five in the morning. I loved it! I loved it because I had the feeling that, yeah the rest of you are all sleeping and I'm shooting a great photo. Horrible. No wonder I was going crazy. I think I did actually.

In 1984 David left The Times-Picayune for The Dallas Morning News. For David it meant a much larger audience and the opportunity to tell global stories. His first big story was halfway around the world in South Africa to cover the story of Apartheid, the system of legal racial segregation enforced by the National Party government in South Africa between 1948 and 1994. Under that system the rights of the majority black inhabitants of South Africa were curtailed and minority rule by whites was maintained.

I remember South Africa. My back against a wall. Protestors behind me throwing rocks and bottles. The police in front of me shooting rubber bullets and tear gas.

And I lowered my camera just for a moment so I could simply feel it. I thought, is it even real?

The images that he shot with his camera were so powerful that he was nominated for his first Pulitzer Prize in photography in 1985 at the age of 27. But even that didn't satisfy him. He still felt like he hadn't made his mark, that he hadn't told the stories he wanted to tell.

At 27 years old, I remember feeling distraught, completely distraught, because I was so far behind and yet I'd already been a finalist for the Pulitzer Prize. A finalist, one of the three people they choose, you know, at this work. In fact, I learned later from the jury I was only one vote away. Actually, the judges had actually chosen me as the Pulitzer Prize winner. It was the board that overturned it by one vote. But, at 27, even after that happened, I believed I was so far behind. I needed to move faster. I needed to work harder. There's more to be done. I have such limited time. I've always believed I have such limited time on this earth. I have only a tiny fraction of a moment. Don't waste it. Don't waste a single hour. I think that's one reason whenever I do have issues in my life, as everyone does, I'm so frustrated by them because they feel like such a loss. And yet I understand it's the hardships we go through, it's the travails that we experience that help make us into something greater.

That drive kept pushing David to go deeper, to explore the human condition in detail. In 1985, after coming so close to winning the Pulitzer, he started to cover homelessness on the streets of Dallas. He was committed all the way, in fact, he lived on the

streets as a homeless person for more than two months to get a deeper understating of the people he was covering.

I do remember when I first began to realize that a camera could make a difference. I was doing a story about homeless people. Of course, at that time they called them, what was that term that they used? This was before the age when they even said homeless. I never heard the word homeless. They never used that word. What did they call them? Tramps I think or bums or something like that. It was horrible. Not a very nice term. But that's the way people thought of homelessness back then. You know, go to work get a job. I actually had someone say that to me once when I was on a homeless project because I looked kind of rough. I usually stood with my arms at my sides with my cameras stuck behind my arms. That's the way I stand, hook my finders in my pockets and the cameras are just kind of dangling back behind me. I still do that today. It wasn't something I was trying to do. I wasn't hiding my cameras. That's just the way I stand. Some businessman with some beautiful woman on his arm walked by and he said to me, "Get a job, go to work." I was like, what did that man just say to me? He told me to get a job and go to work? And he ducked into an office building where I guess they both worked. I went looking for him because I was incensed, pissed off. What did you say to me? I've got a job and I am working and I'm working right now to change the attitudes of bigots like you. I was pissed. I didn't find him. Probably a good thing [laughter]. I might have hit him. I remember my father telling a story once of walking by a traffic accident when he was a young boy. I remember that he could barely talk about it. He's only spoken about it one time. I remember it from way back when I was maybe fourteen years old. He spoke about it one time. It was long before I was a news photographer and I

remember him fighting back the tears as he said, “I came by this accident and there was someone trapped in the car and they were dying and I couldn't do anything about it and I can still remember the screams and I wish I had never been there.”

Yet, in my case, I say no. I'm glad I was there. I'm glad I was there, I'm glad. Because that's what I'm supposed to be doing. That is my job. So just like I want to grab that guy and say you just pissed me off dude. I have a job and it's a damn good one too. In fact, I might even be making more money than you all right [laughter]. Watch me do my job because I'm working hard. I think about moments like that and I think about that first whenever I was doing stories on homelessness a long time ago, late 70's either that or very first part of 1980. I remember a photograph that I shot of a man. He was living along side the railroad track. His daughter found it [the photograph]. She saw it in the paper and she wrote me. This was before email so she sent me a hard letter and said I haven't seen my father in 15 years after he left the house and that's him. Would you ask him if he would like to see me? I called her, I think she put her phone number on there and said, “Yeah, I'm happy to go down and talk to him.” So I did and I talked to him and I told him that his daughter had written me. She'd like to see you again. She hasn't seen you in close to two decades. I remember his face. He sat there in sort of a stunned silence and for the longest time didn't say anything. Shook his head, fought back tears and he said, “I'd like to see her.” I was like wow. Look at that. Amazing. A photograph brought a daughter and her father back together again. Just for a moment. I don't know if they stayed together or not. But the fact is that it was a huge moment where I realized this. I'd already begun to see it. But when you look at it in terms like that, of actually bridging gaps, bridging old wounds, making that kind of difference in an individual life—

wow. What amazing power. And a very sobering power as well. To recognize it must be used for good because you could use it for ill. Do the right thing. Do the right thing always. Maybe you won't do it in your personal life because I've certainly screwed up in that area enough times. But, I'll tell you what, I've worked my ass off to do it right with a camera. So I think about those things.

The powerful photos David produced were published in a 24-page special section by The Dallas Morning News and won a Robert F. Kennedy Journalism Award for Outstanding Coverage of the Problems of the Disadvantaged.

Never content to rest, David traveled in 1988 to Panama to cover the unrest in that country over the policies of then President Manuel Noriega. While he was photographing a protest in Panama City police fired a shotgun at protestors and David was sent to the emergency room when a stray shotgun pellet entered his cheek and chipped a tooth. That same year he traveled to El Salvador to cover that country's presidential elections and then in 1989 he traveled through Peru and Columbia to cover the drug trade and its associated violence.

Not long after covering the drug wars in South America David was involved in another war halfway around the world. In 1991 he arrived in Kuwait City with the 1st Marine Division during Operation Desert Storm. He was one of the first to photograph in the city following Iraq's withdrawal. However, his exposure to the horrors of war and man's inhumanity to man was starting to take a toll.

My entire life as a photojournalist is in some sense has been a memorable experience and one leads right into the next. But, you know, it's strange the little things that pop up in your head that just come out of the blue. Memorable unfortunately more often than not it's the traumatic things that come up in the middle of the night, you know.

Starving children, war, death, the face of death. That's ultimately, what occupies a lot of my memories that I have to fight. I really fight hard. I have a pact with these demons. I call them my angelic demons because I think that they serve me as well as they work against me. Because they make me into something better I hope. But we have a little pact and that is I won't screw with you if you don't screw with me. Don't mess with me, I won't mess with you. And they say, all right, fair enough, we'll leave you alone but don't mess with us. I'm like, Ok. [big sigh]

In 1994 David was as busy as ever covering war and strife. In Angola he was covering the civil war that began after the end of the war for independence from Portugal in 1975 (U.S. Department of State, 1994). By the time the 27-year war ended in 2002, an estimated 500,000 people had been killed (Madsen, 2002).

I remember a moment in Angola caught between the crossfire. There was no place to run, there was no place to hide, there was no safety except just to lay flat against the ground. I remember laying on that barren ground and there was this one tiny sprig of grass. My God, that was the most beautiful, I mean it's an amazing moment to be laying there in the middle of a crossfire with bullets flying across the top of my head and not knowing what's going to happen to me next and all I can focus on is this blade of grass. A single blade of grass. This green against this dark dirt. This barren land. Thinking wow, what a beautiful, exquisite blade of grass. It's a powerful moment and it's quite beautiful to me as much as it is harrowing.

He received a Robert F. Kennedy Journalism Award for his Angolan civil war coverage that year. However, for David, sitting still was not an option. In 1994 he returned to South Africa to cover the historic event of that country's first non-racial presidential elections since Apartheid. In the same year he was covering the affects of major flooding in

southeast Texas when he photographed a family fleeing the flooding. That image made him a finalist for the Pulitzer Prize a second time. While he didn't win the Pulitzer he did win a prestigious Texas Headliner Award for his image.

The years between 1995 and 2003 were a blur in David's mind. In fact he sometimes has a hard time remembering the specifics of some of the important events he has covered.

I don't have a whole lot of great memories. I mean I have great memories, Friday Night Football; I liked shooting Friday Night football. Those are really small compared to the other things. Because a great deal of my career has been dealing with some pretty serious social issues where you see things and you experience things in your life that are very tough. Some of them are really tough to deal with. I've seen some hard core stuff and nobody likes that stuff in their head. I'm getting old enough now that actually remembering experiences as a photojournalist in any capacity, whether video or stills, is sort of getting more and more difficult. For me it's not so much about single, individual assignments or moments that happened but it's about the whole experience of being a photojournalist. One of things that I have always loved about what I've done with my life and what I've been able to do through photojournalism is to be in the front row seats of life's daily dramas. To actually be a witness to history, an eye witness. To be the person who was there. Who was there at that spot.

One event that sticks in David's mind is the one that has garnered him the most attention, his coverage of the U.S. lead invasion of Iraq in 2003. David was an embedded photojournalist attached to the U.S. Army's 3rd Infantry Division, 3rd Brigade Combat Team, Task Force 2-69 Armored out of Fort Benning, Georgia. He was embedded with the unit for six weeks and saw 23 days of sustained frontline combat.

If you can believe it or not, covering ten conflicts over a twenty-year period, they [Dallas Morning News] asked me to go to Iraq. Can you imagine this? It seemed incredible to me. I told them I needed to ask my family first. Twenty-five years of covering these things and going to these places it finally dawned on me that I never asked anyone close to me, anyone that I loved, what they thought. I just did it. David was always the guy. I just went. You want me to go? Yeah. Let's go. Let's do this thing. And this one time I stopped and I said, no I need to ask. So I went to my family members. I talked to my wife first of course and I talked to my kids and I talked to my parents and I talked to my sister and my brother-in-law and I talked to some friends. The hell of it is every last one of them said I should go so I thought they were all trying to get me killed. I was like great. Won't somebody just step up and say no I think that's really crazy. Nobody did. Everyone said no, you should do it. Actually it came down to one guy, a mentor of mine, and I asked him what he thought and he told me and I came home that evening and I told my wife. I said, "Okay, I'm going." I'm glad I went but wow it was crazy. My mother said go. Go to war! What? Mom, you've been telling me for years that I'm giving you gray hair. [Big sigh] But, the point for me was that I actually cared. I actually wanted to know what they thought. It's not what they said. It's the fact that I cared. So, I'm trying. I'm working on it. It's a tough path. I wish it weren't so hard. It seems so simple. It's so simple for so many other people. It makes me feel like an idiot. I've met photographers so many times where it's all about their family and their kids and I'm like wow I want that. I'm not real sure how to do it but I'm trying. So, that's how I'm spending my time these days. Doing the best I can. So, date nights with my wife.

Although now she's asking me to come up with ideas for date night. And you know guys it's kind of tough. Doing the best I can [laughter].

When David arrived on the front lines with his unit he was immediately in the thick of battle. It was a visceral feeling of pure terror and, at the same time, joy at being in a totally unique situation.

There was a moment in Iraq during the invasion where we were on this tiny road and there was a canal right next to it with water. And we began to get shelling from Iraqi troops and the explosions were coming so close that it was landing in the canal and rocking the vehicle. And, actually the explosion itself was sucking the oxygen from the air. Phoosh! [sound effects] Like that. And it sounds different. The sounds of a mortar falling that close doesn't sound like it does in a movie. It has this really unusual sound you'll never forget but that you can't really describe. Landing in the canal, the mist and spray from the water landed through the open roof of this vehicle I was in. The air being sucked clean of oxygen, the pure terror of it, of knowing that any second it can land on you, you can be dead. That you would never know what hit you. So here I am in Iraq and one of those pleasurable moments is oddly the kind of thing that makes you think, "Wow! You must be really crazy." The mortars are landing from Iraqi fire and landing in this canal next to the road, splashing water in. They're so close they're sucking the air, the oxygen out of the air. You could feel each one through your whole body and thinking that the next one could land on you. I remember I was trying to shoot a few photographs of it while keeping my head down. I didn't get any good photos but I have some you can actually see as it actually happened. You can see the splash and the water. It's a little out of focus but I remember thinking, "Wow! Wow, this is a moment that you will never have again in

your entire life. This is something that will never exist again—ever. Not like this.”

And I consciously thought these words and I thought, “Oh geez, enjoy it.” I even remember in a millisecond thinking, “Wow, I wish everyone could know this.” I felt alive in some sense but I felt guilty for feeling that way. I felt alive. I mean, we're talking about the extremes of life. The absolute outer ragged edge. It was beautiful, but there's a beauty to moments like that. I can't even explain it. I don't know why. I hate that moment as much as I deeply love it. That's the chaos of war. It doesn't even make sense.

David's work from Iraq, which included still and video, received global recognition. He was published in the New York Times, the Washington Post, the Los Angeles Times, Time and Newsweek magazines, and his video appeared on MSNBC, ABC and CSPAN. He also had video featured on ABC's "World News Tonight." A big change for David was shooting video as well as still images. From his video footage he produced a television documentary called “War Stories.” The film won a National Headliners award, a national Edward R. Murrow Award and a regional Emmy Award for best television documentary. It also opened a door that David had never entered, using his vast skills as a photojournalist to produce video.

His work in Iraq finally caught the attention of the Pulitzer committee and in 2004 he was awarded the Pulitzer Prize for Breaking News Photography for his coverage of the invasion. That same year he produced another short film, “Dust to Dust”, based on his war coverage. That film was named a finalist for best short film at the USA Film Festival. For David, the future was video. With everything he was doing before this time he had used the skills he learned early in his life. Experience was his biggest teacher. But now he needed to change his mindset and adapt to a change that was happening in the business of news

photography, the move to video at newspapers. He didn't realize it at the time but he was at the cutting edge of a sea change in photojournalism. David had shown he was very self-directed in his learning, he took the initiative to try something new.

Just a few years later he was the catalyst for many newspapers to join the growing trend of using existing staff photojournalists to use high definition video cameras to capture video and stills from a single assignment. David used the extensive knowledge he was learning to help the Dallas Morning News transition to video.

In his off time he was also working with a little known photographer, Scott Kesterson, that he had mentored for a number of years. Scott had taken the knowledge that David gave him and worked a deal with a local news organization in Oregon to help him become an embedded photographer with a Canadian military unit in Afghanistan. Scott stayed with the unit an entire year and the footage he captured was the catalyst for a film, "At War", that David edited and produced with Scott. David was also awarded another Emmy for his work as the producer and editor of the combat footage. The film was a long-term project that was only recently finished. However, in the process of making the film David had to confront his own emotions about war.

Wow, now here I am working on a feature length film about war. Having to dig deep inside my heart and my own memories about what war is. And I'm messing with 'em and they don't like it. I've had more than a few moments in the last months since I've been dealing with that. Facing things that I really don't want to face. I don't want to think about it. But when it comes to pleasurable memories, there's a lot of those too. Some really nice ones. They just pop in my head. I remember riding on top of a plane once. You know, like a wing walker kind of thing. Strapping into a post and flying at 1500 feet. My back to the front of the plane photographing the pilot,

standing on top of the wing. Oddly enough, there are moments that should be traumatic that give me pause and make me wonder if something is really terribly amiss here.

David has gone through dramatic changes in his life the past few years. One of the things he realized along the way was how his relationship to photojournalism has changed. While still driven he also considers his family in everything he does today. A moment that triggered that realization was photographic in nature, fitting considering his profession.

There was a really profound moment that didn't happen until too long ago. There were two things. I'll mention two things there, or changes in the way I used to be versus the way I am now. Or hope I'm becoming. I'll mention the most recent one. The most recent was going through my wife's i-Photo, her family images, because she's got like thousands of them in there. She shoots most of the pictures of the family with her little point and shoot. Lots of pictures of the kids and herself, friends and family. As I went through that i-Photo, I realized how few of those images involved me. I wasn't there. It was a wake up call. And I said, wow. I was actually in tears over it. I felt convicted. I felt, you know they say a photograph doesn't lie? Well in some sense it does lie. It can lie. But in some sense, it doesn't lie. It does tell the truth of what was there at that moment and what was in front of it. It doesn't necessarily tell the truth in context but because I could have been there for some of those things but they just never took a picture of me. But in this case, I knew the context. I knew these things I was seeing in her library—I wasn't there. I don't know any of that. I don't know this life she's living. I don't know my children at the park. I don't know about going out with friends to some event, to a parade or walking the dog. She has pictures of those things and I'm not present. That was a very powerful

moment where I realized wow, that's not good. Got to change that. So I actually have been changing it. So, I've been to the park more times than I want to think about in the last month. I've been on walks and I've been playing a lot more with my children, which is good. So, those kinds of revelations occur in our lives at different times and different places. And I think they probably occur at the right times, I hope. I hope it's not a case where it's too little too late. But, thankfully not this time. I told you I'm about to turn fifty, I'm getting old already. It was a really big thing. It was really influential in shaping my life regarding how I spend my personal time.

For David photojournalism is not front and center in life anymore, his family is. He says that his passion is still there, just that his priorities have changed.

Not any more. I think it's at a different place in my heart, mind, and soul today. It lives in a different place. It's still there. That passion still exists. But, let's put it this way, I can do more in two hours than most of the young guys can do in eight. So how's that for cockiness [laughter]? It's a nice place to be. I will say this, looking back over my thirty-year career thus far, it is such a deep and profound blessing to know that you have lived your life doing exactly what you were supposed to be doing. That is an uncommon grace that I'm not sure too many in this world can actually say. I hope they can. But I know I can say it. I did what I was supposed to do. And I did it to the best of my ability. I did it, hopefully, with credibility and honor and ethics. That's a nice place to be regardless of the travails you encounter in life. It's nice.

In 2008, David accepted a buy-out offer and left The Dallas Morning News. He continues his work in documentary film. The next section will explore David's perspective on the different changes in technology affecting the field of photojournalism today.

Personal and Shared Experiences of Changes in Technology

David has a unique perspective on the changes happening in photojournalism today. He has moved out of the still photography realm (as far as photojournalism is concerned) and has immersed himself in the profession of documentary film. David has accomplished this by learning as much as he can on his own. He acted as a free-agent learner by being proactive and independent in his learning and sought the experiences that contribute to his knowledge on changes in photojournalism. He understands first hand how video affects how photojournalists approach stories and the power of this unique medium. For David it's not revolutionary change, it's evolutionary.

I have to tell you that there are times when I look at what I'm doing today and I think wow, what the hell happened. I mean, we talk about the changes in media and the changes in photojournalism but, I don't think we really stop long enough to ponder that they are really very often extreme. If you just simply sit back and look at what's happening you say. Oh wow, you're asking me to pick up a video camera versus raising that Nikon F2? Actually, when I started out I was using a two and a quarter twin-lens reflex. That was the camera issued to me. A two and a quarter. Can you believe it back in those days? I mean a square two and a quarter image. Click, wind, click, [laughter]. It's amazing. And now I'm sitting here with a high-definition video camera in my hands and proclaiming to the world that photojournalism has changed. There's a feeling that it's revolutionary. That there's a revolutionary act taking place. It's not revolutionary at all. It's evolutionary. Technology changes. Society changes. If we focus heavily upon what we really are doing then it's not quite the leap that it would be if we see ourselves in a different way. Let me explain that. I was in my early thirties when one day I realized something. Because I had friends

and family for years that had said, “My gosh you have a lot of talent in photography. You're not making that much money at newspapers. So, why aren't you shooting corporate or why aren't you shooting children's portraits? Or why aren't you doing weddings? Because there's a lot of money in that business.” And I never had an answer for it. I was like, I don't know. It's not what I do. I'm not interested in it. Finally one day, mid-early thirties, and I finally knew why. Because I don't see myself as a photographer. That's where you're all wrong. Because you're seeing photography. You're seeing that I'm a photographer. I don't see myself that way. I'm a journalist. I'm a storyteller. I'm in the business of visual communication. That's the reason why at fifty years old, here recently, I came to realize that I don't know anything. But I know one thing. I know how to communicate, visually. I wish I knew more. I just don't. That's okay, it's humbling. But, I'm just not a photographer.

That same perspective is what David brings when talking about the various tools that are used by photojournalists today. For him, that's all it is, a tool and nothing more. For David shooting video is just another way to tell a compelling story, of being a complete visual journalist.

I'm not a photographer. I'm a storyteller. I'm a communicator. That's all I care about. So, you see if you take that focus, no pun intended, and you place it on storytelling and communication. About touching hearts and minds and about making a difference, it's not that difficult for a guy like me then to pick up a different tool. Because I'm not married to the tool itself. The tool is a beautiful, passionately gorgeous thing. I'm in love with my camera, my still camera. I love it. I haven't quite reached that level with video but I'm trying, you know. We have a fling going on so to speak. As opposed to a marriage. A true, genuine, committed love affair. But, the

fact is that I recognize though that the tool that's in my hand can be exploited in different ways in order to make a difference in the world. That, I think, is the fundamental difference between me and a lot of other people that I know in my profession. I think they identify themselves with being a photographer.

David has never been married to the tools of the profession. He sees still photography cameras as a means to tell stories, not as the main ingredient. If there is a better tool, he'll use it, and he's not afraid of telling people that the tools of visual journalism are changing. David, much like Dirck, evangelizes the need for photojournalists to act on their own and create a their own learning experience. He believes that by modeling, coaching, and networking (all core traits of a free-agent learner) the need to adapt to new technologies, he can convince other photojournalists to take it upon themselves to learn on their own, to become self-directed. For David the primary purpose is to tell stories.

I am in the business these days of doing speaking engagements and mentoring and teaching and saying, "Wait a second. You got it wrong. I love photography as much as you do. In fact, I'll put my love of photography against yours any day." But of course, we can never win that argument. I would say I love it more than you do. But, I love something even greater. And that is the ability to make a difference in our world and to change lives. And if photography is not the only way to do that then why wouldn't I be involved in the other things that we can do to make a difference. So you see I think I was perfectly poised because of that attitude to be able to pick up different tools and to be able to use them and learn to exploit them. Because I'm not completely married to that camera. Like I said, I feel like I'm cheating on my wife whenever I'm playing with a video camera sometimes. But, it's a lovely thing. What can I say? [laughter]

According to David the one constant in his career has been on his development as a person, to refine his mental approach to storytelling, “What's happening in my heart, mind, and soul. How can I change and what tools do I need to be using? What techniques? What approach? What mental approach?” David is critically reflective of his own learning process. Being critically reflective or self reflective, is a characteristic of self-directed and free-agent learners. This behavior is key to the self directed learning process. David sees the mental part of photojournalism as the most important.

You know, photography itself is 80 percent mental and it's only about 20 percent of doing. The doing part is almost nothing. In fact, I might change that. Say 90 percent mental and 10 percent physical. Knowing how to take a photograph, that's easy.

Anyone can be taught how to take a technically good photograph. What about the other part? The other part is extensive and it makes a difference between someone else and me.

David has always been proactive, at the forefront of change in the industry. He adopted new techniques and ways of storytelling before many people even knew what they were. Again, for him it wasn't about the technology, it was about being able to tell better stories.

You know a lot of what's done, I probably shouldn't say this but, because a lot of the stuff I have in my career you know I was the first to do something. I don't know, it doesn't really matter, but I know that I was an early adopter of a lot of things. For instance, a lot of flash lighting techniques, I learned that I was one of the first to be doing a lot of things with lighting, external lighting. Not ambient, but external which is crazy to me because I always loved ambient better. I like natural light better. But it seemed like the profession was changing, the industry was changing, and I needed to

always be changing with that, to be reflecting. Again, that reflects that aspect of seeing yourself not as a photographer but as a communicator. So if society is changing, if the industry is changing along with it, as it should be, then I need to be thinking differently. I need to do something different in the way I approach things because I need to be able to reach a new era. I can't do things the way they always were done. Of course, if that is the way you see yourself, then you don't want to do things the old way. You want to be constantly reinventing yourself in different ways so you can become something new. I was always experimenting, always trying new processes.

The word “process” is important to David. For him, the process of communicating is like changing a recipe. However, again, it's not about the tool, it's the internal process of how photojournalists think and learn.

I loved the whole idea of a process. I like to think of it like you're cooking and a recipe calls for one cup of sugar. What would happen if we applied a half-cup of sugar and half cup of salt? We'd have a whole different end result, wouldn't we? It wouldn't be the same recipe at all. Something different has taken place. Probably not very good, but the fact is, that's the way it is. In other words, the process of how we approach things does affect the end result. I think that the greatest process that we have with us, at our disposal, is our minds and our hearts. Invariably it always leads back to that. It's not so much about a technique, or a new gimmick, or a new camera, or a new this or a new that, it's about what's new in your mind. What's new in the way you think about your world? What's new in you? How can you change me, my person, to affect that process? And it does affect it. Because ultimately we are, our photographs are, what we think. They are representations of us, of ourselves.

Technology is still part of the equation for David. He knew when he had to change or adapt to new technologies, mostly for survival in the beginning, but later because the technology represented a fundamental shift in the way the images were captured. He saw the technology as a means to tell better stories.

Probably the first technological changes that took place with me were not so much about equipment or about new things that we could use, or new tools at our disposal. I wasn't an early adopter of the latest auto-focus cameras and things like that. When Canon came out with those great auto-focus cameras I was still using a Nikon F2. I was 27 years old. I was still using it. I was one of the last holdouts. The only reason I changed was because I was shooting sports at the time and the guys with the Canon cameras were just kicking my ass. I was still manually focusing. That was hard. And I'd be busting my ass and thinking I'd done great. Then I'd look at their images and they'd have ten frames more that were in focus. And I'd be like "oh man." So it was a competitive thing. I had to stay on a competitive edge. So there was some aspect of that. But that wasn't the greatest influence. The greatest influence was how technology represents a change in society that needs to represent a change in my thinking. Let me try and describe that. I was, as far as digital goes, one of the beta testers for the old Kodak camera. I had this big hard drive on my shoulder and I was shooting a football game. If you did a three-frame burst it would lock up the hard drive. It was really a horrible thing. I think I was shooting a 1.3-megapixel image. I had the first sports photograph in the Dallas Morning News shot with a digital camera. I wasn't that enthralled with it, I was more interested in what that technology represented. In that case it represented the ability to have that kind of instantaneous image. I could see that there were going to be big changes in our

profession over time as that technology grew. So it's not about technology it's about what technology represents. The same is true with video and audio and the Internet.

David sees the changes happening in the past 30 years as a cultural transformation in the way photojournalists approach their craft. The technological revolutions photojournalists have been dealing with are nothing more than adaptations in technologies that had already been present for decades before print news media adopted them into their practices.

We focus on video today in our newspapers but that's not the true technological change. Video has been around since the '80s. Nothing new there. The real technological change was the Internet. Just like when we began using color in photography. Prior to that we were all black and white shooters using Tri-X. Along came color. What the heck do we do with color? I don't know. Was it a technological advancement in photography? No, color had been around for probably 30 or 40 years at least. I'm not a historian in photography but I know it had been around for a long time. Kodacolor 25 had been around for ages. But what was the technological advancement there? It wasn't color. It was the printing presses. That was the technological advancement. The ability to put that color in the newspaper on the front page. To be able to do so very specifically in that one spot without changing everything else on the page. That was a huge technological advance that forced us to change. And what is it really? Think about it in a broader sense don't think about it as one technology. It's a change in culture; it's a change in our understanding of how we view our culture. The Internet comes along and does the same thing.

The Internet is the key revolutionary change in the way photojournalists approach their stories. David understood early on that the Internet was the solution to be able to tell

richer and deeper stories and he leveraged his learning to focus specifically on that aspect of his development.

I had a photo page up on the Internet back when Mosaic was the only browser out. There wasn't a Netscape, which almost nobody knows about Netscape anymore either—which is amazing to me. There wasn't any Microsoft Explorer, there wasn't any Safari or Opera, there wasn't any Firefox. There was Mosaic and the modem I was using was a 1200 Baud modem, you know, creeping slow. I was always interested in those things but not so much about the technology but rather how that technology shapes our culture and shapes the way people begin to think. How can I learn to adapt to that technology? Not the technology per se but how that technology changes things. To be current and consistent with reaching hearts and minds because things have changed. Not to mention the fact that technology has, over the years of photography, always opened up some new agenda, some new ability to exploit something else.

The “exploitation of technology” is the approach David takes. He believes that by affectively using the technological tools that are available photojournalists can tell better stories. The use of color in newspapers is a good example.

Color gave me another layer of information I didn't have before. Color represented to me, not color, I could care less about whether it was color or not, but it did represent something else—more information. Now I know whether Johnny is wearing a red shirt instead of a black shirt. Though that's not interesting, that's intriguing. How can we exploit that color, that layer of information to reach hearts and minds in a different way? So we adapt to it. We change to it. So I was constantly

doing that. Video represents the same thing. Except now, it's not just one layer of information it's two layers of information. [motion and sound]

David thinks like a photojournalist when he is working in video, and for him, that's a critical distinction between what still photojournalists do and their television counterparts. Photojournalists must learn to exploit the new layers of information that video brings to the equation.

I still think as a photographer. I am a photojournalist. That's what's unique about what we're trying to do with video right now is that it's about thinking as a photojournalist, about using two additional layers of information. Not just one as it was with color. But now there are two more layers—motion and sound. Those are powerful layers of information. Think about motion itself. Just motion alone. Motion alone would be me walking casually over to pick up a glass of water and then slowly pulling it up and having a sip and setting it back down slowly. Versus me rushing over, grabbing it, sloshing the water, and throwing it up and slamming it down. Wow! There's some information there. Could you do that in a still photograph? Maybe. I don't know. Audio. Oh my God! Audio! Audio is amazing with what it can do. There's so much information in audio alone that even I recognized that back as early as the '70s. There were times when I was on assignment that I always felt like I'd left something on the table. That there was information there—powerful information—that could bring that moment home to you in a better and more profound way. The truth is, this is a little known fact, I actually carried with me on many of my assignments in the early '80s a stereo recorder and I was recording sounds. And I used them in some of my sound slide shows back in those days where you had to have two projectors, dissolve unit and all this kind of junk. Just an

enormous contraption we had to carry around. Today we just walk up with our MAC Book, hit the play button on QuickTime and we got it.

David understands that to tell our cultural stories, the tools he uses need to be relevant to that culture. Technology is an important part of our culture and he understands that he must exploit it to tell stories.

Why do that though? Why make those changes? Because that's where the people are. I want to go where the people are. I want to go where their hearts and minds are. I want to go in the direction that society is going. I want to find where we are. On top of that I want to explore the tools that are representative of us as a society, where we've gone technologically and where we're going as a culture. There are always tools that represent that. I want to take those tools and learn to exploit them in a way to reach that very culture. To me, staying current, staying on top of the innovative edge in photography or video, whatever the heck it is, is very important.

David foresees other technology coming into play. The important point for him is to exploit it properly to tell stories.

Something else is coming down the road I know. Before I die, hopefully that'll be a while, there'll be something else. And I'll be there doing everything I can to exploit it in every form. I hope I see it ahead of the game. It's just like when I tried to get out of high school and get out of college quickly so I could get on with the business of making a difference. I want to be in the same place in innovative change so that I'm ahead of it. Not so that I can be ahead of my peers. I'm certainly not making any more money. It's simply about being there. Harnessing those tools. Let's get on with it. Quit messing around. Let's get on with it!

There is a lot of resistance to change in the photojournalism community. David doesn't understand why some people are resistant to embracing the changes going on in the field.

I just want to grab, I shouldn't say this, the fact is I just want to grab some photojournalists by the throat and say [emphatically]: "Get on with it, all right! You're not changing it. It's not going back the way it was, all right. You can shoot all the black and white you want. You can do your two and a quarter for as long as you want. It's not going back. It's not changing. It is this. Now be a part of the team. Get on with it. Help me with this fight for hearts and minds. You do it. I'll do it. Let's work together. Let's make this damn thing happen, all right. Quit messing around and dreaming about days of old. Oh those are beautiful days, I'm with you, yep. I miss those days, gorgeous days of old. But you know what? They're not here anymore. We're in a new place, a new time, a new era, a new society, and new technologies. Get on with it! And I want you to realize why you're getting on with it. That nothing's changed. You are still a storyteller. You still have the same directive, the same command, the same mission to change hearts and minds. Now get on with it. All right? We're done now." Doesn't really work that way, does it? I've been trying. I'm only going to try it for a little bit longer. I'm worn out to be honest. I feel like I'm on a campaign and I'm on the losing end. I've been kissing a lot of babies and wiping a lot of diapers along the way. But, we'll get there.

To that end David tries to make people in the field understand that the entire purpose of what they do is to tell stories and that technology hasn't changed that. To him the greatest days of storytelling are right here and now. "Some of the most fantastic photojournalism you've ever seen in your life has yet to be born, and it's about to be born.

Watch it. It's exciting. It's invigorating. It's passionate. And it's going to happen.” David says that he feels bad when he sees photojournalists chasing after something that doesn't exist anymore. “I want to go, ‘Man, be about the business of now, not yesterday.’” That commitment to the profession is important to David and the blending of his professional and personal life has been a theme throughout his career.

There's been a lot of changes over the years in my personal life related to my professional life. At the same time there's still that blending. There's a constant blending of professional and personal. In fact, I think it's one of the changes that's taking place in our profession that we're going to have to adapt to; that we're going to have to learn to deal with. That there really isn't any beginning or end. My personal life and my professional life are completely connected. They join together. It's barely noticeable when one starts and the other one begins. It's because of the multi-layered dimensions of the world that we live in through social networks, through email, through the Internet, through the variety of channels we have now through media to be able to express ourselves. I mean the list just goes on of the ways that creates this blurring of lines. It's no longer, I've got three assignments today and I'm off at six o'clock and I go home and from six o'clock on, ah honey I'm home. It's not quite like that. It's certainly not with my life. My life is still very deeply blended, more so than ever. You know, is it working for the paper whenever I'm dealing with an upcoming speaking engagement or when I'm dealing with the mentoring of a citizen journalist? How does that play a role in the future of photojournalism? Is it part of my life whenever I'm sitting down and I'm researching what's coming up with new trends and new things in society and new cultural shifts in society? Is that working? Who knows, I don't know. I guess it's sort of working

but it's sort of not. But that's not to say that I don't take time to spend more time doing things besides that.

Understanding his career in individual moments is difficult for David. While some events stand out, many more have become blurred. "It's almost dream like. When you wake, and you know you've had this great dream but you can't quite make sense of it. That's what it feels like to me." David knows he has had an amazing life, an opportunity to witness history and show it to the world. His hope is that those who have viewed his images have been able to, "... allow others to find their own moments in life." Even more than that, David is amazed at how photojournalists are able to isolate those moments.

We use the word "moments" a lot. We kind of bandy it about as though it's like well that's a nice moment. If you really think about it, the search for and the finding of discovery of a great moment is really phenomenal in itself. They happen all the time. That's why it's so phenomenal. They're so ubiquitous in our life. That they're happening throughout the world everyday. Every single person on the face of the earth is always experiencing some great moment. They can be subtle, they can be dynamic, they can be over the top, they can be almost invisible. But they are there and they are there throughout every moment of our life. I find it amazing that we can actually find those moments and isolate them.

Moments are important for David. He thinks that video is the answer to realizing more moments as a visual storyteller. "If we can find more moments out of our own lives then we can find more moments in photojournalism." David sees a direct connection between finding moments and video because, "... instead of looking for a single decisive moment, we're looking at the opportunity to find extended moments. Now we're not talking

about a single one one-thousandth of a second. Now we're looking at the entire stretch of that moment.”

Henri Cartier-Bresson, a French photojournalist, originally coined the term “decisive moment.” In a 1957 article Cartier-Bresson told the Washington Post, “Photography is not like painting. There is a creative fraction of a second when you are taking a picture. Your eye must see a composition or an expression that life itself offers you, and you must know with intuition when to click the camera. That is the moment the photographer is creative” (Bernstein, 2004). David believes that video changes that equation. No longer is a photojournalist tied to one moment. The “extended moments” that video gives the photographer can be just as powerful.

As I teach people I say in every decisive moment, every image that you see that's a great photograph. In every one of those there also existed an extended moment. In every decisive moment there exists an extended moment and in every extended moment there is a decisive moment. So the way I see this is this great expanse, this new territory for finding great moments in our life and that is really what defines photojournalism. Great moments that speak to us about universal truths that we can apply to our lives and hopefully make a difference, not only in our lives, but in the lives around us.

When David speaks to photojournalists around the country he finds that there are certain preconceived beliefs in the photojournalism community about what video actually brings to the equation. This is an interesting concept, a learning barrier that exists in the profession because of traditional preconceptions of what photojournalism is. This concept is not discussed in the literature on free-agent or self-directed learning and could be a limiting factor in photojournalists pursuing and learning new technologies.

It's understandable. I can understand why we think of video in one way and we think of still photography in another way. Still photography is a craft and a skill and mastery unto its own. There's nothing that can take the place of it. There's nothing that mimics it in any real way. Video brings its own skill set that requires mastery. It requires a lot of experience and knowledge in order to learn how to maximize it.

David wants to exploit the current technology to help tell better stories. He feels that by using these new mediums photojournalists can speak more powerful truths and speak more eloquently. He sees little difference in the ability of video or stills tell those truths but that there must be a consistent premise on what photojournalism actually is.

If we think photojournalism is all about making great pictures, if it's all about making beautiful images then yeah, you're probably going to have a real hard time understanding how video would have any role what so ever in the life of a still photographer or as a photojournalist. In fact, if it were just still photography, then it doesn't have any role. Video is not a still photograph. They are different. Yet, as a photojournalist, there's almost no difference at all. Why? Because it's not about the photograph. It's about what the photograph can do. It's not about the camera. It's about what the camera can do. It's not about any of those things. It's about the photojournalist. The heart, mind, and soul of the person behind the camera. And how they use those tools for what purpose. That purpose being to make a difference in our world. To inform, to entertain, and to make a difference. That's what ultimately matters. So you've got to have the right premise whenever you think about video and stills.

The right premise for David is to not think of himself as a still photographer, but as a communicator. For him, that makes it easier to incorporate video as just another tool to help tell a story.

The reason why I don't feel like there's a lot of difference between what I'm doing now versus what I was doing before is because I'm serving the exact same purpose. There is no difference. I am who I am. I am a photojournalist. And whether I'm using a video camera or a still camera it's simply the same in my mind. They are for the purpose of informing, for hopefully making a difference in this world, for hopefully bringing great moments to people's lives that can help us all. I used to say I hope that you know the images that I have brought to people would help them view their world a little more softly. In other words, an image may be very difficult to look at, at times, an image from a war. But I'm hoping that difficulty, that hardness of that image will speak the kind of truths that will help you see your world a little more softly. In other words, greater understanding.

The tools are just tools for David. Visual tools like still and video cameras are just another weapon in his arsenal to help be the voice for those who don't have a voice, to bridge the gap between our culture and their culture and to blur the lines for better communication and understanding.

I've always seen that our job as a photojournalist is to bridge gaps between cultures, between genders, between societies, environments. So that people over there that we maybe don't quite relate to, and I say those people like some third world country underdeveloped nation or something. Maybe it's difficult for us to relate to them until such time that we go in there with a camera and with video and as a photojournalist I can say, "Wait a second, they're not that much different from you.

They want a better life for their children. They want greater opportunities for their families through jobs, through education. They want the opportunity to feed and clothe and to have shelter for loved ones in their lives.” How is that any different? The elemental, fundamental, universal truths about human beings are evident in every culture and in every society in the world. Our job is to make the differences, to blur those differences in some sense, by bridging that gap to show those universal truths so that we can better understand one another. The crazy thing is, in the process somehow the differences become celebrated. So, how is that any different in video? It's not.

David states that the mastery over technical skills, while necessary, isn't everything. Photojournalists must also have an internal passion for their craft and external compassion for the subjects of the stories they tell. Passion is a recurring theme in David's narrative and is an integral part of who he is and how he approaches learning. Passion is not discussed in the literature on self-directed and free-agent learning.

I believe that's absolutely necessary because you have people who have great skills, mastery over technical skills, camera skills. They've got all the latest gear or whatever. Even if they don't have the latest gear. They're really good at what they've got. I've met a lot of folks like that in my life too and actually, I marvel at that. Because nine times out of ten they're better than I am as a photographer certainly in video. You know? But it's lacking something. It's not there. There's a substance that's not there. I used to refer to that, I say used to, I still do as the part that's internal. The part that's about compassion, about attitude, and about passion and mission. I think of that as what lies beneath the emulsion. And I think that when we take those kinds of things particularly compassion and passion and all these things and we put that into

what we do when we raise that camera with any skill at all. It embeds somewhere within there. There is a piece of yourself in that image and in the video clip or whatever you're working on. You poured your heart, your mind, your soul into this project into this photograph. So I used to refer to it as what lies beneath the emulsion. It's not evident to the eye. You don't actually see it. But I've always felt like you can feel it nonetheless. It's still there. It's experiential in some odd way. And I've seen people do that with my photographs. Not to sound egotistical but I've seen them say there's something different going on here.

In David's previous role as the video specialist and trainer at The Dallas Morning News he found that there was resistance to the changes he was advocating. He was approaching the story as a longer form story, not as a short viral web clip that many in newspapers were advocating. His battle was to keep the integrity of the story together, to not sacrifice quality in the name of quantity.

Even though it's very difficult to get some of these messages out about innovative approaches to video in the way that we think about it. And, the translation of photojournalism to video and of course, working on feature length documentary films, getting a newspaper that's more interested—newspapers more interested in viral video 15 and 30-second clips. That's a tough sell. You're talking about a ninety-minute to a hundred-minute film. They're talking more U-Tube. Even though it's a constant difficulty and constant hurdle overcoming obstacles and people questioning what you're doing. Why are you doing what you're doing? At the same time, I have to say that there are enough people who believe in me and believe in the process that they continue to give me the opportunities to explore these areas. And, that really contributes to the development.

The Dallas Morning News was a strong advocate for what David was trying to do. Unfortunately, economics finally won out and he was offered a buyout by the newspaper as part of their cost cutting measures. But at the time, their support was an important part of David's success.

I have the fortune of having those people at the Dallas Morning News who have believed in video since 2000 when I began and have provided me the resources as best they can and mostly the support. Even if I don't hear from them that much, because very often they look at me and think, what the heck is he doing. But, they trust me. And, they believe that somehow, some way, David's going to take us to a place we're going to go, "Oh, I get it." But, I know that's got to be challenging for them because you know they're watching the bottom line. They're paying close attention to who's doing what. I mean that's the economic market we're in today. The economic factors that make doing what I'm doing today even more difficult for organizations. So, I do not take that lightly. It means a lot to me. I don't think they realize that sometimes. Because, I have a tendency to sort of do a hermit like isolation thing. I mean, I don't communicate that well by email. I'm not on the phone everyday saying hey I'm working on this today. Or I'm doing this or I'm doing that. I simply know that people have confidence in me, they trust me and it is everything I could do to be sure I do not betray their confidence or their trust at any given point, at any given time. So, that in itself is a challenge. There's a lot of pressure in that. I believe that you give a guy months and months and months to do a project like I'm doing now. And, they need to see how does this relate to them in some way. Otherwise, it's like, we just allowed this guy to kind of do all this stuff. Essentially the truth is that for quite a while I've been as much in research and

development as I have been in photojournalism. Research and development in photojournalism is about photojournalism and is about newspapers and our industry and the direction that we are going. It's my job to think in terms of five, six, seven years down the road. And of course, that's difficult, particularly for some folks, to understand. Because, they're working really hard. They're making do with less than what they want. You got people carrying two buckets. It's tough. And then you see a guy like me and it doesn't appear very often that I am doing anything. Because you can't see the results of it until much, much later. And then when you do see it you kind of go, and I've seen this, I've seen it in people's eyes, "Oh, oh ok. I get it now." It's not because they're ignorant or something or that they're closed-minded or something. It's simply because they're so dag'gon focused on today, as they need to. I'm glad they are, otherwise I wouldn't be getting a paycheck because we wouldn't have a newspaper. So, I'm glad they're doing that. Somebody needs to do that and I like doing that but that's not the kind of work I'm in today.

David's job was to figure out how new technologies could be exploited to improve the bottom line of the newspaper. His approach was to make sure that the new technology was also about how photojournalists could tell better stories. He sees two changes that the industry must address.

What I'm looking for are ways that we could be speaking more eloquently by using other tools and other methods of delivery. One of the things that's going to be happening in the very close future is the development of, or the use of, our material and our products into mobile platforms — PDAs, cell phones, iPods. That's already happening. But, our industry has been a little bit sluggish, I think, in actually embracing that to the full extent. Even then, you know, you have to consider when

we start doing something, we start putting video on the web; for some people they just say, "Well wow, we've got video on the web." And I think yeah but have we learned to exploit it? Have we learned to maximize it? We're just at the surface. There's so much more we can do. So what is it we're missing? These are the things that I think about and I'm working on or that I try to work on to challenge myself on, what's missing here? It's not so much what we're doing or what we're going to be doing. I think almost anybody can tell you what is coming around the corner. But what are we doing right now today that we don't even see? So, that's one thing. I think the second thing is, I'm really interested in what I consider to be and of course, it's arguable what it is, but it's web 3.0. You know with web 1.0 being the Internet and websites and html, etc.. We're well past those days. Web 2.0 being all about devices and forms of delivery. And then of course now, web 3.0 which is in my opinion, people are still arguing what web 3.0 is, but in my opinion it's about trust, it's about responsibility, and belief, and it's mostly in my mind when I think about for me, it's about vulnerability. I think we have a long way to go there. I'm actually working in that capacity. Trying to think, what can we do? How for instance can we create a video podcast or a video blog that would actually speak in the form of web 3.0 that's very transparent, that's very vulnerable? That shows us to be very real, very genuine. So, I think we're on the right track; we're headed in the right directions. But, when I'm doing personal development that's where my focus is. The foundation and beyond that, what are we missing.

David has even had to fight for the right to keep his movement of research and development alive. At a large gathering of photographers he stated, "I don't why we're paying David Leeson a salary because he doesn't do a damn thing for photojournalism." He

said that because that was the attitude he was seeing from some people in management. “That's the kind of stuff I've had to fight against.” He said that one of his greatest successes during his last six years at The Dallas Morning News was keeping his research and development initiatives alive in an environment where a great number of people, some in a position to create difficulties for him, didn't understand what he was doing. “That's tough,” he said.

Mentoring as a Positive Influence on Learning

Whenever David had an extraordinary achievement in his life, he always gave credit to those mentors who have contributed to his career and who helped him get to where he is. Even when he won the Pulitzer Prize David's first thought was about those who had helped him achieve that singular prize.

When I had the good fortune to win a Pulitzer Prize, and I say good fortune not because of the honor it brought me, but because of the honor it brought the story and the images. That mattered more to me. That has always mattered more. I know I spent the next four days picking up the phone and finding people that have touched my life and made a difference through mentoring and through teaching and said, “Thank You.” Thanks for caring enough about me and believing in me enough that you would actually spend a portion of your life actually telling me something, educating me. Forcing me to listen at times when maybe I didn't want to listen. I'm thankful for that to this day. I've never actually thought that those awards, and particularly that one, was mine. I think it's theirs, it belongs to them. I owe my career, like I think everybody does, to the people that have poured themselves into my life. In that sense, I feel like no man is an island as they say. No human being is an island. We are all part and product of the things that others have done for us. I

don't say that in some magnanimous way. And I'm certainly not being philanthropic about it. I'm simply telling you the truth. That's just simply the way it is. It is that truth and I have known it my entire career, that it's not about David Leeson. "He's this great guy. He's out shooting these great pictures and boy he's doing this and he's doing that." It's not that. It's about all those other great people that you never saw. You don't even know who they are. That have done bits and pieces and poured into my life in so many ways. And they're enumerable. There are so many. There are a few standouts here and there. But for the most part they're enumerable.

David discussed a moment in his life that has stayed with him a very long time, a singular act of kindness by a stranger that he says he is still trying to pay back even today. In a way it has become a code that he lives by.

A homeless man gave me five dollars while I was working a homeless project. I didn't look so hot because I wasn't going home and I was sleeping on the streets just like them. I didn't have any money in my pocket either. I don't know why, I just wasn't doing that and he gave me five dollars. And I said, wait a second don't do that. Don't do that. I've got a job, I've got lot's of money. If I need five dollars I can go get five dollars in a heartbeat. I just don't have it now but I don't need it so you keep it. He said no, I want you to have it. And I realized at that point that he wanted to do something for himself by giving me his money that he didn't have. I'm glad I realized it because I graciously accepted it at that point. Thank you. And then he said, you know, one day when someone else is in need you'll do the same for them. It's the old what goes around comes around. I'm going to tell you it was a very powerful moment because I feel like I've spent the rest of my life, that was in 1986 all the way to present, we're talking about 21 years and I'm still trying to pay back

that damn five dollars. Kind of wish I hadn't taken it. But you know the truth is that's the way it works. People pour into our lives the good things that we need and even the bad things that shape us and make us into something better. We must be cognizant of those things at all times and be willing ourselves to give back with what we have. And say I want to give this to you. I have no claims to it. Just take this. And one day you'll do that same thing for someone. So, one of my greatest fears, in fact throughout my whole career, well not my entire, but certainly the last twenty-twenty five years of it, was that someone might think that I didn't give them the time of day. That I blew them off. You know? I can only imagine what they might think. "Oh, that David Leeson he's too good for me." Wow. If they only knew, it's like one of my big fears. I'm terrified of it. So I always tend to go overboard and I tend to be like, "Hey tell me all about your aunt, you know in the hospital," or whatever. I just want to be there for people as much as I can. So often I'm not and I actually feel guilt for it.

To illustrate that point David says that he remembers a conference he was attending where a gentleman was trying to talk with him and David was distracted from paying close attention to what he was saying.

I had a speech I was about to give and I was focused on that and I wasn't giving him the full time of day. It wasn't until after he'd finished and left that I realized that I hadn't been there. I really mean **THERE** [emphasis added]. I'm going to stop what I'm doing and I'm going to listen to you and I'm going to pay attention to what you have to say. I didn't do that. And it struck me. I was completely stricken by it. I went madly searching for him throughout this huge conference of hundreds of people and

I couldn't find him. All I wanted to do was pull him aside and say I'm sorry. What were you saying? It matters to me. Let's talk. I couldn't find him.

David takes his relationship with those who have helped him very seriously. He feels that everyone should have that same commitment to mentors that have had an impact on their lives.

There have been a lot of people in my life who have made a difference. Who have done so many things for me. After winning the Pulitzer I spent four days calling people that just came to my mind. And even now to this day I torture myself because I think of people I didn't call. I think, wow, you missed that one. You should have called them too. But, like I said they're enumerable and they're constant. Even today there are people who do things for me that make a difference in my life. I can only hope and pray that I'm doing the same thing for others. I hope. I hope I'm never so full of what I'm doing and the things I'm working on that I don't have time for people. We should all be that the way. The whole world would be a whole lot better place if we could just stop long enough to recognize that we're not islands. Yet in some ways that's exactly what it feels like. Recently I've been through some hard times. A lot of loneliness. I remember at one point in the midst of it, when I was at probably my lowest point, I remember feeling nothing but absolute hurt and pain when I realized how many people out there in this world are probably feeling exactly as I am right now and they have no place to turn. That's horrible. I mean that's horrible, just completely horrible. It's like I have this imaginary phantom even out there now. It's a curse as much as it is a blessing. At that moment I just wanted to turn away from my own problems and say I'll talk to you, I'll spend time with you, I'll listen. So, I guess that's just another way of saying I'm thankful and I'm blessed. I'm

grateful for the people who have been there for me and some of them don't even know I feel that way. Probably before I die I should find them and say hey. There were more than a few tears though those four days [after winning the Pulitzer] whenever I called people on the phone. They totally didn't expect something like that. Just a phone call to say thank you. Thanks for what you've done for my life. And, they were mostly like, I did that? Yeah, you did that. You sure did.

For David, it's not all about people, it is also about his spiritual life. He is deeply religious and it influences, mentors, and guides who he is and what he does in his professional life. Spirituality is not discussed in the literature on self-directed or free-agent learning. An awareness of the meaning behind learning is as close as I can come to associating spirituality to these concepts and it could be a factor in another characteristic I see in this narrative – passion.

It [religion] is a great influence in my life, for good and ill by the way. I've worked really hard to overcome religion and to focus on what the true meaning of religion is. As Jesus said it's giving to the poor and the widows. But it is central to every aspect of my being. Everything is overshadowed or directed or influenced heavily by how it measures against my personal faith. I can sum it up very easily. Because I am a Christian and because it is so central and because of what I have come to know, I've realized it's all Jesus and what he did and none of what I do. It's not me that matters it's what He's done. It's not what I do. It's not to admonish me from my responsibilities because that's not it. That's not the message of love and grace. The fact is that by knowing what has been done for me in my faith for that deep profound direction it provides in my life that it admonishes me to try desperately to do the right thing in service.

Mentoring by others is an important aspect as well for David. His learning is a result of numerous people throughout his life as a photojournalist that have taken an interest in him personally as well as in his work.

It's not because I'm, you know, a neat guy, I'm so smart or I'm so this or I'm so that. I think I have talents like anybody else. I'm just born with certain traits and abilities in various ways. It takes people outside of us who mentor us. Who take an interest in us, and who give of themselves to help shape people, shape us into who we become. So, in that sense it is true no man is an island. We are all a product of somebody else.

Mentoring has been very evident in David's career. When he won the Pulitzer prize he immediately started calling as many people as he could to thank them personally for the impact they had on his life. He wanted to make sure that he reconnected with them.

I just sincerely said, thank you. This Pulitzer is as much yours as it is anyone's because I wouldn't be where I am today were it not for what you did for me. And, I'm just, I'm grateful and so I guess I don't know. But when I think about myself, I know I've worked hard. I know I've done a lot of things here and there that maybe other people might not have done. I've had a lot of passion. I've had a lot of mission. But, really without other people in my life who have helped me there's no way. There's not a chance I'd be who I am today. In fact, the first person I called when I began making those phone calls for the Pulitzer was a former professor of mine at Abilene University, so that says a lot. But, the fact is that it's not so much about these institutions and forms that people go through like we're checking it off a list. It's about connecting with people.

David sees networking as an important part of being a photographer and it is an important characteristic of being self-directed or a free-agent learner. But it's not just about

the networking, it's also about engaging with the people who have made a difference in your life. "I think one of the things that sets people apart is the ability to network if you will. I hate using that term but you know it is an apt term. To network, to listen, to engage with people." David also wants to give back. He continually offers himself as a mentor to young photojournalists. But he wants people to know that it's not just about waiting for someone to offer themselves up for mentoring, people must also want to be mentored.

You know I have made the offer to hundreds of people at speaking events, not hundreds I'm talking about specific events. I remember one time there were about three hundred young photojournalists there. I told them all, I said I am available if you want help. If you need something, I'll do whatever I can to try and help you succeed. In fact, just come see me at the end and I'll give you my cell phone number and my email address. Please feel free to contact me. I would love to see you succeed in life. At the end, about ten or twelve out of that three hundred came to me. Of that number, only one followed through. So, you see what I'm getting at is that you can have the institution in place. You can have the formalities and the organizations and they're very important they're certainly part of the process. But, unless an individual seeks it out and engages with people in that way then it's not going to happen. It's not as likely to happen as it would if you do that. That's the reason why that first person I called was a former professor. Was it about the school, Abilene Christian that I'm talking about? Or, is it about my experience at Abilene Christian where one person made a difference in my life? Do you see the difference? It's a very subtle difference but a very powerful one at the same time.

David says he owes everything he has accomplished to the people that have taken an interest in his life. "If it weren't for a few people who really believe in what I am doing then I

don't think there's any chance I could have accomplished a lot of things I've been able to accomplish.” When he was at the Dallas Morning News, the one person that was his biggest supporter was the director of photography, Leslie White. “She supports me in so many different ways that I know that if she were not there, my opportunity to continue innovating, to continue pushing in new directions would end overnight.”

David understands that people can accomplish great things without a mentor, but for him, it's almost impossible. “I kind of live with that knowledge at all times.” Working without a mentor according to David, “...would be very difficult. Would be an even larger challenge.”

Application of Learning Strategies

When David left the Abilene Christian to pursue a career in photojournalism he brought some of his college learning experiences with him, especially the foundation of approaching his photography from an ethical viewpoint.

“For some reason that's what stood out most in college was learning about ethics. To just stop long enough to recognize that my actions truly do influence others and how I conduct myself and my life.” He sees his photography and the camera as something that has, “...great power to influence lives, to make a difference.” David thinks that this puts an enormous responsibility on him to always use his talents to do what is good in the world around him. “To do the right thing. Not to ignore those things or to push them aside but to actually embrace them in every form.”

David says that, “Circumstances don't make us who we are, they simply reveal what is within us.” He sees learning in that way, as an exploration of life lessons. He says that his early entry into photojournalism gave him an education that he wouldn't have gotten

otherwise. "I've learned a great deal about the things within me that must be changed in order to achieve the goals that I want to achieve."

One of the most important aspects of his personal photographic life is the creative time he gives to himself. Since 1982 he has been shooting self-portraits that have explored his deepest emotions and allowed him to experiment and learn about himself.

Why? Not for some narcissistic reason because I wanted to take my picture. Actually, if I'd had it my way I would have been photographing other people. But who's going to be available for that creative moment that arrives at two in the morning and I pick up the phone and say "Hey can you be here in five minutes?" You know, no one's going to do this. So, I turned the camera on myself. I began investigating photography through self-portraiture because I recognized something was happening. The more I got involved and the deeper I got into the creative process the more I realized that something unique was taking place. That there were creative moments and then there were creative moments. There were times when we were less creative. I couldn't quite get it. I knew those movements where you'd raise the camera like this and you'd be shooting a photo [sound effect] "chachung, chachung, chachung, chachung, chachung, chachung." I love the F2 by the way, the Nikon F2 is a beautiful camera. I love the sound of that motor clanging away and that metal against your cheek, it's delicious, almost erotic, for me. I just loved it, "chachung, chachung, chachung." You would say, you feel it, something just happened, what was that? What was that [whispering]? What was that? What was that something that just took place? I don't even know what the hell it was. Something just happened. What was that? I wanted to know about what that was. So, I started investigating. That's the way I do things. I love to experiment. I love to know. And so, I started a journey in

self-portraiture that lasted from 1982 to 1997. Where I searched for only one thing. It was, “Why do we create? How do we create? What's the process of creation? What is that moment? How does it get there and what is it that touches my heart and how do I know it?” Fabulous project. But, it was crazy at the same time. I would be lying in bed with my wife at two in the morning and I would say, “I have to go now.” “What, What?” I have to go, I have to go shoot. I think that's the only difference with me. It's that we turn those things off in our life and we say, “It's two in the morning go to bed.” Or, my favorite show is on TV, or I'm reading a book, or I'm sending an email. The only thing different is that I chose to answer those calls, those moments where we feel that creative urge surge through us and jackknife in our veins like an 18-wheeler. And say, “Now, now is the time—go.” Because you feel it. So, I went. And that's what I did for 15 years. I stopped it for nine years and then I started up again in 2006 with a fury. I think from 2006 to 2007 I've done more than a hundred portraits. So, it's all about the moment. It's all about finding that beautiful thing that happens in the creative process that somehow makes us all different.

David sees that creative process, the artistic side of photojournalism, as just as important as the news side of photojournalism. With photojournalism he says that, “We literally have our finger on the pulse of the world. We quite literally have our finger on the thing that can interrupt our lives and cause us to wake up and say, ‘Wow!’” He feels amazement that he has the ability to transform public thought through photojournalism, “I can use it for good. I can change things.” David still approaches his photography in that way.

I think the creative process is absolutely stunningly powerful and terrifying at the same time. Completely and totally terrifying. I have had moments picking up my

camera where my hands were shaking. Sometimes we don't want to see who we are. But, it changes the world. So, that's the kind of guy I was. Not too hard to hear that and realize well, for at least a decade, that's all I did. Why wouldn't I? Why wouldn't anyone? It will make you crazy though. I guess I'm okay now, I'm still alive.

Once David starting teaching video to the photojournalists at the Dallas Morning News, he knew that his life as a world-traveling photojournalist was changing dramatically. But, even though he missed that life, he knows that what he was doing was allowing others to follow in his footsteps.

I will say there's one other thing I didn't realize until recently. Man, I used to be a really cool guy. Traveling the world, covering wars. I mean I was, you know, cool. And now what? I'm teaching people how to shoot video? [big sigh] You know, it's kind of boring, but not boring at all. You get my point. It's sort of a huge life change and it's very difficult to kind of say what's the constant here, what's the foundation? The difference is that before I was trying to change the world and do the right thing by using these tools to make a difference. And I hope to be back doing that, shortly. But now I'm doing it to train the people who are behind those tools so that they can go out and do the same thing. To affect their hearts and minds so that when they pick up that camera they're using it in a way that can actually make those differences. It's odd for me to not be the guy on the scene, covering the action, being the eyewitness. That's a beautiful part of photojournalism; is to be an eyewitness to history. To be on the front row of life's daily dramas. To say I lived, I lived, I was here, I saw, I smelled, I experienced, I touched, I was there. Now I guess it's a way of doing it vicariously and hoping that others will take those lessons and hear this evangelistic call to find something more in themselves today. To be something

greater today than they were yesterday. To answer that compelling call to that creative spirit, that creative force that has that powerful ability to shape lives. Not only our own but those we come across. That's a pretty strong agenda. And, yet I see that it is completely consistent with everything I've ever done in photojournalism. So, that's the journey.

David's learning process in photography has always included experimenting with new technologies and tinkering with the procedures that were already established. He takes the initiative in his learning.

I'm keenly aware of my process. I know how I tone an image. I know how I raise a camera. I've paid a lot of attention to those things throughout my career. So, I was always experiencing. My development over the years from still photography into innovations and video are really, completely, consistent with everything that's been there in the beginning. I don't know why. It's just simply the way it was with me. I like to push myself. About every four years I'd come to a crossroad and I would take a keen, careful look at my process and come up with new ways to approach things. New ways to think about things. So I was always challenging myself. Look at the self-portraiture that started in 1982 all the way to 1997. That was a process of trying to uncover the creative process. To learn more about it. So that I could what? Exploit it. So I could learn to use it to my benefit rather than to feel that I was simply subject to it. Let me make it subject to me. Can I harness the creative process in a way that few people have done? I don't know. Let's give it a shot. How do I do that? Well let's experiment. Let's try new things. Let's study it. So, I was always like that.

David brings that same creative process to the way he looks at other photographer's work. During a photographic portfolio critique he doesn't just look at the images, he forces the photographer to look within himself or herself.

I have something I do with portfolio critiques. I've actually had people in tears over it because it feels like a counseling session. I can look at a group of photographs that a student has shot, or any photographer. By looking at them and studying them I can see the person behind the lens. I know what your fears are. I know where your hesitations are. I know your lack of confidence. I know where things aren't quite right in your life. It's a very simple process. There's nothing unique here. There's nothing outrageous. It's simply that I understand that the process works like this; that my heart and mind affects my end result, my product, my art, my photography, my video, my whatever it might be. My communication. The way I present myself to the world. Then we can simply take a look at that and trace it backwards, the opposite direction, and we'll find the person at the end. I think that the terrifying aspect of art is that we're known. We don't really want to be known like that. It's difficult. It's difficult for us to be that transparent to the world. And yet, we lull ourselves into believing somehow that we are not when indeed we are. We are transparent every time we raise our camera to our face, a video camera, our writing; whatever it is we do that is a creative process that bears our soul in some way. It does so in a way that, whether you like it or not, you're known. So, I've done that in these critiques. I can take it backwards and say you have really struggled in your life with confidence issues or, you are shy about becoming involved with groups and people. And they'll be like, "Yes, I'm sorry." It's okay, it's all right [laughter]. I think that some of these poor folks that have actually been at the end of that conversation have

looked at it like Tarot card reading or something. But it's really not that difficult. It's quite literally that how we think in our hearts and minds affects what we do and that is a process. If we want to genuinely affect the process that changes our end result then we have to change this and this at the same time. I have been about the business of doing that for thirty years and I continue to do it. I'm involved in it even now as we speak. I'm in a process of change to find out new things about myself and to find out how I think affects what I do and how the world sees it.

Learning and photojournalism is also about attitude according to David. He sees attitude as one of his greatest resources and he uses his personal attitude as a tool to make sure that his approach to photojournalism has balance. Attitude in free-agent learning can best be described as motivation and engagement, two characteristics of free-agent learners.

You have to really monitor and pay attention to your attitude. Not just your attitude regarding your job but your attitude regarding your own profession and what you're trying to do in your career. Attitude plays an enormous role. So, I have always closely watched my own attitude. When I see that perhaps I'm getting a little too hard on myself maybe I'll backup a little bit and say hey wait a second. Don't take yourself so seriously. Take what you do seriously but don't make the mistake of taking yourself seriously. On the other hand, there have been times whenever you look at yourself and you say you're not taking this serious enough.

A technique David uses to evaluate an image is to look "beneath the emulsion" to try and understand why certain images are powerful, even though they may not be technically good. He calls this "visual eloquence."

Try this sometime it's a lot of fun. I do it. I guess I'm sort of a nerd to do this. Look at photographs and then kind of detach yourself from it. Just look at it at surface

value. Very often you'll look at an image that is purely on the surface and you'll say, hmm its' really not that good. It's ok. So what is it that makes it so powerful? There's more. There's more. There's something beneath the emulsion. Certainly though there are necessary skill sets for a photojournalist. For any journalist for anybody in any career. But I think about that, if I wanted to be a great speaker or a great writer then what are some of the things I need to do to become better at that? Well, that would be to have a greater vocabulary for instance. A greater understanding about sentence structure. To learn how to use sentence structure and rhythm in my words. To actually speak greater truths. In other words, to be more eloquent in the words we use. I like to think about photojournalism as being visually eloquent. And we can't do that unless we have the skill set that allows us a whole library, a whole vocabulary, of ways that we can learn to use images and use lighting and color and shape and form and composition to speak more eloquently about the world around us.

David feels that anybody can raise up a camera and photograph “...some amazing, sensational moment...” and make a great photograph. To him many photographers can cover a story technically well, but they lack the internal depth and command of what he calls “visual eloquence.” Photojournalists must have command of the skill sets that allow them to speak visually and with the depth of their personal convictions according to David.

So often the stories we do as photojournalists, they're not about what's on the surface. They're about mood and feeling and emotion. They're about so many other things. They're about the experience itself. As best you can understand it.

Contextually, placed visually in this document we call a photograph. That requires skill. And the very best photojournalists have learned that. They've mastered it in some way in some form. And yet, I don't put the emphasis upon that as much.

Because I still say you can master all the skills of photography you want. And it doesn't make you a great photojournalist and never will actually. I'm smiling because it is sort of a favorite subject because I love the philosophy behind what we do in this profession. I have a very philosophical approach. I often think about what I do is, when I'm teaching these things to others, I'm mentoring to others. I very often take a philosophical approach because I believe that the philosophy describes the methodology. That if we have the philosophy correct then the methodology flows from the philosophy. That we don't start with the methodology and then work backwards. We start with the philosophy and the philosophy tells us what we should be doing or how we should be thinking about it. It helps us. In other words, to put it in the still photographer term as I've always said was, that photography is 80% mental and only 20% doing. It's how you think about your world. How you think is how you should shoot. If you've got the wrong thoughts, if you've got the wrong premise, the wrong approach in your heart, mind, and soul towards your world around you then it's going to affect it.

David feels that a photojournalist's worldview is just as important as their skills as a photographer. My interpretation of worldview to the literature on free-agent learning is the characteristic of exposure to multiple perspectives in learning. David feels that many photojournalists have a limited worldview of where their place is in the media profession. When he works with photojournalists that have a mastery over their craft, he finds that many of them are "stuck", that they can't get to the next level. He sees this as the toughest step for many photojournalists. "It literally requires you, in my opinion, to re-think, 'How am I viewing my world?' If you change how you view the world then you'll change your photography. Change the way you think, your photography will change."

He uses this technique when working with young photographers. He identifies how they view the world and how they view themselves by looking at their images. "I don't think anyone would disagree that the point view, the way that we think and feel about our world, that somehow that can influence the way that we photograph things. That's true of all creative processes." He says that he has had people in tears at the end of some of these sessions. "It becomes like a psychoanalytical type of approach." For David, having that correct mindset makes it easier for a photojournalist to take what they do in still photography and apply it to video.

For instance, if you go out and shoot something with a still camera, you either get it or you don't get it. You either get the moment or you didn't get the moment. You're either in the right position or you're not in the right position. So, then there's not much you can do about it. If you missed it then you missed it. It's like an old boss of mine said wish in one hand and spit in the other and see which one fills up first. In other words you can wish all day long for something like that, that oh well I wished you'd been in the right spot but there's nothing I can do about it. You're out of luck. But with video, it's not quite that way. With video, through the combination and juxtaposition of clips and montage, a montage, the French word to assemble, we are actually creating a montage of moments. Whether you get them, nailed them, or not is beside the point. But, it's amazing what you can do in video editing. Putting together a video that's speaking in a different language. And before I lose myself here a little bit. Let me just say we talk about the still photograph, which is more de-montage it's a disassembly. If you think about an image that is taken at one one-thousandth of a second it's a tiny sliver. It doesn't provide us a beginning, middle

and end of anything. It just simply is what it is in the moment. So, it occupies space whereas video occupies time.

When David teaches the differences and similarities of photography and video he instructs people to think about video as a montage of moments. When a photojournalist shoots video, he calls it an “assembly of moments”, the clips and images become the photograph. The photojournalist makes their assemblage in the editing process, as opposed to taking a single picture.

He says that this philosophy is not meant to diminish the requirement to really think about the single shot, to capture great moments with a video camera.

If we approach video from the same way we do photojournalism and its' about what the tool can do and what is it we're trying to do, we're trying to obtain these great moments. Then I say the only thing that changes is the camera. It hasn't changed the way you think. It hasn't changed what the goal is. All of those things are the same.

The philosophy remains intact. But the camera is decidedly different. And, it's a very cool camera. Because it gives us motion and sound. We couldn't do that before. But outside of that that's it. So, when we think about video I teach them that video functions like a still photograph but it functions in a montage as opposed to a still photograph in what I would called a de-montage, a disassembled of single instants.

At the core of David's learning is the preservation of the “eye” of the photojournalist and preserving the integrity and the ethics of photojournalism. Everything he does today is about how he can take the demands of the new multimedia tools photojournalists are using and make sure that photojournalism is building a foundation that will last. “I'm sure generations to come will make it even better. They'll build bigger and better things than I ever even dreamed of. I'm hoping that I'm one of those guys building a

foundation that we can stand on. That's going to hold up to the test of all of the challenges that we're already encountering in new media. That will be for the purpose of speaking truths with ethics and integrity.”

David’s approach to learning is to plug into “the street.” “I’m listening to what people are saying, and I’m listening to who’s doing what.” Because of that approach David has only been to a few photographic workshops in his career, feeling that workshops were not correct for him. He says he believes in the power of workshops and the educational value they have, he just likes to figure things out for himself. He has used this approach for video especially.

I actually had a deliberate plan that I avoided any kind of workshops or any kind of input other than just picking the brains of TV guys. I picked the brains of independent filmmakers. Of course, I did flip through some books here and there. But for the most part, I really tried to keep my head focused on photojournalism and how to translate it [into video]. I actually worried that if I didn't do that I would be unduly influenced to think about this in a way that was not appropriate. And, I knew that there wasn't any kind of model for what I wanted to do or for what I was believing and thinking. And I thought, if I go and do these things it's liable to shape me or give me ideas I won't recognize how they've distorted my attitude or my view until it was too late. So, I really did work hard to try and figure it out myself. So I did experimental videos. I approached it from a lot of different standpoints trying to figure out which one is going to work right.

To figure out the right approach to what he is doing, David relies on friends and a social network of individuals who can help him. “I don't even have to go and look it up or find it on a blog site or something like that. I get emails from people who say, ‘Hey, did you

see this?' That's been very, very helpful. A few of them are better at it than others. It's almost like having your own private research team out there." David says that while other photojournalists in the field help make him aware of new technologies and procedures, he doesn't rely totally on that approach to learning. For him, how other people problem solve and how other industries are dealing with the same issues as photojournalism, is just as important. David is using key concepts of the free-agent learner, social based learning and networking. By working with others he is leveraging his learning and increasing the value of the experience.

I find a great deal of my best ideas don't come from industry specific information. It comes from a broader education about reading books that are completely unrelated to the field. Learning about economics, subscribing to magazines in a lot of different fronts and a lot of different industries. I find that a lot more helpful. Frankly, some days I kind of wake up and I'm amazed that I'm as current as I am. I always feel like I'm behind which I probably am. But, I'm working on it.

When David deals with his learning as a photojournalist, particularly regarding digital media, his primary focus is how he can better serve the interest of the field of photojournalism and in particular by "... preserving the eye of the photojournalist, preserving the integrity and the ethics of the profession and what we do." For David everything begins with building a proper foundation. "Everything has to begin there. I'm not going to do anything that I think will threaten that foundation. It is absolutely essential. It is non-negotiable." David says that in reality he feels he really doesn't know anything, but that is not necessarily a bad approach to his learning process.

I realize now, fifty years down the road that I don't know much of anything. But I know one thing; I know how to touch a heart and mind. I know how to

communicate. I know that really well. And if I think back it really makes sense to me. It's a circle closed. Because that's what I wanted to be as a child. Just simply to make a difference somewhere, somehow, some place, in somebody's heart and mind. To be able to change our world for good, not for ill.

Perceptions of Learning Methods

David Leeson's decades as a photojournalist have shaped who he is and how he approaches his craft. He has a unique personal philosophy when it comes to photojournalism and he approaches everything he does with passion –which is evident in his photography and video. One of his favorite words is “exploit.”

I love the word exploit. How can I learn the language of visual communication in a way that I can exploit it in every possible form in order to shape what *you* [emphasis added] think about this world and of course, how you think? In the words of famed photojournalist W. Eugene Smith, let truth be the prejudice. Those words have echoed throughout my entire career. Let truth be that prejudice in our lives. Let truth be the guiding light. Let truth be the genuine prejudice within us that leads us to new insights and understandings about the world around us. That was essential and core and foundational and fundamental to everything.

David sees his life as a journey and that during that journey his sole desire has been to make a difference. Making a difference to David is at the core of what photojournalists should strive for, to create a “reward motivation” to learn.

I know we say that, we say it so often in our profession that it's become a cliché [making a difference]. We say it so much that it almost loses its power and its meaning and that's unfortunate because it really is at the heart of every photojournalist. Or, at least it should be. It's not about your pictures. I don't give a

damn about our pictures. It's about what your pictures represent. It's about what your photographs can do to make a difference. I don't care about your latest cool picture. Yeah, you know what, great photographers, even good photographers, they're a dime a dozen. Man, I look around me and I see people who are so much better than I am as a photographer. It doesn't bother me in the least bit. Because I'm not in that business. That's fine if they are they. But I'm not. I'm in the business of doing something else. It's what the photograph can represent. It's what the message represents. It's about the medium that we're using and what it can do to influence us and to make a difference in the world. It's that simple.

David has some very simple advice for photojournalists, to follow their own worldview, to know who they are and how they fit into the fabric of life around them. He has made that a primary focus in his life.

I have something that's very unique, just as everyone else has something unique and that is my worldview. The way that I see the world. There is only one person on the face of the earth that can see the world like David Leeson. And, it's David Leeson. That cannot be taught. Nor should it. I don't mind sharing that worldview with people. But the fact is I always teach that. I say, that's it. Learn that. Focus on that. Make that your life agenda. To know who you are, to know your worldview. Because it is what your photographs are. It is what your medium is. It is everything you do in communication. It's everything and more. That is a constant thread throughout my entire career.

David says that he hasn't always been that person, who knew what their worldview was. He had to learn as he went along. He says that his journey as a photojournalist began as

someone who thought, "Hey this is just a cool job," to the moment he first realized that his photographs could make a difference.

That was actually terrifying, it was scary. To think that this thing that I have in my hand really does make a difference. Use it well. Use it well. Use it well. Think about it. I used to say I don't take myself too seriously but I take what I do very seriously because it matters. Don't screw around with that. Screw around with a lot of things but not that. Because you can really, really make a difference for good. Or for ill. And, let's not forget that. We all can make a difference for ill. I don't want to be a part of that. And that's a scary thought to think that anything that I have ever done in my life might have been for ill. I hope not. I really hope not.

When David thinks about his existence as a photojournalist he sees a life that has sometimes descended into turmoil over what he has seen and experienced behind a camera. However, he also sees in that chaos a series of lessons in which he learned and explored his own existence.

The chaos of war. The chaos of photojournalism really. I can't quite make sense of it. That the most extreme moments that we encounter are very often some of our most beautiful. Is it because of the lessons we learn there? Is it because we come to the end of ourselves and we recognize our own fragility, that we recognize the beauty of life itself? I don't know. I've spent an entire career trying to figure those things out. I don't know if I'll ever know exactly what it is. But I know that there is a beauty in being there. Of being an eyewitness and experiencing moments. It's led me to a whole campaign in my life, an evangelistic fervor to proclaim the beauty of moments in our life because I believe they happen hundreds of times a day, thousands possibly. There's nothing intrinsically great about this human being. I'm a product of

a lot of things and a lot of people who have poured their life and their heart to me.

But I know there's one thing that I do that I proclaim as my message. And it is, write it on my tombstone—I noticed. That's all I did. I noticed. The best memories I have are the ones where I noticed.

War has been a large part of the photographic work David has produced over the years. He even won a Pulitzer for his coverage of the U.S. led invasion of Iraq. The horrors of war and the images he has created of those horrors, weigh on him heavily. They can be brought up by watching a film, or even when editing a film.

I love the opening scene, everybody loves the opening the scene, of Saving Private Ryan. But there's one thing in that scene that strikes me as interesting because it mimics the memories that we have. Particularly harrowing memories. There's a scene where some soldier charging the beach in Normandy loses his arm. He walks out of the frame and he comes back in and he picks it up. That's an odd scene. Why would you put that in there? Unusual, but completely accurate because that's the way our memories work. It's those incredible moments that happen. I can't speak for everyone else. I'll speak only for myself. Invariably harrowing memories. I had a tough moment just a few nights ago because of this film I'm working on about war [documentary film "At War"]. It's kind of kicking up some of that stuff. I told my wife, I'm not doing too well. I said there are things that I remember that I can't even speak of. The angelic demons, you know. But they're there for a reason. I remember another night when I was having a rough time. It was a couple of years ago. I told my wife, she asked me what's wrong, and I said, you know, the only saving grace that I find in all of these things is that maybe somehow, someway, somewhere, some place, someone was changed. That it made a difference. I have to believe that there's

at least one person. I talk to students and I tell them, "Would you give your life for a thousand people if you could save a thousand people?" Most every hand will go up. Five-hundred? Maybe a few less hands. How about a hundred? Fifty, twenty-five, ten, five, how about one? Just one person? Would you give your life up for just one? I've always liked to believe, and I hope it's true but I don't know, I like to believe that I would be that person. In some ways I see photojournalism as a life of service, a service to an ethical truth, contextual truth, that it is giving up our lives. It is saying there's something greater than myself. It's my journey but this journey is in service to others. That if I can make a difference in one person then it's all okay. It doesn't matter what memories you have or what pain you have or joys. It just doesn't matter. It's like the line from the movie *Platoon*, where the guy is trying to shake him out of his PTSD and he's saying, "It just doesn't matter, it just doesn't matter, it just doesn't matter." Sometimes it doesn't. But not to me as long as I can believe that somewhere, some one, some how, some place, was changed. I think that's true and that's what I'll hold onto. That's the reason why it just doesn't matter.

David has always been described by other photojournalists as passionate about what he does. He says that friends and family have seen how he can become consumed by what he does as a photojournalist. While not necessarily seeing this as a bad thing, he also concedes that there has to be some moderation in what we do and realizes how we can affect the people around us as we pursue our passions.

There's no doubt that when a person is filled with a deep passion, a very profound passion with a sense of mission, they are unstoppable. My wife, even when we were dating she described me this way, I'm not particularly fond of the term, but I have to admit that it is fitting. She's described me as a force. She says it's not even human. In

some sense, we can become like that. Passion combined with mission becomes a force. A force that nobody can reckon with. Nobody can deal with it. No one can stop it. In fact, in order to stop it you have to have a similar sense of passion and mission equal to it or greater if you want to stop it. And most people don't. So, I combine this deep passion for photojournalism and for what I'm doing with this really equally as powerful sense of mission that I'm working to accomplish something bigger and greater than I was yesterday and bigger than I am. It's a force. It's a force and it's just unstoppable. It's a train derailed and nothing can stop it. It just keeps moving with it's own momentum. That's not necessarily a good thing. And yet Scott and I, Scott Kesterson is the guy that I'm working with on this film who was a citizen journalist who now has become a documentary filmmaker, a soldier turned photojournalist really, that I met on MySpace. We talk about his life right now because he's early on in his career. A career started late. But right now he's like that. He's that sort of force. He never stops. He's constant, he's focused. He lives, eats, breathes, sleeps, talks it 24-7. And, I'm getting to experience it myself. I love him dearly and he's a dear brother and it's not a problem but at the same time I get to look at myself and say, is that what I was like? Was I like that? Yeah, I was.

David has had to deal with the problems being an “unstoppable force” as a photojournalist has created in his life. He has missed moments in his life that he can never get back, such as the first words of his daughter from his first marriage. Now that he has remarried and has young children again he doesn't want his passion for storytelling to overtake his life again.

Unfortunately, I still am a force. I don't want to be a force. If I'm going to be a force, I want to be a force of love, passion, and desire. I want to be a force for good. I want

to be good to my children's lives. I want to bring good to my wife's life. I want to bring good to my parent's lives, to my friend's lives to my professional life. I want to bring good everywhere I possibly can think or conceive of it. So, how do I spend my time today? [Guffaw] Fighting the force, really. I actually consciously now, do what I can to fight that force. The constant driven force where everything in your life is taken for granted. Like the people around you. Because you assume that they're supportive at all times with every effort. That they're part of your team. They're part of your gorilla force to wage this war that you're in. I am at war at all times. I am constantly at battle and I'm constantly fighting. I just need my soldiers with me. Let's fight. And now it's a case where I have to say wait a second, slow down boy. Maybe that's not true. My first marriage lasted 19 years. I was away so much and I was overseas so much and I was fighting a war for hearts and minds to hopefully make a difference that I heard my daughter's first words, my first daughter, I heard her speak her first words over a scratchy telephone line. I wasn't there but I actually felt like I was there because I was trying to make a better world where she could speak those words for the rest of her life. So there'd be a difference. So there'd be a legacy that she could step into. And yet at the same time I was losing the war at home. Everyday I lost more ground. My troops, my soul, my heart and mind; those are my troops you know. And I was losing that battle every step of the way. I don't want the same thing to happen again.

David sees this battle as something he constantly confronts. Even now, he has to make sure that, as he calls it “a mission driven life,” doesn't overpower his personal life. For him a hug from his son brings everything into perspective.

It's very difficult process this thing we call life. Particularly whenever you're dealing with life at extremes. I don't know a whole lot of people in my world that can speak of the things that I speak of. There's a sort of isolation in that. There's a loneliness that can't be described. Does it really matter? No, it doesn't really matter. What matters is what I'm doing today. And you know what? What I'm trying to do today is stop the force, stop the war. Let's just take a trip to the park and let's push your kid in the swing. Let's find the great moments that are available there. Some beautiful moments that I'll never have again. This is the last shot, the last ditch, this is it. Can I find those great moments those epic moments in my own life? In just the simple aspect of living that life as opposed to constantly being involved in the passion and the mission of something greater. Maybe the something greater is very often something so much simpler. It's right there in the smile of my child coming to me today when he left and his mom and sister took off to see my parents, you know. Here I am sitting here and I have this memory of this child coming up to me and saying, "Daddy! Hug." So I gave him a hug and he said, "Daddy kiss," and I gave him a kiss. That's a beautiful moment. A two and a half year old who just wants a kiss from dad. That's pretty strong. So, that's tough. That's tough for guys like me. I don't like that. I wish it were different and I'm trying to make it different but it's tough. It's very tough for guys like me because we're mission driven. We are essentially soldiers. And we are at war. And we are fighting for greater things. We are focused on these things that are not just about me. They're about so many other things. In fact, we're willingly like any good general to sadly sacrifice the things around us in order to win that battle. And I don't like that. In that sense it's not a battle. That's a message to anybody that get's involved in this business to be aware,

to realize that you can become so caught up in the message that you want to proclaim, that it becomes so important that you forget another message. And that's the message of our own personal lives. It's a tough place to be and I don't like being here but I have to admit that I am. And I fight it. So, there's my battle. That's my war these days, after thirty years into my career, to actually say hold on, slow down.

David states that the dilemma he has faced as a photojournalist is how far he should push. He says he has sacrificed his family, his personal life, and even his religious faith at times. "I went through that whole period where photojournalism supplanted God. That's the dilemma. At what point have we crossed some boundary? There is a fine line between what is foolish and what is courageous." Faith is an important part of David's life and he believes that it is a "bridge" between who is as a person and how he conducts his professional life.

I think it's a daily act of watching who's eating from the tree. But that is probably the most influential aspect of my entire life in just about every form. It overarches everything. It is the one central, constant of my entire life that I seldom speak of. But I'm not ashamed to speak of because I make no apologies for it, nor should I. It is my faith. A very simple and profound faith I think. Profound not in my expression of it but rather in its affect upon me. It is a profound faith that simply says it's not about me. You know we're all just down here doing the best we can. And sometimes we don't look so hot. And other times we look great. And I'm really thankful that in my faith it says it's not about that at all. Even in times that you don't look so great. There's still a higher power, a being, supreme being, that not only loves me but, better than that, accepts me for where I am. For where I am right now even in my ugliness. Pretty strong stuff. Certainly keeps me going day to day. Not every day. I've got my days when I have my own personal doubts and I struggle. But that actually

helps me realize my own humanity and helps me identify with people who are struggling. It makes me a better human being in the end. There really isn't anything else that's bigger than that.

Over the years David has won numerous accolades for his work and when he won photojournalism's highest award, the Pulitzer Prize for photography, he made it a point in his acceptance speech to mention his children. He talked about how over the years they have helped him gain perspective in his life.

To understand there's something greater out there, than just what I'm doing and just the mission I'm on. That there's a home, there's a child, there's a kiss waiting for me. That's been important too and it's really brought me home many times whenever it might have been really hard to get home. Because it forced me to be home. Talk about something greater, there's something greater there that must be met. I have to be a father. I have to be a good father. I want to be a good father. It's the greatest legacy I can leave is to be a great father. That's pretty big. That's a big mission and I put a lot of passion into it. So, that's been pretty influential too. It's affected me. It's changed me. I think it's made me a better person. It's one reason why when I was re-marrying and I married a young woman, she hadn't been married before or had children, she said would you be interested in having children again and I was like, "Yep, I sure would." Because they're pretty dag gum awesome. Even when they're screwing up.

Another point critical to David's philosophy of photojournalism is that too many photojournalists take the craft for granted. "When we look at a photograph for instance, we don't just see a great image. We must realize that for that image to have been made there had to be someone there behind the camera. They had to be there. You can't do this over the

phone. At least not yet.” David has never been one to “phone it in.” For him one of the more important aspects of being a photojournalist is a proper attitude, wherever you are.

When I went to Iraq to cover the invasion I think I went with the, what I would consider, the absolute best sort of attitude for that type of work. And it was quite simply, I want to experience life with these soldiers. I want to enjoy the process of photojournalism. I am going to do the best I can. And, I'm not going to pay much attention to whether people like what I do or don't like what I do. I am going to speak truths as plainly as I possibly can. And in the whole process do the best I can to enjoy myself. Because, frankly, that was sort of a self-preservation. My first night when I arrived there I had just left Dallas the day before. My trip to Iraq for the invasion happened really fast. I didn't have a lot of time to prepare or think about it. One moment I'm in Dallas enjoying a meal with my family. Then two nights later, I'm on my back in the desert staring up at the sky and thinking what happened? What am I doing? Where am I? And how did I get here? I've always said it was sort of like falling into a river, a raging river. Where you can't get to the shore. I mean you're there, you slipped, maybe you slipped, maybe someone pushed you, maybe you dove in yourself. I don't know, but somehow you're there in the river. And, if you fight against it, you'll probably drown and you can't do that. So, the best thing you can do is to become more like that river and simply float with it the best you can. And, that's exactly what it's like. It feels that way. You're simply there in the middle of it. So, attitude has played an enormous role. But, that's just speaking of self.

Another important aspect to being a photojournalist according to David is compassion. “If you don't have a compassionate heart, you know, I don't know how to

teach that. I think the world teaches you compassion. I've always had a lot of compassion.” He attributes his compassionate heart to his mother.

I grew up with a mother who, when we're driving down the road, I remember distinctly as a child she'd see some poor person on the side of the street or some poor unfortunate soul somewhere and she would turn to me and say, “David, there but for the grace of God go I.” And, I'd stop and think about that. It began to make sense to me. I thought, you know, we're all just separated from one another by some unknown grace that we experience in our life and we don't even know why. Except, there by the grace of God go I. So, there was a lot of compassion that I grew up with for people in their circumstances because we all have circumstances. I think one of the problems photojournalists encounter is, and I know I encountered it, is we don't often have a lot of compassion for our own circumstances. I used to call the greater guilt. In other words, how could I feel bad over the trauma of seeing some horrible things in life? How can I feel bad about those things? When I am suffering as a result of seeing a woman finding out that her child has just been killed, that's a really difficult thing to see and to process. And yet, when you go to grieve over it yourself and you shed your silent tears you feel guilty even for that because it wasn't my child. I'm not experiencing this loss. How do I have any right at all to grieve? So I always refer to it sort of a greater guilt. The other greater guilt is you see a starving child or someone in great need and you can't do anything about it or you didn't do anything about it other than raise a camera to your face. That's hard too because you have to live with that, you have to live with the knowledge that I was there. I was there. I've got two hands. I'm an able-bodied human being and I've got resources. Why couldn't I have made that difference myself? Why couldn't I have done something to change

this and make a difference? Why do I look to other people through an image to make a difference? Let me do it. That's not to diminish the power of photography to reach literally tens of millions of people to make a difference throughout the entire world. But, that is the greater guilt.

Finally, David sees one of the more important steps to becoming a photojournalist is to combine passion with a sense of mission. He sees two groups of people in the field right now. One group that is incredibly passionate but they don't have a real mission in life. He says they don't combine their passion with a mission, a direction, a focus, a goal that they can take that passion and pour it into that. By the same token, he sees people who have a tremendous mission, they really want good things, they have good goals, they've thought them through, but, they're dispassionate about it.

Mission without passion doesn't have the fuel for the trip. It's like getting a great sports car or something and having no money for gas. By the same token, passion without a mission is simply scattering everywhere. Very often it can create a lot of problems in our life as well because it's unfettered. It simply roams about. One moment you're doing this, another you're doing this. I have good friends like that. You know I love them dearly. I think they're wonderful. They're very talented in a lot of ways. But, it's like you just kind of want to grab them sometime and say come here, come here, come here, come here, come here, look, look, look. Use it. Focus, focus, focus, focus. Get a mission. Fulfill your mission.

David sees those three things: attitude, compassion, and passion combined with mission, as the most important traits of learning to become a photojournalist and being successful at it.

Perceptions of Significant Learning Experiences

As part of the process of understanding David's personal history and perceptions of his learning experiences in photojournalism I asked him to explain what his journey as a photographer has meant to him.

I've never been one to say that photojournalism is my life although I certainly went through a period in my life where that's what it felt like. And, perhaps it really was. I went through a ten year period early on in my career where I pretty much lived, ate, breathed, slept, thought it 24-7. You know, 365. I don't do that anymore and I certainly don't think that's who I am. But, on the other hand, when I think about the role that photojournalism has played in my life; I have always felt just one word and that was grateful. I'm grateful for what it has done to help make me into the person I am today. I tend to like the person that I am. Not to say that there aren't a lot of places that need to be changed, just ask my wife. But, I am actually grateful because I think one of the great things that photojournalism does for people is it not only does it put us in a lot of different circumstances, both rich and poor, young and old, healthy and sick. After thirty plus years you realize that you have been given this gift of being able to see the world in a way that you would never have been able to see if before. I just turned fifty. To be fifty years old and to actually look back over your life and say is this what I was supposed to do. This is what God had intended for my life, and to look back and say it was great. You know, and I'm not done yet. I want to kind of go sliding in to homeplate one day, you know, going "Woohoo! What a ride." You know that was great. What a great hit. And I've done the best I can. And I know I could have done better in some areas. And, I know that some of the best moments of my entire life and career are probably going to happen sometime in the

next ten years. God willing and I'm still alive. I feel like I've been given a gift that I didn't deserve. I feel like for whatever reason I ended up doing something. I always felt that photojournalism chose me. I didn't really choose it and I just sit back and think oh wow. What an amazing thing that is. What an amazing opportunity that I've had to live my life. At times I feel down right guilty about because it's like I think of how, guilty in the sense that I know so many others in this world didn't have those opportunities. There's not much more to say except to say that I'm grateful. I wouldn't change a thing, which is a really cool thing. Well, there's a few photographs I wish I'd shot better [laughter]. But, overall, no. Pretty happy with the way things have turned out. Like any of us when I think back on memories on my career in photojournalism the extraordinary always sticks out. It's like the person driving home from work who drives the same path everyday and they don't remember a thing. They go from point A to point B and they never even know what they saw until there's an auto accident on the side of the road. And they remember that. Our careers, our lives are very much like that. It's the extraordinary things that stand out that we remember. And yet, there's so much more than that.

Chapter Summary

David's life as a professional photojournalist has explored several key points concerning self-directed and free-agent learning; Learning strategies from life experiences; personal and shared experiences of changes in technology; mentoring as a positive influence on learning; application of learning strategies; perceptions of learning methods; and perceptions of significant learning experiences. David revealed in his narrative distinctive characteristics of a free-agent and self directed learner. However, for David passion is a key component of how he applies his learning to all aspects of his life. David continues to

explore new avenues for visual storytelling, and specifically photojournalism, as he also teaches workshops across the country. His insights into learning in photojournalism are unique and those insights will allow future photojournalists to adapt to the numerous changes taking place today.

CHAPTER VII

ANITA BACA: PHOTO EDITOR, ASSOCIATED PRESS LATIN AMERICA

AND CARIBBEAN PICTURE DESK

Overview

Anita Baca is currently a photography editor for the Associated Press's Latin America and Caribbean picture desk in Mexico City. Anita edits news, sports and entertainment pictures in English and Spanish for AP's American and international audience from the U.S. border in the north to the southernmost tip of South American, and the Caribbean.

Anita began her photojournalism career at the University of New Mexico as a student photographer at the Daily Lobo student run university newspaper. Before and after graduation from the university she worked as a freelance photojournalist for the Albuquerque Tribune newspaper from 1991 to 1993.

While working for the Tribune she received a call from the Associated Press. They were looking for someone who could speak Spanish and who would be willing to work alone in Central America and the Caribbean as a contract photographer. So in 1993 she packed her bags and headed to Panama and for the next six years traveled throughout the region for the Associated Press. During that period she covered conflicts in multiple countries, presidential and papal visits, and anything that flared up where the Associated Press needed photographic coverage.

In 1999 Anita became a single mother and was looking for something that would be more beneficial to her and her daughter. A phone call to an old friend and colleague in San Antonio lead to her become the night photography editor for the San Antonio Express-News. She became the photography editor and multimedia team leader at the San Antonio Express-News newspaper where she worked until 2010.

In her time at the Express-News Anita was at the forefront of the digital revolution in newspapers. She worked with photographers and videographers in producing multimedia content for the paper's online presence, MySA.com. She also designed multimedia slide shows and brainstormed new ideas to publish innovative multimedia. Anita won numerous awards for her work as a photo editor at the Express-News.

In 2010 Anita left the Express-News to join the Associated Press in Mexico City as one of their regional editors where she currently shoots, edits news, sports and entertainment pictures in English and Spanish for the AP's American and international audience.

Learning Strategies from Life Experiences

Photojournalist Anita Baca didn't grow up with a camera laying around her childhood home in New Mexico and doesn't even remember ever taking a picture when she was a child. When she found out several years ago that her Native American grandmother was an avid photographer during a conversation with her mother it was a revelation and connection to a past she had never known.

“What was really strange is after I'd been taking pictures for ten years my mom said, ‘Oh yeah, your grandmother loved to take pictures. She was never without a camera.’”

Anita's grandmother photographed with a small Kodak Brownie camera all over the small town of Santa Rosa, New Mexico. “She'd be walking around all of Santa Rosa with a camera

making pictures. It was just her hobby but today we would see it as a photo documentary of her life and ranch life. She photographed everything.”

Anita says she never saw those pictures when she was young. “I think my mom had a rough childhood. She just kept those pictures, just didn't want to see them for whatever reason.” For Anita, the connection to her grandmother is a surprising one.

I never knew my grandmother. She died and then I was born five days later. I never knew the connection until just recently. The pictures that she made, when I look at them now, I'm like wow she's not bad you know, pretty good. They're all pictures of her ranch life and we spent I think two years living on the ranch and then we moved into the city. The connection I feel is understanding her as a photographer, when she made the pictures, and just looking at the pictures. Because the great thing about looking at pictures is, even though you didn't make the picture, you can stand in the place of the photographer who made that picture so you're seeing what they're seeing. Even though I never met her I'm able to, even for a brief second, stand in her place and see what she saw. You know? That's kind of neat.

Anita's true introduction to photography came much earlier than her connection to her grandmother's early photographs. She was attending the University of New Mexico as a pre-med student. At the time she was feeling a tremendous amount of stress and was looking for a way to relax. After seeing a counselor, who told her to take something she really liked, Anita decided to take an elective course in photography. “I always liked photography. I saw it mostly as a hobby. I never saw it as some sort of career move.”

Anita attended an art photography class and after one semester the professor pulled her aside and told her that she had a natural talent for photography and should really think about pursuing it as a major. “Of course, I was pre-med at the time and I said no, I'm only

taking this as an elective. For whatever reason she was excited about my work and so I slowly switched over to photography in the art department.” However, Anita says she was always interested in social issues and that, “... art photography was a little bit too inner-focused.” Because of her interests Anita’s professor in the art department recommended that she transfer over to the photojournalism department. Once there she met her photojournalism professor Bill Smith [pseudonym].

You want to talk about dinosaurs. I wouldn't say it was a great experience. He was very old fashioned. He liked to go take pictures of cheerleaders and things of that nature. Those were our assignments and I really wasn't that interested in those kinds of pictures. But I stuck it out because I met somebody else, Jim Fisher, who was a little bit more serious and more interested in the kind of work that I was interested in doing.

Even though Anita had to sit through classes with Professor [Smith], she says that he did teach the basic skills that all photographers need. “But, it was rough going at first.” For Anita she stuck it out for the love of what she was doing and not so much for the professor at the university.

One of the things I remember is to get an 'A' in the class you had to be published, whether it was at the university or in the local newspaper. Which could be the Albuquerque Tribune or the Albuquerque Journal at the time. That first semester I was not able to get published. But then the second semester I was able to get published. I remember that picture and it was the worst picture. If someone brought that picture to me today I'd say we're not publishing that picture, go back again. But I was so proud you know. It was just a picture of a little girl drawing in one of the classes at the university. A daycare center I think. That was a big deal to get

published and it was just the university newspaper. That paper right now has more circulation than the Albuquerque Tribune, which is where I received all the training that was the most meaningful to me.

Anita counts herself as “very lucky” to have had an early exposure while a college student to an excellent photography editor at the Albuquerque Tribune, Mike Davis. “They [the Albuquerque Tribune] brought me on and he [Davis] took me under his wing. I did a lot of freelancing for them there.” She considers that time at the Albuquerque Tribune as her golden years. “I happened to be in the right place at the right time. So that was my first real positive experience with photojournalism.” Back in class at the university Anita was still taking classes with Professor [Smith]. She saw him as old fashioned and chauvinistic and her experiences in class as negative.

He had a real set way of seeing things. This is what a picture had to contain. This was a feature picture and everything was so well defined. I didn't see the world that way and I never have seen it as very black and white. His world was very black and white. How a sports picture had to be constructed with peak action. If the ball wasn't in the picture then it wasn't a good sports picture. The only other thing that you could get away with in sports was with emotion so that you would have jubilation, they call it jubies, or rejection or dejection. If you can get both of them in the same picture then you're really onto something. His idea of photojournalism was very well defined. Of course, coming from the art department where I was exploring angles and different ways of seeing, with him a wide-angle lens was used only in certain ways and the same with long lenses. He was just real old-fashioned in that way. I guess that's good when you're starting out in 101 and 102 [basic courses]. You have to learn the rules so that you can break them. In art photography I learned to break the rules before I

learned them and I think that's where the contention was with Professor [Smith].

Maybe that's where our problem was – besides the fact that he was a male chauvinist pig.

Anita says she did learn in her photojournalism classes, but that she really doesn't remember much of it. She remembers that Professor [Smith] presented multiple categories, such as spot news photography and feature photography, and tried to help students distinguish the differences between them. She also learned how to roll film, something photojournalists have not had to do in a very long time. However, even that first lesson turned into a negative experience for Anita.

The first lesson was a disaster. I had already learned to roll film onto the film reels in the art department, in the art photography class. I wasn't that good at it. I remember we used to have races to see who could get the film on the fastest. But by that time I had only taken a year in the art department and then I went over to photojournalism. I wasn't that good where I could show off. But when he [Professor Smith] said, "Today we're going to learn how to roll film onto reels," I think I made some comment to someone that was standing next to me; "I already know how to do this." Of course he said, like I was in third grade, "Oh, Ms. Baca if you already know how to do this why don't you teach us." Oh no. I was so nervous and it was getting all crinkled and he finally just grabbed it out of my hands and just did it. But I got pretty good at it, especially by the time I was working for the Associated Press in Central America. In Central America I was rolling film in bathrooms and just anywhere. We didn't have darkrooms. When you're working in Central American it's wherever you setup you had to create a darkroom. So, I got pretty good at rolling film just about anywhere. But, that was my first experience with putting film on the

reels with Mr. [Smith]. It was not a good one. He taught us how to roll film onto reels, he taught us how to print, to mix chemicals. That was all part of our experience. Very basic training.

What made Anita happy and excited during this period of “basic training” was Jim Fischer, a local photographer in Albuquerque that held weekly workshops in his studio. Although Fischer wasn't a professor at the university Anita said, “He came and spoke to our class. He was a photojournalist at one time and then decided to go into commercial photography but he still really loved teaching students. He was very charismatic, very energetic, very excited about students learning photography.” The price for entry into Fischer’s workshops was a six-pack of Coca Cola. “We'd show up, I think it was on Fridays, and just talk about photography. I learned a lot from him. He was a good guy. Those were fun times. I'd forgotten about them.” Although Anita was learning in the formal environment of the classroom, much of her real education, her learning, was taking place outside of the classroom. She was building her independence, her personal belief structures and an inner direction that would help later in pursuit of her profession and her own independent learning.

One of the more memorable images that Anita took while in college was of a little boy from El Salvador getting care in a New Mexico hospital. It was an eye-opening experience for her.

He was a very sick little boy. I was never around sick people in my childhood, as a teenager, or even as a young adult. People would get a cold or whatever, but I was never really around anybody who had life-threatening illnesses. Photojournalism has introduced me to a world of people who didn't have it as easy as I did and this was the first person that I came across. He was a young boy and he was very brave and I

went into the hospital room and I remember the picture I made of him. He was in the hospital bed and he was sitting up and he'd just been through his operation and they really didn't know if it was going to help him or not, if he was going to be any better. I was making the picture of him and I just started crying. I couldn't stop crying because I felt so bad for him because I wanted him to be better. I knew that they were trying to help him. That's probably one the first times I realized that the pictures that I'm making and get published, that people will know about him and keep an eye out for him because they know that he exists. I've never forgotten him and that's been 20 years and I can still see his face. It wasn't even that great of a picture. I just remember the way that I felt when I made that picture.

Anita continued to work on her photography skills and eventually landed a job the Daily Lobo, the student run university newspaper. Her time at the paper was huge learning experience. She moved from being a staff photojournalist to being the photo editor for the newspaper in a short period of time. It was at this point that she also started freelancing for the Albuquerque Tribune in her senior year in college. When Anita graduated from the university she continued her relationship with the newspaper as a weekend freelance photographer.

I remember when I was working in Albuquerque I just loved being out and meeting people and I always knew what was going on. It was so exciting and you were always there. Whether there was a festival or a game or anything. I was always part of something. That was really exciting to always be part of something. I really liked that.

That relationship with the newspaper lead to her first full-time position as a photojournalist with the Associated Press.

I was living with my boyfriend and we'd been together for a while and I'd worked all through college. He was feeling benevolent and said, "You don't have to work your senior year if you don't want to." But I was having a pretty good time just making pictures and working at the Lobo and at the Albuquerque Tribune and it was really good. I graduated and then it was summertime and I still wasn't really working. I was working during the weekends at the Albuquerque Tribune. It was summer and I still hadn't returned to working. I was having such a good time. My boyfriend said, "You know you need to get a job." I know the Tribune was giving me some work but really not enough work. Joe Cavaretta [from the Associated Press] called the Albuquerque Tribune one afternoon when we were there and he asked, "I'm looking for a photographer to work in Nicaragua." Anita speaks Spanish do you want to speak to her? He said, "Would you like to come work in Nicaragua? Send us a portfolio." So I sent them [Associated Press] a portfolio. I remember I had to find all these newspaper clips. It was really quite excruciating at the time because I wasn't keeping track of those things. But I was able to get at least ten newspaper clips together of some of the work I'd done at the Tribune to send to Sally Stapleton. At the time she was running the Latin American bureau for the AP (Associated Press). She called and we had an interview. She seemed happy with me but they called me in December and said, "Well you were a good candidate but we gave the position to John McGonagall, but thanks for applying and we'll keep you in mind." And then, I think it was in January, they called me and said, "What about Panama? We need you in Panama." I'm like, ah ok that sounds all right. I had to get a passport. I didn't have a passport. I had to go see Pete Dominic he was the Senator because I needed it now. It usually takes four to six weeks. But I guess if you go see your senator they

speed it up a little. So I got my passport. Had to get shots. All this stuff. Have a garage sale. And just go. So that was really exciting. And then my boyfriend was mad at me. I told him well you told me to get a job. And he said I didn't mean out of the country. So that was fun. It was so much fun.

Anita left her comfortable life in New Mexico for adventures in Central America and the start of a new life as a photojournalist. She said she remembered stepping out into Panama City after she arrived and couldn't believe how humid the air was. "I came from landlocked New Mexico, very dry weather. I was not just impressed by the air but all the noises and a whole different culture. I've never forgotten that day that I stepped off the plane to go live in a foreign country." She remembers that day as one of the more exciting of her life, even though she didn't know what was ahead of her.

Anita saw her time at the Associated Press as a great learning experience on how to be a self-sufficient person and photojournalist. "You're all on your own. It's pretty much like throwing you in the pool and you just learn to swim, you have to. That's what it was like." But what Anita also found was a tight knit network of international reporters and photographers.

They stick together and they watch out for each other. So, I was very very lucky. When I got to Panama all the people I met there immediately befriended me and helped me and showed me the way. If there was a protest or something, they'd call me. It was really interesting because you would think it's very competitive. Here it's so competitive you'd never call somebody and say, "Hey you know the mayor's resigning get down there." Because everyone wants to have their scoop and have the only exclusive. But there everybody would call everybody. So, it was a great community in that way. What was really interesting was you never knew if they [AP]

were using your pictures or not. You didn't know where your pictures were being published. It was like a black hole. You'd send the pictures and no news was good news. You didn't want to hear from Sally because it usually meant that you did something wrong. Not that you had done something great. If there was a note at the office saying call Sally you'd be like, "oh no." But, today that's different you can go on-line and see your work being used all over the place. Man, that would have been so great for me because you just had no feedback. You don't know if the pictures are being used, do people like them, you just didn't know.

What really helped Anita were the photojournalists she worked with in country. They would share their work with each other, however, there was very little critical feedback of her images. "That was kind of hurtful for me in a way. I was actually doing better than I thought. I didn't think I was doing very well. And actually, that wasn't the case. But I wouldn't have known." This aspect of free-agent learning is not discussed in the literature. Anita was not getting the feedback she needed in the learning process. Whether it was due to the fact that she was a woman, or the fact that other photographers did not want hurt her feelings, she was not progressing.

However, for Anita it was an exciting time, and she felt she was a part of something bigger than herself. "It was very exciting. One day I'd be on a plane and the next day on a helicopter and on a good day I was on a boat. One day I was on a motorcycle. I just never knew. It was so exciting all the time."

Anita also remembers the scary times being a single woman, alone, in a foreign country. Once she was walking down a Panamanian street toward her home when a group of men tried to steal her cameras.

I had always learned to wrap the camera strap over my head. You can't carry it on your shoulder, you have to put it over your head so that they can't just yank it off of you. I was walking down the street and I guess I'd been living there a year. It was broad daylight, and these guys came along and tried to take my camera. But it was hooked around me so they dragged me down the street with my camera and stuff. That kind of shook me up a little bit. Things like that would happen.

Anita was working in a dangerous area of the world, but it was in a relatively safe area that she was attacked. She was in Nicaragua during International Children's Day and she went to a local fruit market. "They have these beautiful markets and there's all this color and food. In the back of the vegetable and fruit markets they throw away all the fruit that has gone bad or isn't good enough to sell." What she saw in the background were the local children looking through the spoiled produce and eating it. She saw an opportunity to show to the world some of the conditions the children and their families had to live in.

I went back there to make pictures for International Children's Day to show the situation. I talked to a mother and she said yes, of course you can photograph our family. I was hanging out with them and I saw this guy sitting up on the fence and he was just watching us. He was like a bird. When I looked up, he was gone and when I looked up again, I saw this rock coming at me and it split my head open. It was just such a crazy situation. There's this guy attacking me, attacking me with the rock and he split my head open. At the same time all the women from the market come running out in their aprons and they helped me get my cameras and all this stuff and made sure that I was okay. The contrasts of the reaction of that kid, I don't know who he was, he may have been mad because I was making pictures of a bad situation and maybe he thought I was taking advantage of them. At the same time the other

women understood what I was trying to do and they were very helpful and made sure that I was safe.

One time Anita was asked to cover an erupting volcano and, not really thinking about how dangerous this might be, she was only worried about how she would get the images out to the Associated Press. She was with a group of other photographers from different agencies when the situation turned dangerous.

Looking back I'm thinking to myself, that was crazy. Walking on a volcano that is spewing lava. We were trying to determine how safe it was and how far we could get to get the pictures we need. It got dark pretty quickly and then all of a sudden we lost our way. We were walking around in circles. So that was very very scary. I think I kind of put the fear into everyone else. I was the only woman. The guys were just ready to keep going toward the light. I was thinking this doesn't seem like a good idea and I wanted to turn around and go back. So I told them I'm turning around and going back. One of the guys said I don't think that you should just go back by yourself so then he turned around and came back with me. We ended up getting lost together and I don't even know how we found our way back out of there but we all ended up back together at the base. But that was pretty scary you know. I can't believe how many times I was in that sort of a life-threatening situation. That was probably the only time that I recognized I was acting a little too crazy and needed to rethink what I was doing.

Anita said that there were numerous times when she covered riots that there was gunfire, tear gas, and a lot of angry people around. It really makes her think about the other photojournalists who are out there today as she sees the images that come across her desk at the Express-News. She feels a genuine connection to them.

You're kind of in the heat of things. I can't believe I made it through all of that alive. When I see the pictures that come across the wire now I think about the situations photojournalists on a day-to-day basis put their lives on the line for. Being in a situation like that you don't even really think about it. When I was there I never ever thought about that. But being back here on the desk I'm always impressed (laughter). I wasn't impressed with myself when I was making those pictures. It never occurred to me that I was putting my life on the line. I was only trying to get the best picture. Sometimes I would think, oh man I didn't get close enough, I didn't try enough, you know. I was always hard on myself about that. And now when I look at the pictures that come across the wire I'm just so impressed with those people. I was like, wow I was once one of those people, I can't believe it. I'm more impressed now with what I was doing than I was when I was actually doing it. It just seemed part of my job. Just like crossing the street, you know, to get to the other side, no big deal.

One of the important aspects of Anita's learning experience as a photojournalist as she was working in Latin America was the ability to adapt to new situations without a strong support system. There was an international committee that did take care of some issues, but for the most part she was on her own. "I just did it because I felt like I had to. I wanted to make pictures. I had this love for photography and the love of making pictures to let other people know what was going on, I just surpassed any obstacles. They didn't seem like obstacles to me at the time."

One obstacle Anita saw was the propensity for the group of photojournalists to be a "boy's club." "Everyone was always, I've been on a bigger volcano than you've been, or I got shot at and lived to tell about it." She said they would all gather around and discuss their war

wounds. "It was sort of a badge of honor." They would also talk about the pictures they made.

I remember one day, it was a very quiet day in Panama and I remember sitting on this hammock with Pedro Ugarte. He was a photographer for the AFP [Agence France Press] at the time. I think he still works for the AFP. It was slow, there had been no news. We were just being as lazy as we could be. I was ready to go home and I got on the bus. In Panama I traveled either on foot or I traveled by bus or taxi. I learned always carry your cameras with you no matter what you're doing. You've got to always have your camera with you even if it's just a little one. I did, I always had my cameras with me. Something happened at the yacht club, I don't really know what. There were some workers and they were angry and they decided to go where the rich people were hanging out that day. There was a commotion and I looked out the bus window and it didn't look right. So, I got off the bus and sure enough there were some people trying to make their way into the yacht club. I managed to get into the doorway. One of the things about Central America, especially Panama and Nicaragua, they're very respectful of the media. So if you're there they never try to say this scene is closed, you've got to stand across the way to make your pictures. They'll let you right in the middle of everything. I managed to get in a safe little corner and crouched all the way down and they had this guy on the ground. His face was smashed to the ground, all you could see were these military boots and the pain in his face. That's the picture I made that day and I moved it across the wire. Sergio Flores, he now works with the New York Times, but he was working for the AP Latin desk that day. He's a pretty tough cookie and he says, "Yeah, yeah, I got it." He didn't really care. Every now and then if you sent something really good they would

put it on the A-Wire. Which was a big deal. That was my first A-wire picture, which means it goes everywhere. It doesn't just go on the Latin wire, it doesn't just go in Nicaragua, it goes all over the world. That was my first all over the world picture. I remember that picture. I remember too the next day because if there was anything happening we'd always alert each other because no one ever wanted to miss something. We always watched out for each other. We never tried to out-scoop each other. I know it's different with writers but, at least in the groups that I was in, we always tried to look out for each other. On that day there just wasn't any time. I got out of the bus and made the picture and that was it. Instead of going back home I went back to the office. The next day the guys were mad at me because it turned out to be a good picture and it ran in the papers and they kind of felt like I was trying to not share my good fortune. And it really wasn't that way. So that was kind of a bitter sweet victory so to speak because I got on the A-wire but then the next day I was chastised by the community, our little club, the boy's club. But they forgave me.

There was a big change in Anita's life coming up. The boyfriend who had told her to get a job arrived in Nicaragua, "He came to Nicaragua but things just didn't work out so we broke up." Anita met someone else after that and through that connection she had a daughter, Emma. "I suppose I'm only in San Antonio because of my daughter." This was a huge change in Anita's life, especially the life she was leading as a single photojournalist.

Living in Nicaragua for about a year and working for the AP is really great when you're single. As a contract photographer, it really doesn't matter how much money I made because I really didn't spend it. It's so inexpensive to live there. You're working most of the time and I was doing so much traveling, they sent me all over the Caribbean. I got to go to Cuba, Tahiti, to the Dominican Republic, just everywhere.

It was really great. Any time you traveled outside the country all your expenses were paid. I was never lacking for money at that time, even though I wasn't getting paid that much. There were no benefits or anything like that. Although if you were ever hurt they'd pay. You'd go to the hospital and they would pay your hospital bill. They were very good in that way to me. They took very good care of me. Once I had Emma, wait a minute I'm going to need insurance and all this stuff. Sally called and said, "We were just thinking of you we, have a job in Dallas." I was thinking to myself, I don't think I could live in Dallas. I just don't think I'm the right personality to live in Dallas. Maybe I should have probably tried it out before I said no but I said no I don't think so. And then Joe Cavaretta pops up again, he was here in San Antonio. I was telling him and he said well we have a position but it's for a photo editor, and it's a night photo editor. We talked a little bit about and I came to visit. I thought being a photo editor would be an honorable position to have. I really liked San Antonio, the culture part and I thought I could raise my daughter here, this will be good. That's why I chose San Antonio. The only stipulation was when my daughter became school age I have to change. I have to work during the day, I can't work at night. I would never see her. They honored that and so now I work just during the day and I have weekends off. So it's worked out really well that way. I still think about my life as a photographer and if I could go back when my daughter's grown that's what I will do because for me it's the best job in the world. There's nothing better.

Anita is now editing imagery for the Associated Press in Mexico and she is still at the forefront of the multimedia revolution taking place in the industry today.

Personal and Shared Experiences of Changes in Technology

As a manager and editor Anita has a different and unique perspective on the changes taking place in photojournalism today. Never one to sit on the sidelines, she has always made it her mission to learn new techniques and procedures to make visual storytelling a priority at the Express-News.

We all knew we had to do video. I'm more the adventurous type. However, I am a purist when it comes to photography. When I was making pictures for the AP, I was not setting anything up. But, I'm not a purist when it comes to trying other stuff. I don't say, "I'm only a photographer that's what I was hired to do and I'm not going to be an audio reporter or a videographer because that's not what I was trained for." I don't see it as something you pay me to do, it's exciting and I want to learn how to do it. I guess I try to be more adventurous and I'm finding out there are people on staff who are adventurous and they like to try new things. They are the same kind of people that will try sushi versus people who are not going to get near sushi and they never will. Usually people who are adventurous use these new tools to tell stories with.

Anita deals with a number of people who are still reluctant to try new technologies. She feels that the problem may be with how photojournalists have always been the stepchildren of visual reporting and have had bad experiences with some television photojournalists who set-up situations to meet deadlines.

It doesn't have to be done that way. You can still do true photojournalism and not setup shots. It can be done. I think that somehow they [photojournalists] feel like video is taboo. They don't want to be mixed in with that and so they don't want to try it out.

Anita said that when she first picked up a video camera that it was, “pretty scary.” She has never been into the photographic equipment, she always concentrates on the visuals.

When the AP gave me my equipment I didn't look through it to see what the lens was or whatever. It was just let's go make pictures with this. It really didn't matter to me which lens it was as long I had a wide lens, a long lens, and a flash. I was never very technical in that way. When I looked at the video camera it was very intimidating to me. I didn't understand it at all and how it worked and didn't even know where the tape went. I didn't know where the power button was. It was very intimidating.

One of the reasons Anita was able to overcome her fears with video was that people she respected in photojournalism were all trying it. She wanted to try it and see what the Express-News photojournalists could do with it. “I never thought on my own, I should do video someday. It never occurred to me. Until I saw what the Washington Post and the New York Times were doing with video. And then I thought well, why can't we try video? That's how we started video.”

Anita talked to the director of photography at the Express-News, who was also interested in moving into multimedia, and they hatched a plan together on how they could transition into this new medium and make it fair for their photojournalists.

I never felt it was fair to give a photographer a video camera and a still camera. I thought it was one or the other. You know? I just couldn't imagine having to do that. You could miss everything for one shot. The first thing you're going to do is take still pictures anyway if you send a still photographer out. If you send a videographer out and while you're at it take some still pictures, the videographer's going to take the video first and if there's anything to take still pictures of after, he will. The same

thing with the still photographer. They're going to take their still pictures first and then if there's anything to video ... and of course there's not going to be anything left. I didn't think that that was a good idea.

Anita went to the photography staff at the Express-News and found a few people that would be interested in exploring how a video camera could be used at the newspaper to tell stories and to edit video as well. "I think it's worked out pretty good. I find that photographers who can do a good job making photo essays can do a pretty good job of putting videos or audio slide shows together." She feels that photojournalists are "innate" storytellers. However, the photojournalist who are one-dimensional, who can only shoot single images, have problems with video or audio slideshows. "I'm finding it's not only about making the picture, it's your ability as a storyteller. How good are you at telling stories? I can predict pretty well how you'll do making videos." Anita is always amazed with the profession she has chosen, but she is surprised at the lack of innovation in the field.

It's a quandary to me because we are so well informed but we are all so reluctant. It amazes me that we are always so reluctant. People are willing to sacrifice a minimal amount of risk. I guess I have more of an adventurous spirit. I have more tolerance I guess for trying things that maybe won't work out. One of the things I've learned as a manager is when you're sending or pushing people out the door is that you have to gain people's confidence. They have to learn that even though I'm sending you out to do something that may not work, we're not going to see it as failure. I guess that's the scariest thing, people being judged as a failure. I think the only reason they don't want to do it is because they think they're going to fail. And to me it's not what's important. What's important is that you try and hey, it might actually be pretty good.

Anita loves to see a photojournalist go out, try something new, something out of their comfort zone, and be successful at it. On the other hand she also wants the photojournalists working for her to know that it's okay to fail, as long as they have tried. But sometimes she feels that once they believe they have failed, they no longer take risks. This is an interesting characteristic that is not discussed in the literature very often. What makes a person avoid being a self-directed learner? Could it be fear of failure as Anita suggests?

When I send somebody out and they come back and they're successful with collecting audio and putting an audio slide show together and they're very happy with themselves, it's so great. It's wonderful when that happens. I really don't know what to do when I send other people out and it didn't work. I don't know how to express, "I know it didn't work out for you but you're not a failure. It's ok. We'll try it again next time." But the next time it is even harder for them to go out the door and it makes them reluctant. I guess because we're in a field where everyone is a professional and we've all come a long way and there isn't any room [for failure]. No one allows them any room for that. I don't know if it's our society or what the big deal is but I'm of the mind that if you're trying that's a pretty big deal for me. Just to try and explore and if this didn't work try something different. There are people that say, well this didn't work this time but I think if I go out the next time and do it this way-- I love that. Yes! That's the right mindset. I guess I'm dealing with two groups of personalities. I'm very lucky because I work with a director of photography who is of the mindset that failure is not an issue. It's if you try. That's what we're impressed by, by the people that try and are willing.

With all of the problems in the newspaper industry today, especially with cuts in staffing, Anita understands that her job may not be there tomorrow. "I used to come to

work and I never felt in jeopardy. Now, not only are we in jeopardy but there may not be a position.” However, to her it’s not a problem, she tends to live in the here and now, understanding that she will find work somewhere if her position goes away. “Maybe not as a journalist but it's not going to be the end of the world.” She does feel that as a manager, having more information about the status of her job would be beneficial. She also equates the time she is living in as a professional with those of decades past.

It’s such a strange time to be in. Can you imagine being around when there were silent movies and then there were talkies? It's almost that sort of transition where movies changed. Changed the way that we are as a society. Every now and then some things happen and they're little changes but this one is a huge, big change and nothing's come around that has been able to affect change in our business like this. But this time it looks like that's going to happen. It's hard for me to tell people, or convince people who are very good at what they do, to tell them you're really good at what you do but there really is no market for it. But maybe if you did these other things there might be. There are some very talented people on staff and they're very passionate but we have to figure out a way to keep doing what you're doing. It's like the painters who never wanted to stop painting. People don't get portraits painted anymore they just have their picture made. We've had conversations with some of the photographers and they say, “It's not like still photography is going to die.” No, I don't think still photography is going to die quit yet, but there are other ways to capture images that we need to embrace.

Even Anita has had to adjust her thinking as new technologies make what was once impossible, possible. She remembers a photojournalism student asking her about still frame grabs from video footage. She told him that she thought it, “...wasn’t such a great idea.” But

today she has changed her opinion because of the advances made in grabbing still frames from video. “That kid must have thought, “Oh brother, this woman needs to get with it.” But she believed at the time that it was a bad idea.

I really felt when a still photographer is making a picture, it's very purposeful. She's looking through the lens, she's going to decide when to click on the shutter. It's a very different process. When you're making a video you just hit the button and you can let it go and you can go get a Coke and come back. Not knowing, because I'd never shot video, I didn't know what I was talking about. But now I know. Actually it's not done that way. I guess you could turn your camera on and walk away and it's still filming. Maybe in that time someone did something that you could make a picture of. But that's not the way it works. Having a little bit more experience with video cameras I know you can compose some very beautiful images with video cameras. It can be done. And so, why not do both? Why not? With a video camera, you get both. You get a movie and you get stills. So, what's the problem?

Anita says she knows that there are people who are not able to embrace the fact that a video camera can also produce beautiful still images. “That's why more than half our staff don't want to leave their still cameras. I guess they feel that if they put down their still camera they're saying this profession is not valid.” Her hope is that photojournalists will understand that using a video camera is just like using a still camera, “You're still making pictures. But, maybe it's encouraging people to pick up a video camera to see it's pretty cool.”

Anita stated that the most important skill is still that photojournalists are visual storytellers. “I think that if people don't forget that then I think that's half the battle.” She says that people get bogged down with how to use a video camera, how to collect audio, and

how to upload material onto a web page. “To me that's just all-technical stuff.

Photographers have always been technical anyway. It's sort of an innate thing to me.” She said that photographers have always had to adapt to changes in technology and equipment. “We're just adding to the toolbox. This is just another way to tell our stories.” She sees flexibility, an adventurous spirit, and an open mind as very important when approaching new technologies. And even more importantly, “...the ability to try new things and not be afraid to fail is a very good trait to have.”

Anita said that learning to edit audio, learning to edit video, and learning to use a video camera are minor when compared to how the new technologies empower photojournalists.

I wish I could see more photojournalists embrace our good fortune. I think that it's a gift that's been given to us. I think audio allows our pictures to come alive in a way that they never could. I think you can tell compelling stories with still images and that was one way of doing things at one time. But now we can do it even better.

However, Anita does see fear as a contributing factor to why some photojournalists are not embracing the future of visual storytelling.

I'm not really sure where the fear is except maybe people see that it's more work. And yes, it is more work. You have to tone more pictures to create an audio slideshow. You can't go to a scene and come back with just one picture. So it's forcing the photographer to visually explore a scene. You're not just looking for one picture. With video you deconstruct a scene and you see all there is to see, not just a wide-angle one shot deal. When people ask me what do photojournalist's need to survive? I'm not worried about the technical skills. I think everyone on our staff is smart enough to pickup all of those technical skills and that's not what I worry

about. I worry about their psychology, what they're thinking about. How the photojournalist is evolving. Somebody that is flexible and open minded and adventurous is going to be someone that is going to be able to succeed.

When asked if she had a response to photojournalists in the industry that are reluctant to change to multimedia Anita stated that she wasn't quite clear on why anyone would be resistant to these changes in the industry.

What does that mean? What else do we have to fall back on? Is that what the fear is or is it that we wasted our time with video? I'm not really clear on what the fear would be. I try not to think too much about what the publisher's think or what their minds are brewing or anything. Because I have no idea what the publisher's are thinking. I really just involve myself with what's most immediately in front of me. I know there are people that like to think about how this is going to end up. I really don't want to use my energy thinking about it too much. We're here and now and we have some really great opportunities and so what if video doesn't work. I've been having a good time with it. You know what I mean? I don't know what to say about that. We're still making picture and we're still producing and we're still getting to tell stories. There are people that worry about that but it's not something I really think about. I really have no control over what they're thinking. I have my own space and everyday I try to come up with new ways for people to see the pictures we produce and how to do that in a good and meaningful way. That's what I worry about. That's where I'm coming from.

Anita understands that she doesn't work in a vacuum and attributes a lot of her success and opportunities to other photojournalists who have mentored and guided her in the past.

Mentoring as a Positive Influence on Learning

Anita started her career as a freelance photographer for the Albuquerque Tribune and has always understood the power of having a mentor and friend in the business that can help guide young photographers through the trials and tribulations of becoming an independent photojournalist. She talked about the two that had the greatest impact on her career as a photojournalist and editor.

One of her earliest influences was photographer KayLynn Deveney. Deveney is currently a lecturer in photography at the University of Ulster in Belfast, Northern Ireland. She earned a Ph.D. in photography from the University of Wales, Newport, in the United Kingdom.

KayLynn did documentary work for the Albuquerque Tribune and worked with Mike Davis and Frank Stueber. From the stories that she did I learned a lot from her as a human being. Why she photographs people, how she photographs people and her passion and concern for the people that she's photographed. She was never afraid to show the concern that she has for the people that she photographs. That always had an impact on me. Because I feel in journalism school they almost want us to repress that feeling that you have for people and try to maintain objectivity. I feel the more objective you pretend that you are, the less objective that you are. I don't know if that makes any sense. It almost feels like the more that you confront how much you care about the person that you are photographing, or the topic that you've selected, then you understand why you're doing it. Then your story actually becomes as truthful as it can be. We all know where you're coming from. You know what I mean? When someone pretends that they're this blank slate then you don't know who you're dealing with. She was very influential to me in that way. I tried to always

be aware of the people that I was photographing and always try to see them. She would always remind me and tell me to think about the person that you are photographing. The way that she spoke about the people that she was photographing would always remind me to be mindful of the people I was photographing. So she is influential I think in that way.

The other major mentor in her life is photography editor Mike Davis. Davis has received high honors over the years for his editing work, which began at The Albuquerque Tribune where Anita started as a freelance photojournalist before heading to South America to work with the Associated Press. Davis was twice named Newspaper Picture Editor of the Year and the National Press Photographers Association presented him with its highest honor, The Sprague Award, in 2001. He was most recently a picture editor at The Oregonian newspaper and was the Director of Photography for MIX magazine. He currently freelances from his home in Portland, Oregon, and Anita still keeps in contact with him.

Mike Davis of course, some people may consider the greatest photo editor of all time and I'm in that group. He taught me a lot about the opposite that I learned from my first professor. Which is you don't have to be literal to make your point. I learned a lot from him about exploring different angles and ways of seeing, and mostly about not having to hit people in the head with a two-by-four with your pictures.

While Anita had a brief working relationship with Davis, their friendship and professional collaboration continue today. While mentors had a huge impact on Anita's life, she was more of a mentor in other photographer's lives. As an editor she was responsible for the well being and learning of the photojournalists in her charge. She encouraged them to take chances and try new techniques.

Application of Learning Strategies

Anita is constantly learning. She had only a few good words to say about her undergraduate photojournalism program at the University of New Mexico, mostly because she felt that the professor she had the most contact with had little to offer. Where she says she learned the most was through her experiences as an Associated Press photojournalist in South America.

Anita says that she went into South America with a "...naïve pollyanna approach." She was just having too much of an adventure to worry about the details, but that her learning was like, "...when kids go out and play and they just go from one situation to another in a very natural way and you're exploring and learning as you go along. You don't even know that you're learning and that you're picking up skills along the way." In free-agent learning this is known as untethered learning. However, although Anita was leveraging her experiences into learning she was breaking some of the characteristic stereotypes of free-agent learners. In free-agent learning there is more structure and purpose to what one learns. Anita was more like a pinball, moving from one experience to another.

She said that as each situation presented itself she would push as hard as she could to learn and adapt to it. Anita remembers the first riot she covered for the Associated Press as an example.

The first time I covered a riot there were rocks flying, tear gas, this was in Panama City. I remember when I first got there I was scared out of mind. I couldn't believe how scared I was. I thought, "Oh my gosh what am I going to do." I hid behind a building and I got my camera ready. It's almost like putting your armor on. Once I got the camera ready to go and I had film and everything and I felt ready, I stepped outside of the building and I put the camera up to my eye and I started making

pictures and my fear just dissipated. I was just moving and making pictures and running. I was always keeping an eye out for the Reuters photographer that was there who was sort of a mentor of mine. I would just make sure I always knew where he was and he'd call out to me every now and then. It was my first riot and that was a memorable event. I remember being so afraid. But once I started making pictures the fear went away and I made the pictures. After that it was just another day.

An important part of learning as a photojournalist is having a passion for what you do according to Anita. She says that ever since she became involved in photojournalism the camera became a third appendage. "It was always with me. Even though I was off, when were we going to Costa Rica, or we going to go to the beach and hanging out for the weekend. I never ever thought that I was taking a day off. I guess I didn't need to because it didn't feel like work when I was taking pictures." Today, working in an office, she feels the need to get away from all the hustle and bustle of the newsroom and to rejuvenate. "When I was working in Central America and when I was working in Albuquerque I never felt like I needed a day off." When Anita was young she never traveled anywhere of consequence with her family. It was her experiences as a photojournalist that opened up the world for her.

I didn't have a good view of the world. I knew New Mexico very well and New Mexican culture and U.S. culture. But it didn't even occur to me that there was a whole world going on outside of the U.S. I was not aware of it at all. Going to Central America for the Associated Press actually changed my life forever in a very good way.

Anita has had to learn balance in her position as a photography editor. While she gets to live "vicariously through the photo staff," that does not satisfy her desire to hold and use a camera. She tried early on in her tenure as a photo editor to stay involved as a

“shooter” but the demands of her job have kept her from doing it very often. “I’m picking up the video camera a little bit. But with the staff thinning out it’s really hard to go away for a day or two and then come back and produce your movie because people keep tapping you on the shoulder for other stuff.”

However, the main reason she tries to stay involved in shooting, especially video, is so that she can learn how to properly edit video. “To be a good videographer you should learn how to edit first. It’s what I’m learning.” Anita has always learned and tried new technologies, mostly to help her photographers get more of their work seen.

When I became a night photo editor I was not satisfied with the picture choices. What I thought were the best pictures were being left out of the paper and people weren't seeing them. That's just when this idea of a slide show was starting to happen so I started teaching myself HTML [hyper text markup language]. At nighttime it's really slow at the paper. If you're the night photo editor, it's like being the night watchman. Like the Maytag guy there's nothing going on. Everything happens during the day. I started teaching myself HTML so I could figure out how to produce slide shows. I couldn't believe I actually learned. I'd stay here until two in the morning learning HTML because it's so addictive once you get started going through all the tutorials. I had a nanny for Emma [her daughter] and she would watch Emma until ten or ten-thirty at night and then I had to come get her so by then she was asleep and she was still a baby. She would sleep underneath my desk. I had a little bed for her and everything and I'd just be typing away. So that's what actually got me started because I wanted to be able to publish all the pictures that people weren't seeing. I thought there were a lot of great pictures that we were missing out on. That's how I eventually became the go to person for the slide shows because I was the only one

doing them. I really was only doing it because I wanted our photographer's to get their work published. I actually had a big row with one guy because I told him, "You know, I'm like an ambassador, I'm a representative for the photo department." And he said, "No, you represent the whole paper." And I'm like, "No, I represent the photo department." I was very adamant about that and felt very strongly about it because I didn't think that they [photographers] have enough strong voices. I thought at the time that they needed a voice more than anybody else and that's where I wanted to spend all my energies and still do.

It hasn't always been easy for Anita. She would be the first one to say that when she arrived at the Express-News she was technologically challenged. "I didn't even know what e-mail was. When I was in Central America, they didn't have e-mail." She said she felt behind the times when she stepped into the newsroom. "I wasn't even shooting digital when I was working for the AP, I was still shooting film. I had to learn all this stuff. As far as entering the digital age it was definitely not happening in Nicaragua."

A staffer at the newspaper did teach her some basic Photoshop when she first arrived at the newspaper. "It was, here's Photoshop, here's how you open a picture, here's how you save a picture, and here's the file info. Very very basic." Once Anita became more involved in the multimedia aspect of her job and producing slide shows for the newspaper she started to use the software much more than before. "I learned that with Photoshop you can make title pages and create all sorts of things. I started using all the tools. Just exploring because I had all the time in the world at night to do that That's how I learned."

Anita says she started learning how to work in Photoshop and other software programs because she didn't want to rely on other people to do them for her. "When I didn't know how to use Flash I had to go up to the Flash desk and say I want this here and

there and of course it never looked the way I envisioned it. The designer threw in his own little style, which I am not a fan of. So I taught myself how to do it.” From the very start at the Express-News Anita has had a huge learning curve.

Being a photo manager has been a huge learning experience for me. First it was how a newsroom was run. I never really knew how a newsroom ran and the inner workings—how it all worked. When I was at the Tribune I was working for a newspaper but it was only on the weekend and it was when nobody was there. I would shoot sports and I would shoot pictures of theatre appearances and things like that. I wasn't doing any earth-shattering investigative reports working along those lines. I really didn't know about the meetings and the editors, how it all worked. When I came here as a manager I was pretty much thrown into the pool and had to learn how to swim. I'm seeing a pattern here (laughter). So that was a really good learning experience. The first part of my tenure here was about how this place works. Where I came from [Associated Press] we were all kind of equal. Everyone is making their pictures and we're all talking to each other. There's really only one other boss. I'd always worked alone. When I was working at the Lobo, the college newspaper, there were two other photographers and then I was the photo-editor. I never really saw myself as a boss, ever. Even when I was in Central America I was the boss where I was based but I really didn't know it. I was the boss of myself. When I came here it was like, you're the boss. And I didn't want to be the boss. I just want to be one of you guys. I had to come to terms with being a boss. It's not something that I ever aspired to. There's some sort of derogatory feeling attached to the boss. Like you're not one of us or something. I tried to not be the boss for a long time. I feel more like a boss now as the multimedia team leader. I feel like I can tell people what

to do and feel very confident about what I'm telling them to do. Maybe because I came here and I really didn't know how a newsroom worked I didn't want to be the boss. I really didn't feel like I knew what I was doing. Maybe that's why I felt uncomfortable with that title.

Anita learns new technology by teaching herself how to use them and applying that knowledge to how she approaches her photographers and her editing style. Anita's life as a photojournalist has also opened the world around her and made her appreciate what she has.

I've learned how to edit audio on my own, I've learned HTML on my own and I go and explore all of these programs. I really feel like I have to, so that I'm speaking from the voice of experience. So that I know what I'm talking about and I feel more confident when I say this is what I want you to do and I want you to do it this way, or I can explain myself. That's what happened while I was here [at the Express-News]. I had to learn how to be a boss and it took a while, a good while. That's another huge experience in the way that I am unfolding. And becoming comfortable with making pictures and understanding people. Not having to like the people that you photograph but at least understand them. And becoming a world citizen and then becoming a boss. And now I'm a multi-media team leader.

Anita is also using the media around her to help her understand how video storytelling works and to help improve her understanding of the video editing process.

I've always liked movies and I really like foreign films but I never paid attention as to how they were constructed. Now I watch a movie and I'm not only understanding the plot and the lighting, like a visual photographer would understand it, but also like a videographer. How did they do that? How did they make that happen? Just being able to stand in the videographer's shoes and look at the film to see how that film

came together technically is a new skill for me. When I watch a movie now or TV or whatever I'm watching, I have this new filter that I use when I'm looking at it.

There's another level that I understand it at. That's kind of neat. I'm always looking for ideas too on how we could introduce that or how did they do that so that we can do it, or we don't want to do that. When I go to watch movies it's a whole new movie experience for me.

Anita doesn't carry a camera around like she did while working for the Associated Press, especially now that she is a manager. While trying to learn video she does take it with her to practice with, but she doesn't use it as a serious storytelling tool. "I take it to my daughter's Girl Scout ceremony or to their Christmas party so that I can practice shooting video and playing with the sound." It isn't that she doesn't want to shoot video or take pictures anymore, it's that she has so little free time away from work to pursue it. "Just when I think of free time there's just so little of it. I like to cook so I try new recipes (laughter). I like to swim and if I had a lot of money, I'd travel. That's kind of it."

Anita feels that many photojournalists already have the most important technical skills necessary to make a smooth transition to video. "They know how to make pictures, they know how to see, and they know how to tell stories. They are already a step ahead." She says that new photojournalists, those just entering the field, may not have those skills because they haven't had time to evolve properly as a storyteller. The photojournalists that she oversees at the Express-News are already, "...visually talented." Anita says that mid-level photojournalists that already have the internal skills of composition, lighting, and seeing "the moment," and that are good at telling stories with pictures have the greatest potential for telling stories with video and audio. "They tend to be more successful at making that leap because they already see multiple images in situations." This is an interesting aspect that

addresses a certain maturity level in the photographic process that helps a photojournalist quickly adapt to a new technology. Anita is saying that photojournalists in the early stages of their career may not be able to adapt as well to the new paradigm of video.

Just like when she jumped in with both feet to Central America as a photojournalist for the Associated Press, Anita jumps in with both feet whenever she tries anything new. She doesn't wait for someone to show her how, she teaches herself through trial and error and learns from her mistakes.

Usually it's a eureka moment. I'll just say, "I want to do an audio slideshow," and then I'll go find Joe Able and tell him I need something to record audio with. He'll roll his eyes at me usually. This is a while back, and he gave me a little baby digital recorder and told me here's the power button. Then find I found a photographer, Lisa [photojournalist Lisa Krantz]. I told her, "Here's a situation I think would make a good audio slideshow, lets go make one." So, we went and I collected audio and she made the pictures. I came back and I'm wondering, how do you edit audio? How do I even get the audio clip off of here? So, we found Joe Able again and he tells me, "Here's the little recorder and, see this little thing, that flips out, well you put that into your computer there and then the file will show up and then here, you use this software, this will do it." For me, like what I did in Central America, I just feel my way through. That's maybe part of this, I have more of an adventurous spirit. It's kind of like when I get to that bridge I'll cross it. So I don't worry too much about the obstacles. I know there're some people, as a manger I'm noticing it more, who, when you ask them to try something new, they'll come up with a long list of stuff of everything that could possibly go wrong. Before they even start. I'm the complete opposite. I went and collected audio and it was pretty bad. I didn't realize that you

have to stand close to the people that you're collecting audio from because I was trying to be very respectful and stay out of Lisa's pictures, so I stood pretty far back. Even after she left and I interviewed some of the residents. I'm the kind of person that doesn't work real well in theory, I have to be out there and do it and I'll learn from my mistakes. I feel like I learn faster that way. I tried, it didn't work out this time, but you know what, the next time it's going to be better, I know it is. That's my motto. I know that it doesn't work for other people so I've had to be more patient and flexible and open-minded about people who don't like to learn that way. They need to be a little more secure.

All of the new technologies changing the way newspapers tell stories have also changed the way photography departments approach the storytelling process. It has also changed the way Anita thinks about story ideas.

People will come and say this is a video story or this is an audio story and feel very sure about that. It's like when people come and say this is going to make a good picture and then they get there and it's just a terrible situation. It didn't make a good picture at all. I'm still in the stage where if someone says to me this is going to make a good picture I feel like I have enough experience where I can say no it's not. Trust me I've been there. But we can try it if you really feel strongly about it. Sometimes, when you don't think it's going to make a good picture, it actually does. But those are rare moments. Now with video and audio I never know. People come to me and I'm trying to envision it and I don't have the capacity or the creativity to imagine how that's going to be good. But I tell them why don't you try it. We might all be surprised. I don't think it's really changed the approach. To me a good story is a good story. It doesn't matter whether you're going to do still photography, or if you

can do audio with it, and even better if you can make a video with it. To me it doesn't really matter what the medium is if you have a good story. I think that we're at the stage where if you have a good story, we have a bunch of different ways to tell it.

However, even with the very talented photojournalists at the Express-News, she says there is a lack of enthusiasm to embrace new technologies. Anita says that she makes it a point to persuade the people who are visually skilled to try and collect audio for a slideshow and to try and pick up a video camera. "Those are the photojournalists I'm getting the most reluctance from. But we're getting a lot more audio now that they're comfortable with audio. It's like baby steps." Anita says she takes into account each photographer's skills as well as their mindset when assigning different types of multimedia stories.

Usually it depends on the person. There's one photographer, she does all her own audio. She will do the slide show edit, she'll produce it, she'll do everything because that's the way she likes to work. Usually her stuff does not lend itself to multimedia because of the topics she picks. There are other photographers who say, "You collect the audio, I'll take the picture and then we'll work together." There are other photographers who will say, "We have some video. Can we incorporate your pictures? Do you want to learn how to use Final Cut Pro? You can do the edit and decide." We try everything. There isn't one single way. We pretty much take the person into account and how they like to work and how we feel. It is early for us in the stages of multimedia and what works and what doesn't work. I usually work in a way that is conducive to that person embracing multimedia. If you're more comfortable doing it this way then that's the way we're going to do it. If you'd rather have somebody work with you, you don't want to be responsible for everything, we

we'll work that way with you. There are other people who like to work with five different people and do five different things. We do a little bit of everything. I think it's a good approach. Because from all the different avenues we're learning what works and what doesn't. And you know there's a lot of stuff that doesn't work.

Anita says she is lucky that this new age in photojournalism has opened up so many more opportunities for photographers. "I keep telling the staff that we are so lucky because there are no rules. When I went to photojournalism school there were rules. Like this is this and that is that. Mind your P's and Q's kind of thing." She said that now, photojournalists get to make the rules.

We're deciding what we can do. Pretty much whatever we want as long as we're producing. We have got to produce something but we get to do it however we want. And if it's not working you need to recognize that it's not working and find another way and move on.

Anita's learning process has created a new era of photojournalism at the Express-News. While some people are just starting to explore what multimedia can do for visual storytelling, Anita started exploring almost ten years ago how she could help her photographers bring more of their images to the public.

Perceptions of Learning Methods

Anita has a unique vision and philosophy when it comes to photojournalism. As a manager for more than ten years at the Express-News she understands the give and take between what a photography editor wants and what a photojournalist can produce. However, she also misses the time she had as a photojournalist on the street.

It's kind of funny because when I am at the office there are things I consider work.

Like having to make a sign, assign photo assignments, having to go to meetings. I

consider all that work and you have to pay me to do this or I wouldn't be here. But there are other things, like editing video, and if you didn't pay me I would still do it. Or shooting the video, or editing audio, or putting together an audio slide show. I get paid to do this but it's not bad. But then there are other things, well that's why they call it work, which include meetings and ... mostly meetings (laughter). One of the great things about this profession, and especially when I was out on the streets, I never knew what the day would bring. Most people can pretty much predict their day. Especially if you have an office job, it's very routine. One of the things I like best about this profession is that it wasn't that routine. You never knew what you would be doing the next day and even today, I'm going to be in the office but I still don't know what topic of conversation will be or what we'll be doing. Every day is unpredictable and they all seem memorable in one way or the other.

Anita said she isn't doing what she expected to be doing with her life. It's even off the path that others had predicted she would be on. "When you go into a certain career you sign up and you know pretty much how it's all going to end." The problem for her now is that photojournalism is in the middle of a revolution and what she thought she would be doing has changed drastically. "It's so mind-boggling. I don't know how to explain it. People think I'm crazy probably. It just might be because I like adventure and I like risk. I don't like the mundane and the routine life style."

Anita thinks that photojournalists have been thrown into a situation where they are being asked to think about new processes and radically new ways to tell stories. Add to the mix the uncertainty in the newspaper industry and photojournalists are understandably anxious. She also feels journalism and photojournalism have lost their way in some sense. However, Anita also sees these as exciting times.

It keeps you on your toes. I think for a long time journalism got too comfortable. Maybe that's why they find themselves in the predicament that they're in. I find it personally refreshing. Because now we're being challenged and we're being forced to think everyday. Is what we do meaningful to people? I think there are some things we do that are really good. I'm not advocating that we turn into YouTube. I think a lot of that stems from whether we have served our community. I think that somehow we lost a sense of that [community service] along the way and got off on our high horses. Instead of really understanding our community we wanted the community to understand us as great journalists. See us as these great purveyors of truth or whatever. Is it too late? I don't know. For some reason we lost sight of things that really matter to real people. I think that information technology is exciting and I think it has helped us to refocus our attention a little more on our community.

Anita said she should be a little nervous about losing her job, but she knows that she could do something else if she had to. What she would miss are the day-to-day challenges of her work and being around very talented people.

Maybe I should be afraid I guess. It would not be a good thing to not have a job. It's nice getting a paycheck for something I like to do. Being around photographers, looking at their work, producing these multimedia pieces. I love all of that. It's been great. I'm not as terrified as other people. It doesn't scare me. I think that it [new technology] is only going to make us better. I think that it has already made us better, we are becoming better storytellers.

Anita feels that the photojournalists at the Express-News are becoming better photographers because of the challenges they are facing. "If you love what you do, if you

love making pictures, then what is the problem? We're paying you to do what you love to do, so I don't see what the problem is.”

Perceptions of Significant Learning Experiences

As part of the process of understanding Anita's personal life history and her perceptions of learning experiences in photojournalism I asked her to explain what her journey as a photographer has meant to her.

I guess my biggest frustration, and I think this comes as the way we're made up as people, I'm more the type of person that will try new things and say what's the big deal let's try it. So I have a really hard time understanding people who don't want to try new things. Who don't want to embrace what I see as a gift. I really feel like using audio with pictures is like a gift. The first time I saw an audio slide show, I couldn't believe it. I'm like, “Oh my God.” It took the pictures to another level for me. I couldn't believe it. It's so incredible. All these new tools that have been handed to us, I see them as gifts. It's really discouraging and frustrating that other people don't see them that way. They see them as more work or why do we have to do this? We've always done it this other way and it worked. It's discouraging to see that sort of attitude. Maybe it's just because a lot of people don't like change. If they were working that way why change it? Well you know what? It was working, but have you seen an audio slideshow? Have you seen how audio and pictures can work together to be even more compelling? That's the part that I'm most frustrated about.

Photographers who are having a hard time with this. Having to pick up new skills to better tell their stories. The more I do this the more I feel like, what is your problem? I don't know. I guess I'm kind of mean. I'm a mean manager (laughter). I've turned into one of them.

Chapter Summary

Anita shared key points of her life as a photojournalist concerning self-directed and free-agent learning, such as: Learning strategies from life experiences; personal and shared experiences of changes in technology; mentoring as a positive influence on learning; application of learning strategies; perceptions of learning methods; and perceptions of significant learning experiences. Anita's curiosity was a major factor in her development as a photojournalist. She constantly looked for something new, something different, to bring to her stories and to the stories her photographers at the Express-News created. Her insights into learning spring from her unique perspective as an editor, a manager, and as a woman.

CHAPTER VIII

BILLY CALZADA: MULTIMEDIA AND STILL PHOTOJOURNALIST

AT THE SAN ANTONIO EXPRESS-NEWS

Overview

Billy Calzada is currently a staff multimedia and still photojournalist for the San Antonio Express-News, a 400,000-circulation newspaper owned and operated by the Hearst Corporation. Billy has worked on the photography staff at the Express-News since February 2000.

Billy's daily routine at the newspaper can involve gathering audio, video, and still photography on assignment. He covers the San Antonio metropolitan area along with the U.S.-Mexico border, sports at all levels, and general news, photo essays and features. He also produces multimedia content for the Express-News website, MySA.com.

While at the Express-News, Billy has covered the Space Shuttle Columbia tragedy, Hurricane Katrina, the Super Bowl, several NBA championships, the Colombia guerilla war, immigration, the Zapatistas rebellion in Mexico, crime, fashion stories, issues faced by returning veterans from the War on Terror, social issues of poverty, and minority issues.

Billy began his photojournalism career in 1979 at the University of Texas at El Paso. He majored in journalism and started working in 1985 at the student run university newspaper The Prospector as the sports editor and photographer. That same year he became the photo editor at the paper where he managed staff photographers and photography

stringers, developed and designed photo pages and special sections, and ran the overall photography operations.

Billy graduated from the university in 1986 and from June to August of that year he interned as a photojournalist for the El Paso Herald-Post. While interning at the Herald-Post he covered the El Paso metropolitan area as well as across the border in Mexico.

After his internship at the newspaper Billy was hired the following year as a staff photographer for the paper where he worked for more than ten years. While at the Herald-Post he covered issues as diverse as narcotrafficking, immigration, free trade and Mexican politics, to daily features around the El Paso area. Unfortunately, the Herald-Post, an afternoon paper with more than 20,000 in circulation, succumbed to a growing media trend in America, the demise of two-newspaper cities, and closed in October of 1997.

Once the newspaper had closed Billy became a freelance photographer for approximately six months. He was based in El Paso and his clients included the Associated Press, the Dallas Morning News, the El Paso Times, Christianity Today, the Los Angeles Times and others. While freelancing he also traveled to Beirut, Lebanon, where he photographed the Palestinian people.

During that same period Billy was awarded a William Randolph Hearst Journalism Fellowship to study media, Middle Eastern and minority issues. That led to a position as a staff photojournalist in April of 1998 at the Orlando Sentinel in central Florida. Billy worked out of the Volusia County (Daytona Beach, Orange City) bureau for the Sentinel. He worked with thirteen reporters and covered the devastating Florida fires in 1998 as well as hurricanes, the Daytona 500 NASCAR race, immigration and farm workers, and the daily lives of Floridians. In February of 2000 he was offered and accepted his current position at the Express-News and headed back to Texas.

Billy has won more than 50 local, state, and national awards for his photography, video, and multimedia work during his distinguished career. His photography has been published in Time magazine, New York Times, Philadelphia Inquirer, Sports Illustrated, The Dallas Morning News, Albuquerque Tribune, Birmingham Post-Herald, Rocky Mountain News, Orange County Register, Associated Press, Agency France Presse, Honolulu Advertiser, Texas Monthly, Scripps-Howard News Service, Cleveland Plain-Dealer, San Antonio Express-News, Houston Chronicle, and USA Today.

Billy is a longtime member of the National Press Photographers Association (NPPA), the National Association of Hispanic Journalists, Christians in Photojournalism, and has been a photography instructor at Boys & Girls Club of Volusia County, and a guest lecturer in photojournalism at Texas State University. He is also a faculty member of the San Antonio College Urban Journalism Workshop for up and coming high school journalists and photojournalists held every summer. Billy lives in San Antonio with his wife Alicia Wagner Calzada. Alicia is a past president and active member of the NPPA and a working freelance photojournalist. She recently finished her law degree at St. Mary's University in San Antonio and is working with the NPPA on legal issues concerning photojournalism and the First Amendment.

Learning Strategies from Life Experiences

Billy Calzada grew up in a loving family in the West Texas border city of El Paso. His father was an amateur photographer and loved to take pictures of his family. Billy remembers the many photography sessions he posed for in front of the camera and credits his father with the love he has today for photography.

I remember being intrigued by his camera, a twin lens Argus camera. He used it pretty much for shooting pictures of us kids and mom. I remember what it was like

to stand before him as he shot the picture. I remember how I thought it was strange that when he would shoot the picture he wasn't looking at me or at us he was looking down into the camera. I used to giggle about that. I'd be like, "What are you doing? Aren't you gonna look at me? How can you take my picture?" I just love that. I thought it was a fun thing that he was doing and so I wanted to do it as well.

However, Billy's early passion for photography, sparked by his father's love of taking pictures, was often frustrated because his father would not allow him to use the camera. "He would allow Victor, my older brother, to take the pictures, not me." Billy thinks that it was because his father wanted him to learn patience. "That [patience] came through in his photography because I loved to look at his pictures. To this day I love to look at his pictures, square pictures. I wish we shot in a square format. In video I'm shooting 16x9, which is obscenely wide for me, but that's what we do."

A few years before Billy entered college, he and his brother jointly came up with the idea to combine what money they had and with a little help from their father they bought a 35mm Pentax K1000 camera.

This thing called 35mm was suddenly all the rage and as I recall my older brother Victor and I decided, "What is this 35mm?" I guess we thought, well let's check into this. We thought we'd chase photography together. We pooled our money and with a little help from our dad we bought a Pentax K1000 camera that we fought over for the next two years. Almost every day it was a battle, I'm taking it today, no I'm taking it today, no I'm taking it today to school. We were both taking photo classes. He was more advanced than I was by a year or a couple of semesters and so that was part of it.

Billy said that although he loved his father's photographs and he was using a camera he really had no interest in photography as a career. He says that he actually stumbled in to it like a "barnyard animal."

I'd never even thought about it. There was nothing there. As a student in college I was not really involved in any sort of photography program outside of my studies and informal conversations with my brother Victor and other students. I really had, at that point, barely heard of the NPPA [National Press Photographers Association] to be honest with you. I didn't have very many friends, outside of college and my brother Victor, who were involved in photography or journalism of any sort. I wish I had a grandiose story about how this all came together and that one day I had this decision or this great epiphany that I'm going to become a photojournalist. Actually what happened is I actually went into this field more like a kind of a, I don't know, barnyard animal, kind of sniffing around looking for the right mud bog or something. Just kind of ah, ok, I'll finally take this one. I actually changed majors in college several times not really knowing what I wanted out of this life.

Billy said that he had great parents and a good family but he didn't know what he wanted to do with his life. "I wasn't much of a visionary as an older teenager or a young man." He originally thought he could be a musician and was a music major in college to begin with. But he soon realized he didn't have the skills to be a great musician. "I could play, but I didn't have the gift."

He took a single photography class as an elective at the University of Texas at El Paso and discovered he had a deep passion for taking pictures. "I was intrigued. I was actually more than intrigued, I was overwhelmed. I was seduced and I decided I wanted to be a photographer." He went to his college counselor and she asked him what type of

photographer he wanted to be. "I said I didn't know. I just want to shoot pictures." His counselor pulled out the school catalogue and told him the only major that included photography was in photojournalism but that he would also have to take classes in writing, copy editing and other mass media courses. "I said I don't want to do all that, all I want to do is take pictures. She said, 'Well, take it or leave it.' I said ok, I'll take it, and that was one of the very first things in my life I really got serious about. That's the genesis of my career."

Billy said that his photography professors at the university were very influential in his development as a photojournalist. He said that the university didn't have any fulltime photography professors the first few years he was there but the lecturers the university hired were some of the best photography teachers he ever had. "Martin Callery, was my first photo teacher. He just had a good way about him. He was very hands on and he had the kind of personality that made it a joy to learn about photography." After a few years in his photojournalism program the university hired a respected photojournalist, Stephen Lamoreux, to come and teach.

I literally sat at his feet for two or 3 semesters. I wanted to know everything about him and what he was doing. I was just learning from him trying to soak it up. He was very soft-spoken, very gentle, but I learned to just value that in a human being as well. He was a good man, that kind of person. My classes were really interesting.

According to Billy, the more passionate he became about photojournalism the more obnoxious and competitive he became. But it was a defining moment in shaping who he was as a person.

I don't like that about myself. Looking back now thinking, how could anyone have stood me? I couldn't stand myself back then. I recall there were three or four other students that were really serious, as serious as I was. We would critique each other's

work sometimes in class and sometimes during photo lab or sometimes just in private. But the barbs become really, well you know, it wasn't a good situation. I'm not quite sure where that came from and I wish it had not arisen but it sort of showed a side of my personality to myself. I was obnoxious in some other ways in the classroom. Thinking I was, you know, the star. Which is what I wanted to be. Maybe that was the driving thing. It was my motivation. Since then I thought that's not the way to be. So not only was photography something I was chasing as a career but it was something helping to form me as a human being and maybe tear down bad aspects of my personality and my character.

Billy's time at the university was a continual learning experience. He fondly remembers the faculty members that helped him become even more passionate about photojournalism.

The people I learned from, including Mr. Lamoreux and Mr. Callery, there was another gentleman by the name of Chad Puerling. He ran the photo lab. He became this guy we looked up to because he had been a staff photographer in Midland, Texas. He covered Dallas Cowboys football games. One day he brought in his clips. "This is what I used to do when I was working for the Midland Reporter Telegram." I was a Dallas football fan as well. I was like, you shoot the Dallas Cowboys? I'm sure I want to do this now. He was really good to me. He took me under his wing as well and really was just kind. He was good to me.

Billy's informal education was just as important as his formal education as a photojournalist. He would hang outside the photography classroom with his friends and his older brother Victor and talk about photography. He was also working at the student newspaper where Victor was the current photo editor.

I had an assignment for the school newspaper to take a mug picture. The assignment was really simple. We need a mug of such and such a professor. I went out and shot the picture and came back with something I thought was artistic. My brother Victor was photo editor of *The Prospector*, the UTEP newspaper, and he said to me, "You need to listen. I want a mug." He explained to me a mug is from here to here, and from here to here. That's where I was. I thought that I knew better, you know? I understand that one should go beyond what is asked of you but not so much that one changes the assignment or throws everybody else that's in the loop out, so to speak. So I learned these valuable lessons.

Billy said that he still recalls the lessons he learned as a university photographer. It is where he learned the value of a deadline and thinks that he learned so much in the classroom. For him it was despite the fact that there were no real fulltime professors in the department. "The folks that the university hired to teach, they did, I think, out of love. These folks tolerated me in my obnoxiousness."

One of the great learning experiences Billy had at school was with Chad Puerling, one of his photography instructors. Puerling took it upon himself to organize a photography show during the semester because he had heard there was going to be a meeting of newspaper editors.

Chad took it upon himself to be our advocate. He asked us to put together portfolios and he taught us how and he asked us to make prints of our best work. He made us go back and reprint and reprint until we got it right to his discerning eye. He taught us how to network and the importance of networking. So this conference came up and we had pictures up on the wall and we did slide shows for the editors. I was sort of in a shell I was a bit afraid I guess you might say. I remember Chad coming up to

me during one of these events and saying, “See the gentleman there? He's the managing editor of the Tucson Citizen. That gentleman is the managing editor of the Dallas Morning News. You need to go out and speak with them. Introduce yourself.” That did not come naturally to me. I was very shy and so that also was a learning experience. Come out of your shell a little bit, go ahead and smile, offer your hand and talk yourself up. It's not in my nature to talk myself up to people I don't know.

Billy's best memories from college were from his last semester when he was on The Prospector staff. He remembers how good the staff was and would even work with some of them professionally later on. People like Alfredo Corchado, a reporter for the Dallas Morning News; James Martinez, the city editor at the Tucson Arizona Daily Star; Sonny Lopez, an award winning freelance reporter in El Paso; and reporter Catherine Lazorko who is now the public information officer for the Town of Chapel Hill, North Carolina.

We became visionaries in a way. We would have these meetings, we called ourselves El Plan de Aztlan. Aztlan is the mystical land of the Aztec gods in Mexican folklore and we called ourselves this. We dared to call ourselves this because we decided we had to have these big dreams. We were going to go out there and tell these stories and do these things through journalism. So we started out on this path during that semester at UTEP by going into Ciudad Juarez, Mexico, which is right across the border from El Paso. And going to one of the poorest areas of the city, which was plainly visible from UTEP and telling the story there at Christmas time. We came back with these reports and we put out this series—pictures, stories, columns and so forth. It turned out to be very successful. We won many awards for this and it made me a little bit more mature. It also humbled me a little bit because it was a struggle to

make pictures and to learn to relate better with my colleagues during a project. I was not a one man band anymore. It was like, it's gotta come together. That was perhaps my best memory of the university experience in journalism. To this day my colleagues from that semester at the Prospector and I are very close friends. We still bounce ideas off of one another. We still hope to do greater things in journalism. We've been out of the university now for twenty years or so and some of us have been incredibly successful. Alfredo and some of us, and James of course, and Sonny, I am humbled to have been associated with these people.

Billy's time on the staff of The Prospector had another benefit. While working there his photography was noticed by the managing editor of the El Paso Herald-Post.

Out of the blue he called me up and said, "Hey what are you doing next summer?" I was intrigued and beyond intrigued, I was amazed that he was calling me because he was a man very much respected, Mr. Tim Gallagher. And so I said nothing sir and he said, "Come work for us next summer." I accepted his offer of the internship and about a week or two later one of the El Paso Herald-Post photographers was ruffed up, severely beaten, and tortured in Mexico. It was front page news of course and shortly thereafter Mr. Gallagher called me up and said, "Are you sure you want to do this? Did you read our front page today?" I told him I had and he said, "You sure you want to do this? You can back out now because look at what happened to some of our photographers." I said I'll do it and so I did.

Billy graduated from the University of Texas at El Paso in the spring of 1986 and began an intensive summer photojournalism internship at the El Paso Herald-Post. The newspaper did not have a position open right away, but the next year Billy's hard work

during his internship paid off and he was hired full time as a staff photojournalist at the paper.

Billy became absorbed with his new job. “I would rarely have free time. I worked so hard, in fact quite often I would work on my days off, without being asked to. I would generate many of my own stories and I was always around [chuckle] at the newspaper.” The only luxury Billy would allow himself was his passion for baseball. But even that little bit of entertainment usually involved carrying a camera. “I would often entertain myself with my brothers who are also avid baseball fans. We'd go to the baseball stadium in El Paso, but even on our outings we rarely went anywhere without our cameras.” Billy's life was very one-dimensional in those early years, photojournalism was never far from his mind. Even when letting loose with his friends and exploring across the border into Mexico his thoughts were on his job. “We'd walk across the border bridge to Ciudad Juarez, go out to dinner, have fun, chase the ladies, have a good time. But even then photojournalism was never too far from my mind.”

Billy said that quite often he would come back from his days off from the paper with story ideas. “I was pretty much one-dimensional during those days. I had no real commitments other than to myself and to my career. So I did spend most of my time, even if I wasn't actually practicing photojournalism, I'd be thinking about photojournalism—even in social situations.”

Billy was also on the frontlines of change, even in those early years. The El Paso Herald-Post was a black and white only newspaper in those days. They did not have the capability to run color in the paper. One day, the managing editor of the paper came up with the idea to do a story on the day in the life of the city of El Paso. It was a huge undertaking for the paper and was the first time they would publish with color. Billy was deeply involved

in the project and even had the front page photograph for the special issue. But the process was anything but simple.

It was just an interesting way of doing things because our newspaper was not really prepared to do the color correctly. What we had to do back then was the photographer would shoot the color slide and then the photographer, myself, would take the color slide across the border into Mexico to one of the Mexican newspapers and have their production department make the four-color separation. I would run it back across the border to my newspaper and hand it off to the press people that were going to take care of it. That was a process for about a year or so before we finally ramped up at my newspaper to handle color the way we're supposed to in-house. It was just a fascinating time. It helped that I was working for an afternoon newspaper. I would complete my assignments and this gave me an amazing amount of power and control over my own images. I would finish my days around 9:00 p.m. or so. I would run my film in our Wing-Lynch processor. I would edit what I thought may be a good Metro or 1A center piece picture myself, with no help from an editor of any sort, and run this slide across the border and have the four-color separations made and bring them back and leave them in the in-basket for the editors in the morning. And so I had this amazing control over what our 1A or 1B art was going to be. It was quite a responsibility. I made a few bad choices and I would hear about it now and then, but it was interesting.

For Billy these were wonderful times. He was happy doing what he was doing. The only problem he had at the time was the transition he had to make from black and white film to color film because the newspaper was printing more color on a daily basis. "I was not experiencing the same kind of success—or at least the pats on the back—I'd had while

shooting black and white.” Color was a new medium that he had to get used to and he had to learn how to use it properly on his own. He was becoming more and more self-directed in his learning.

Beyond just shooting color, Billy was fortunate in that although he worked for a small newspaper, he had editors who thought big. “We would cover national stories and international stories because we were an international city right on the border with Mexico. We'd spend quite a bit of time working on stories that were just amazing.”

Billy became very close with reporter Terrence Poppa. Poppa was a seasoned reporter and was a Pulitzer Prize finalist from the newspaper. He and Billy did stories on narcotrafficking.

There were days and weeks sometimes where I would spend time with him on stake-out. Trying to gather evidence for example that Mexican City cops were corrupt, or maybe involved in drug trafficking. We did other stories. We overflew Mexico in a rented airplane taking pictures of poppy fields, marijuana fields and these were days of great excitement for me. I felt these were worthwhile stories. I kept what I was doing away from my family. I didn't want them to worry about what I was doing or what we were up to. I really thought the journalism I was involved with was compelling. I was hoping people in Washington D.C. were reading our newspaper because I thought we were making a difference, especially in our border town. I shot photo essays on the effect of heroin on the streets of El Paso. And there were incidences where I was threatened, there were incidences where I really believe God answers prayer.

Billy is a very spiritual person and remembers a particular incident when he was shooting photographs of a drug deal going down in an El Paso neighborhood.

I was in the window of a building across the street. There was a drug deal going on and I shot the pictures. Suddenly these two characters look up into my window. I moved out of the way and they came into the building. They looked right at me but it was the strangest thing. I was standing there looking at them, and they looked right at me. Then they looked left and they looked right and they started talking. One said to the other, "I don't see anything," and they walked out of the building. And I was standing there like, clear as day. I don't know where this came from you know. Things like that just ... I don't know. Made me think there's something going on in the spiritual realm.

There were also numerous situations where the adrenaline was something Billy began to love. He also remembers that they were important stories, stories that mattered. "We took chances. We did things. I kinda feel the journalism I practice now, although it's important, we do good and honest things, shine the light where we can shine the light, it was a just a different era."

Unfortunately for Billy that era was ending. The circulation at many afternoon newspapers across America was declining. The morning newspaper was the preferred choice of a dwindling readership and the El Paso Herald-Post was no exception. The paper was already in decline and had not even updated their photography staff to the new digital technologies that many photojournalists were now using.

The color film gave way to digital all around the world except at my newspaper. My newspaper in El Paso finally died in 1997. Up until that time I had never seen a digital camera must less shot with one. But I'd heard all about them and I wanted one.

Billy stayed in El Paso and freelanced for other newspapers and magazines for the next year. He was still using film, but it worked for what he was doing. After a year Billy was offered a fulltime job at the Orlando Sentinel in Florida. He was assigned to the Volusia County bureau of the newspaper near Daytona Beach.

Even with the dramatic changes going on in the newspaper industry with new digital technology, the photographers at the Orlando Sentinel, at least at the bureau, were still shooting film. Billy's first few months at the newspaper he photographed with Nikon gear and used film. However, that was about to change.

One day I opened this drawer in our bureau and there was a digital camera sitting there, an NC2000. I looked at it and I said, "What's this?" to my colleagues. They said, "It's a piece of junk. We don't use it; it's a piece of junk." And I said, "But it's digital!" and they said have at it. So I picked it up and it was supposed to be a pool camera. I worked at the Orlando Sentinel for three years and that pool camera became my camera for those years. Nobody else in my bureau wanted to use it. They preferred to stay with the film. The NC2000 was my first taste of digital and it was a camera that made you a disciplined shooter. It was like shooting slide film, only more delicate than slide film. I got to be quite proficient with it. I made many mistakes at first, but after some time with it, it became second nature. I knew what I was going to get, even with flash.

The NC2000 camera opened doors for Billy. He was suddenly "Mr. Digital" at the newspaper, shooting with one of the first digital cameras. The NC2000, "NC" was short for "News Camera", was a filmless camera that was the beginning of photojournalism's digital future. Kodak manufactured it with advice and financial support from the Associated Press. The camera had a 1.3-megapixel CCD (Charged Coupled Device) and removable digital

storage in a Nikon N90 film camera body. It was marketed and sold exclusively by the Associated Press for \$17,950 (Hickey, 2005).

It wasn't the only digital camera in use when Billy discovered it stuffed into a drawer at the news bureau, or even the most advanced at that time (the NC2000 was introduced in 1994), but for him it was the most wonderful invention in the world.

I thought I owned the world and then one day I ran into some photographer at another newspaper who showed me what they're shooting with. I remember, I forget what model camera he had, but he had the screen, the LCD screen, on his camera. My NC2000 didn't have the screen. And I looked at his and I thought, well that's nice, but I don't need it. I was that confident with the NC2000— I really was. And I was happy with it.

Billy left the Orlando Sentinel for the San Antonio Express-News in 2000 and immediately fell into the era of the Nikon D1 when he arrived. The D1 was the next generation of digital camera and had just been introduced the previous year. Billy recalled that photojournalists were already complaining about it but he was happy to have it after using the NC2000 for so many years at the Orlando Sentinel.

I was two or three years behind the curve. The NC2000 was a relic while I was using it. I came to San Antonio and my D1— I was just in love with this camera while many of my colleagues were thinking this was so behind the times, there's better stuff out there already. But as I said, I was a little bit behind the curve. I got to like my D1 even though the battery would last 50 pictures and no more sometimes. So that was part of my digital revolution. The D1 and I became buddies because I really did begin to like this camera to the point where friends or colleagues would trash talk it and I almost took it personally. “Hey, it's a good camera man you just have to

know how to use it.” Yeah, I liked the camera, I really did. And then of course I got something better and I thought, oh what was I thinking. But that's the spirit of digital photography. Today's camera is always better than last month's camera, which is a good thing of course.

Billy has always been in the front of the line, not necessarily for the latest technology, but to try and exploit it to help tell better stories for the Express-News and their readers. For many years he went about his daily photographic life at the newspaper, trying new techniques, telling different stories and living the life he had always wanted to live. In September 2006 he was called into his boss's office, director of photography Doug Schres. His life was about to take another turn.

Doug and Anita Baca, the photo editor, were there. I was of course a little concerned about why I was called in. I was told that a multi-media program was starting up in the Express-News and that several of the staff photographers, three I think it was, were to become video shooters or multimedia, is the word multimedia shooter? Anyway, I was asked to become part of this team, this multimedia team. I agreed to do it. I understood it to mean I would be responsible for shooting video, maybe producing flash presentations, shooting audio slide shows, gathering audio for myself or other photographers. That's pretty much what I've been doing for about a year now.

However, even though Billy is producing more multimedia work these days, he hasn't forgotten where he started as a still photographer. He still produces work outside of his multimedia duties at the Express-News and has a long-term project on veterans he has been working on.

I have a body of work that I'm very proud of and I'm always looking to add to portraits of veterans. Many of these are veterans of the Second World War. I still have my father and for years and years, I wanted to include him in my body of work, these portraits. He's a very humble man, he always said "No." "Dad I want to take your picture." "No son, no, I don't think so." Several months ago he finally said yes and I was able to sit him down. We found his dog tags and we put them around his neck and we made his picture. And it's probably the picture I'm most proud of to this day. It's a personal picture, not a professional picture, but it's part of the body of work that's very important to me. I feel like I've just begun to scratch the surface with this. It's interesting and sad to me because of the World War II veterans that I'm photographing right now. I believe the body of work is ten or twelve [people] or so. But we've lost maybe four out of that number just in the last couple of years. I feel a sense of urgency to maybe display these pictures somewhere at some point while their family members are able to enjoy the pictures with their loved one.

Billy spends quite a bit of his free time researching these stories and shooting photographs for his personal projects, as well as for his professional projects. He once received an e-mail from Las Cruces, New Mexico, from a man who saw a photograph Billy had made of his uncle, a World War II veteran. It showed Billy how important his work is.

The e-mail from Las Cruces was from this gentleman who said, "You made a picture of my uncle. He passed away just a week ago. Could I have a copy of the picture?" It struck me because I didn't know he had passed. And so that just sort of reminded me that there is a sense of urgency to get these done and to maybe put them up or put them out somewhere to be shown. It's not my life's mission to make a picture of every veteran of the Second World War but it should be. I see it just as a body of

work that is representative, or maybe not, of that generation and I want viewers to look into their faces. Sometimes the eyes are so sad. Sometimes the skin is wrinkled. It's always wrinkled. But, the experience is there and I hope the experience they've had is there and I hope it shows up in the photo. I think it is a very important thing to do. And that's maybe the one thing that I'm involved in right now that really has meaning.

Billy says his best memories as a photojournalist have to do with his photography and when something special happens between him and the people he's photographing. He said, "You just feel like the chemistry is there and you are cooperating in making something special." One of his more special moments came a few years ago when he was in France to cover the 60th anniversary of the D-Day Invasion. It exemplifies who he is and his perspective on being a photojournalist. A couple of days before the event he went to the Cambridge American Cemetery, the only American war cemetery in England near the town of Cambridge. Several thousand Americans are laid to rest there. Most were crewmen on the B-17 Flying Fortress bombers that were flying raids over Europe against Nazi Germany.

During this ceremony, which included a flyby of a vintage B-17 bomber, (I of course am always looking for a picture, the definitive photograph) as the B-17 flew overhead I was looking for a foreground aspect to my photograph. I just glanced over, and I saw an older gentleman wearing sorta the remnants of his old Army uniform. On his shoulder, he wore a patch, 8th Air Force, so that told me that he was in some way associated with the bombing raids of the Second World War. So I slapped on a wider lens and I got down on my knees and I shot a photograph of the gentleman looking up into the skies at the B-17 as it flew overhead. I felt really good about that photograph. After I made the photograph, of course, I went to talk to the

folks and to talk to him and the people with him. They were very gracious. They were from the state of California and they told me that the gentlemen had not actually flown on the bombing raids but that he had been a crewman, a ground crew member, and that his job during the Second World War was to bomb up the airplanes before they went on their raids over Nazi Germany. I felt good about the photograph. The folks asked me if I would be so kind as to send them a picture, which I did several months later. One day I got a post card, and it meant very much to me because the postcard said, "Thank you very much for the picture. I don't know if you noticed that my Dad's not always there sometimes. He actually has Alzheimer's." This was written by the daughter of the gentleman. "So sometimes he forgets who he is and what he's done. So every once in a while I breakout the picture that you sent to me and I show it to him and I tell him, "This picture represents what you did, your service to our country during the Second World War to save our country from tyranny. And this picture shows what you did." And she'll explain to him and he'll sit there and say, "Oh, okay. I guess I did something good in my life." That's what the daughter related to me in her letter and so that meant quit a bit to me. And that's just one of the experiences that I've had but I never would have had if I had not been a photojournalist.

Personal and Shared Experiences of Changes in Technology

Billy has had a long road to get where he is today as a multimedia journalist at the San Antonio Express-News and brings his unique perspective as a working daily newspaper photojournalist to this research. He has gone through multiple changes in the way he works, from shooting just black and white film to shooting and editing video for multimedia stories online.

Twenty years ago I was a staff photographer at the El Paso Herald-Post. I was shooting black and white film and I was shooting many photo essays. Color came to my newspaper in 1987 and it came with a bang. I had heard of this thing called color and I'd heard of some newspapers doing color. We were an afternoon newspaper and I did not look forward to color coming into my life. I had just mastered the black and white process and I was beginning to feel very confident with it. I had developed this mindset sort of as a black and white purist, thinking that color in pictures would detract from the content of the picture. That's an argument people still have to this day and there is no real answer to that. But the color came so I transitioned from black and white into color, color slides and after some time, perhaps a year into it, I became very comfortable with the color slide process. I began to actually think this is an amazing thing. The color slide, when you get it just right, your colors are so intense and so amazing. So that was one part of my road to get to where I am today.

Billy dealt with those changes and adapted to the new way of working. He wasn't always satisfied however and he felt his photography was not as good because of the changes he was forced to make.

I began to suffer because color was here. I thought I'd become a very decent black and white shooter and my black and white printing was actually pretty good for the most part. During those days when we were doing black and white I was placing in the clip contests, the NPPA clip contests, fairly regularly and feeling very good about my photography. When color came, and I'm shooting color now, I suddenly was not placing in the clip contests very often anymore. I think I attribute that to I'd learned to see in black and white. I had learned to print very nicely. I often was able to take a

picture that was kinda of just average and in black in white print it up into something pretty nice. And those were winning clips for me. But obviously with color you know you have it and what you have is what you have. And so, the accolades suddenly became rare for me and so that was something I spent a lot of time and thought about. To this day I have no real answer other than this theory I just told you about in terms of my own photography. So during this time there was an evolution from black and white, if you want to call it an evolution, some would call it a devolution and evolution from black and white to color.

Billy went through a very dramatic change in his life when the El Paso Herald-Post closed. He grew up in El Paso reading the afternoon paper and his family subscribed to it. When he arrived at the El Paso Herald-Post in 1987, the newspaper's circulation was around 40,000 and they put out three editions a day; a home edition, metro edition, and final edition. Just two years after Billy had arrived the paper was down to one edition a day. They no longer had a Mexico City bureau, an Austin Bureau, or a Washington D.C. bureau.

The afternoon newspaper was dying out. It was not just my own newspaper. At many newspapers around the country the afternoon newspapers were beginning to go away. So that was something that was happening concurrently with the evolution of color, the afternoon newspaper was leaving. So that was something I was faced with as well as other people at my newspaper and people across the country for that matter.

Even with the change in direction toward multimedia and video Billy still misses the days of still photography. But he also understands the ability of both to tell stories.

I believe in the power of the still picture. A picture that lingers before your eyes allows you to take it in. Which is not to detract from the power of video. I also

believe in the power of good video. It's a different animal. Some correlation, but it's a different animal.

While Billy likes what he does he still wonders if what he does is any good. While he is confident in his still photographic abilities, he's not as confident when it comes to video.

I'm not sure that I'm actually blessed with the God given talent for shooting video. I almost feel like most of us still shooters are blessed to a certain point with the talent we have. You can just tell a good still shooter from someone who's maybe not as talented. But with video, I have no idea where I stand. I don't know whether I'm a really good video shooter, I don't know whether I'm an average shooter, or a poor shooter, I really don't know. I suspect it would have to do with not only how one shoots but also how one produces. I wonder what I'm doing sometimes. I love what I do. I love shooting video. I love sitting in front of the computer and coming up with a different scheme, a different look to my video, while trying to maintain the integrity of the news, the ethics and so forth. But it is a different world.

Billy is resigned to the fact that technological change is inevitable and that the industry will never go back to where they were before. "There's no way around them [changes in technology], you've got to face them." Billy also remembers that change has always been a factor in the industry, as far back as he can remember and where he was there was no training to help make that change. "My first challenge was going from black and white, which I'd learned in college, which I had used professionally the first years of my career, and going to color. There was no training involved. It was simply, 'We're going color—shoot some color film.'" Billy suspects that many photojournalists had those same types of experiences as they were adjusting to new technologies. He concedes that even though many photojournalists were shooting black and white they still had some experience

with color film when making the change. This seems to be a constant in the learning process for all five veteran photojournalists. They were expected to learn on their own by being proactive, independent, and networking their shortcomings with other photojournalists, to create their own learning network.

Whether it would be our personal pictures, the weekend pictures I'd shoot in the mountains, or the pictures I'd shoot for fun at a baseball game in color. I felt I knew something about color already. I would find out that I didn't know as much as I thought I did but, I had some idea anyway to begin with.

Billy has learned to make adjustments in the way he shoots an assignment. He hasn't totally abandoned the still photograph and understands that each assignment has its own rhythm, and that rhythm sometimes includes a still image.

When I go out on assignment with my video camera I actually always have a still camera with me. I find it too cumbersome to take my Nikon cameras with those wonderful lenses with me. What I've found is a happy medium. I have my video camera with me, it's a Sony V1U, and I take a Panasonic FZ20 camera with me pretty much everywhere I go. It's compact enough, but yet has features that allow me to make pictures on the side as well.

Billy said that with these changes, photojournalism has changed. "I think it [photojournalism] has changed for me and, to be quit honest with you, I think maybe not for the better." He has the unique perspective of being on "both sides of the visual fence" and understands the difficulty of making these enormous changes.

I think I was proficient enough with the still camera that magic moments would happen. I think I had developed over the years a knack for being able to grab the camera and make a picture. And do it well for the most part, well composed, well

thought out hopefully. So I am confident with my ability with a still camera. However, with a video camera I wish I was further along. At this point in time, having been a videographer for just a little over a year, I think I still spend far too much time thinking about the technical aspects of my camera, of my video camera. Whether my settings are correct, whether my light balance is correct, and so forth. Not to mention the sound. I think you have to have really good sound otherwise it throws the whole thing off. So, the video process for me is not second nature yet, by any means. I keep hoping that one day it will be but, it is not—as of yet. So for now I'm not sure how proficient I truly am at being a true documentarian when it comes to videography. I hope to get there but, I find it difficult as of yet in my development to be that fly on the wall with a video camera. I do try to preset, I try to anticipate, I think about what I'm doing but, I wish that rather than thinking about those things, I wish I was thinking about the moment that's about to happen. Whatever is going to unfold before me. I wish I could think about that much more than I think about the technical aspects about what I'm doing. I haven't lost hope. I hope to get there with a video camera.

Billy understands that the use and acceptance of multimedia doesn't have a timeline in the newspaper business model. At the Express-News he is considered a pioneer but he knows that the business side, the profit side of the business, has its own timeline.

We don't really know how far along we are. We don't know where we're really going. All we know is we're trying to grasp the technology, learn the technology. I hope at least for myself, and I think for every good photojournalist, you don't want to lose the soul of what we really do. That is to say, we're documentarians, we gather news,

and we make pictures that tell stories. Whether they're moving pictures or still pictures.

Billy said that while changes come and go, nobody really knows where photojournalism will be in five years. But he believes that photojournalists are now equipped with a tool that is invaluable and flexible.

I think as photojournalists that if we apply that versatility, which we already have, on assignments and apply it to our careers in terms of what is expected of us, then I think we're going to be fine. Because some things don't change, although this is up for debate, but the ethics don't change. You still need to be truthful, you still don't setup and you still need to tell the story. The medium might change. It's no longer a still camera for some of us it's a video camera but, we're still storytellers and we're gathering the truth, producing it, and disseminating it. It's the same thing that the generation before us did and the generation before that. And the next generation will be doing the same thing. I don't know what the medium will be but, that doesn't change. If it does, I would not want to be part of it anymore because I want to tell the truth and I want to do it correctly. So as long as we're able to do that I think our field is a healthy one. We need to sometimes battle forces that might want us to, you know, compromise what we do. It's not easy but, we must not lose sight of the fact that we're just storytellers. It doesn't matter what our tool is.

Mentoring as a Positive Influence on Learning

Billy says that he admires and respects a lot of people in the profession of photojournalism that he owes a debt of gratitude to. People who have availed themselves to him whether by example, character, through their talent, or just with their advice. These mentors have helped define who he is as a photojournalist and as a person.

I could say I'm a photographer, I could say I'm a human being, I could say I'm a Mexican-American man, or just I am who I am. The professional help I receive, I actually categorize it under personal not strictly professional. Because I really like to take advice from people, people that I admire.

Billy has a long list of people that have helped and mentored him along the way, and not all of them are photojournalists. These are people that impressed him and guided him during his time in the professional world.

I'd start off with maybe Dean Lindoerfer who was the AME [associate managing editor] for graphics at the El Paso Herald-Post when I started and Carolyn Cole who was a staff photographer at the El Paso Herald-Post when I was a rookie. They each had something to say, not so much with their words, but with their talent, what they were doing. And I was looking at their pictures. With Dean I was looking at his layout work. He was a master at graphic design and laying out picture packages. I am to this day amazed that he had a certain kind of confidence in me. Being the rookie that I was, he offered me advice. I also have to mention Ruben Ramirez who was director of photography at the El Paso Herald-Post while I was there. He allowed me to make my mistakes and to learn from them and go on. He would often let me go on my own because he showed confidence in me. I learned quite a bit from my colleagues who were not photographers about being a good journalist—even about being a good photojournalist. Some of my best friends, we attended university together, we worked together at the El Paso Herald-Post. These people were as visually literate as I was, or as anybody out there is. Sonny Lopez, a reporter, was so good about getting us together as a team and into situations that were going to be visually appealing. He opened my eyes in a sense.... It's a gift. It's just that he works

with a pen and pad and I work with a camera, but he has the same eyes that I do and he's got better eyes in many ways than I do.

As a photojournalist in El Paso, Texas, where he grew up Billy also learned a lot from his brother Victor who worked at the El Paso Times—a competing newspaper. Although they worked at competing newspapers, they still looked out for one-another.

We were brothers, at one point living under the same roof working for opposing newspapers in the same market. We had this deal where neither one of us would divulge newspaper secrets to the other [chuckle]. We would never discuss “What assignment are you working on tomorrow,” or so forth but we really were very good about critiquing one another's work and watching each others back out in the field sometimes. I remember once or twice some hairy situations in Ciudad Juarez, Mexico. People approached us on the bridge, sorta of a semi-riot situation going on, and I remember making pictures and my brother Victor coming up behind me and putting his hand on my back. I turned around and wondering who it is and it's Victor, and he's watching my back to make sure nobody comes up behind me and blind sides me, or I get hit by a car. Victor is the quintessential black and white shooter. He is spot news to the bone. He's black and white to the bone. I'm not sure, but I think to this day he still sleeps with a police scanner in the room, much to his wife's annoyance. He's got four kids and a wife. He's a wonderful husband and father but he is still this news photographer who approaches it like he has a sense of mission. It's like his responsibility to tell the story and so he does and I admire that. He's never been the one-dimensional creature that I sometimes am in terms of photojournalism. I have lived, eaten, breathed photojournalism. I don't think he ever has. He's never lost sight of the fact that family's important, friends are important,

other things are important and I admire that about him. In addition to his keen eye, he's just a good guy.

Billy says that helping others is something that he has internalized as a professional photojournalist. "I really do try to look after others as well in what I'm doing now." Another person Billy has great respect for is Janet Reeves, formerly of the Rocky Mountain News in Denver, Colorado, and now the associate managing editor for photography and multimedia at the Minneapolis Star Tribune.

She came down to El Paso once while I was working there and she rode around with me for two or three days it seemed like. She gave me quite a bit of good advice. I remember her practically whispering in my ear, now and then, saying, "What do you think about this, or what do you think about that," as you're shooting. I really did appreciate that.

When Billy was working as an intern right out of college at the Herald-Post he worked with Carolyn Cole, now a very successful Pulitzer Prize winning photojournalist with the Los Angeles Times. He says that she taught him competitiveness and helped him to really think about his photographic style.

When I was an intern and she was a staff photographer, a young staff photographer at the El Paso Herald-Post, I sensed that she was competing against me and I liked that. And even though she was kicking my rear end from left to right, I just liked the sense that she was noticing somebody else was in the house so-to-speak. And I took it to heart. On the last day of my internship she said goodbye and I said goodbye and she said to me, "I think I've actually learned something from you." I was like, "What, what did you learn from me?" She said, "You shoot really really tight most of the time and I think I've learned that's a really good technique to use now and then." She

left the room and I remember thinking, “Wow, that's nice. That's a great compliment.” Then I thought, wait a second, was that a compliment? Nevertheless she made me think and go back to my body of work, up to that point in time, and think about what I am doing. What am I really doing? Am I shooting too tight am I not? So I appreciated that.

Billy even counts as mentors photojournalists whose work has had a profound impact on his life. This is another constant in the lives of these five veteran photojournalists. Each of them has had a role model that they have aspired to emulate. This could be a phenomenon that is unique to creative work. He has admired from afar the work of Boston Globe photographer Stan Grossfield for many years and his work in Beirut during the civil war.

I saw those pictures and that pretty much caused me to affirm my desire to become a photographer—a news photographer. Up until those pictures I had no idea where Beirut was. Well at least in part. I went to Beirut 15 years later in 1998. I remember what he'd done there and I wanted to see what he had seen. I did appreciate what he did for me even though he has no idea who I am, or what I do, or what he's done to me.

Another person that deeply influenced Billy was Alfredo Corchado with the Dallas Morning News. They were student journalists together and worked together at the El Paso Herald-Post for a number of years. Through Corchado, Billy started to think about his culture and heritage.

He influenced me in that he caused me to re-awaken. He caused me to have an awakening or a re-awakening about my roots, where I come from. I'm Mexican-American from El Paso, Texas. Alfredo, his burden in life, is coverage of México.

Coverage of the border, United States and Mexico, with all of its growing pains, all of its woes, and all of its joys as well. He, way back when, caused me to open my eyes and realize the stories that are to be told there. I say this because it is so easy to take for granted what you have, where you live, your own surroundings. I was in El Paso, Texas, and I thought, well, El Paso is what it is. I did not realize what an amazing place it is, what an amazing place it was and continues to be.

A current mentor for Billy is Express-News photography editor Ron Jaap. “He builds me up, and other photographers up, by allowing us to tell him what our vision is for a particular assignment. Then we will hash it out.” Billy says Jaap is very respectful about what the photojournalists are trying to do, but that he tells them, “I don't see it as you do because I don't think you'll accomplish what you want to accomplish.” Another editor and the director of photography at the Express-News, Doug Sehres, Billy says Sehres has great confidence in him, “... knowing that, I work that much harder for him.” Anita Baca, Billy’s multi-media editor at the newspaper, is another current influence on his work as a photojournalist.

She, and I say this in the best way, is not satisfied with my work, or very rarely will say, “Good job.” And by that, I don't mean that she's negative. I just mean that she makes me want to please her and her compliments are not forthcoming—especially if they're not deserved. It does make me, once in a while it infuriates me, but most of the time I realize she's right. I've got to do better. I've got to take care of this particular thing a little better. And so I like what she brings out of me. I don't want to be challenged. Part of me doesn't want to be challenged that much. But when I am challenged, when she does challenge me, I know that I'm better for it in the end. Although I may not like it when it's actually happening. As I sit here, and not having

an [current] experience with her, I don't know, after a few days or a few weeks I'm appreciating that. I might feel differently if, just this morning or yesterday, she didn't like something I did. But sitting here levelheaded, I realize she's right.

Billy also has another brother in the newspaper business, Bob is a graphic designer for the Austin American-Statesman who also worked with Billy at the Herald-Post in El Paso. Billy has watched how Bob works and his own unique way of telling stories.

He likes to call himself a graphics journalist. He does not sit back waiting for assignments. He is a graphic artist, or graphic journalist, who does projects on the printed page. For example, if you ever wondered why you have allergies during a certain season of the year, well Bob has a graphic that he designed years ago. A full page newspaper graphic that'll explain to you where the pollen came from, where it's been, where it's going, how it got to you, how you get rid of it, and so forth. He's a one-man band. He's a storyteller, he's a true storyteller. Only he doesn't use a camera, he doesn't use a pen and pad, he's a graphic artist and I admire that about him. And that he initiates his own projects. I don't know of very many graphic artists who initiate their own projects. I like what he does. And I wish I worked with him again.

The mentoring process has changed for Billy during his transition to video and multimedia journalism. When Billy was strictly a still photographer there were photojournalists he looked up to and admired. However, today he doesn't feel that same connection to the world of video journalism.

In the world of video shooting I'm not sure that I've embraced someone to look up to yet, because I don't know who shoots well and who doesn't. I've seen good video, I've seen some amazing video, but I don't see it all the time. That's not a criticism of anybody, because I'm sure that my video doesn't really impress too many people very

often either. But I'm looking for that video hero that I can look up to and up until now, you know, I'm sorta lacking direction in that. When I was a kid I wanted to be like my dad when I grew up. When I was a student photographer, I wanted to be like a Stan Grossfield. Well I'm a video shooter. When I grow up I want to be like.... and there's no answer. I'm looking for that person because I think the best way to improve is to emulate and try to improve upon. So that's what I'm hoping to find.

Billy said that the experiences that have been most influential in his life are the relationships he has formed over the years, both personal and professional.

I am from a family of journalists. I have two brothers who are journalists and my wife is a journalist. In the 20 years I've been doing this many of my friends, people I've become close to, are journalists and more often than not photojournalists. Most of these people have been very free and open about sharing, critiquing, arguing and so forth. I feel that I've been wise enough to listen to good counsel, to take the good advice. I think that has probably been the most important thing in my development as a photojournalist.

Application of Learning Strategies

Billy is constantly in learning mode as a working multimedia photojournalist. He is on the cutting edge of new technologies and procedures when it comes to photojournalism and because he deals with change every day most of his learning takes place on the job. In fact, Billy hasn't participated as a student in very many professional workshops over the years.

I did attend the Kentucky Mountain People's workshop one year. I learned a few things, but I don't think I had the best experience in the world. What I produced was

really nothing. But, I was able to learn from immersing myself along with students, faculty, and so forth and listening to the discussion of photography.

Discussing his work with other photojournalists has always been an important part of Billy's learning process. An annual event he participates in every year that cultivates that discussion is the Southwestern Photojournalism Conference in Fort Worth, Texas, a photojournalism event that has a religious focus. He says that more than anything it is the friendships that have come from that conference, professional and Christian, that have had the biggest impact on him.

We keep in touch several times a year and talk about where the career is. Louis DeLuca, Sam Cranston, Gary Fong, my wife Alicia and so many others. Now that I think about it that might be the organized event that I learned more from. The presentations are always good, but even beyond that there is something that goes on at that particular conference that I think is so constructive. People that attend this conference are invited to bring samples of their work and show samples of their work. People talk about it. And when you're showing samples of your work, you talk about anything you want to. It can be related to the work you're showing or it can be about anything else. You just relate what's in your heart at that moment in time and anyone in attendance has got to soak it in. Because this touches on the techniques of photography, it touches on the philosophy, the ethics, and so many other levels, that would probably be the event. It happens every year and I try to go every year to where I'm rejuvenated. I come back with ideas, enthusiasm, and I'm also humbled. Because we all need to be humbled now and then.

Billy said that most learning at newspapers comes from just "doing it." He said there was not much training available back in the late 1980s for photographers that were going

from black and white to color like he was. It was pretty much, "Here's your film, shoot the color, do it." However he feels that most photographers were able to do it without too much difficulty. His difficulty came from his attachment to black and white film.

I'd become quite proficient with black and white and I'd embraced the whole process of black and white as one. The shooting segued into the processing, which segued into making black and white prints. And good black and white prints. I felt like I had a good firm grasp on the process and so I was successful at, and therefore was able to place, in the clip contest because my black and white prints were nicely done. Going to color I quickly learned, as did all of us I'm sure, how finicky color slide film can be. You've got to expose it properly, but not only properly. In my case I thought one-third stop under exposed is the ideal exposure for color slide film. I remember using my Nikon F3 camera and quite often learning to shoot on the automatic mode, which I rarely did in black and white. But with color slide film I was putting my camera on automatic mode and setting my exposure compensation dial to one-third under and I would shoot perhaps 70 or 80 percent of my assignments in decent light using this technique. For the most part my color slide film was looking pretty nice. But the needs of the newspaper were dictated, not so much by the photography department, but by production. So, one day we were told, "No. We need you to start shooting color negative film now." That jump was, I thought, amazingly easy for most of us because color negative film is so much less finicky than the color slide film. Pictures that were previously unusable because of exposure problems when shooting color slide film were salvageable shooting the color negative film. In my case, I think my downfall was that I might have become a bit lazy with my lighting. Paying attention to how I lit a scene, paying attention to back

lighting, compensating for back light and so forth, I began to think color negative film can save me and rectify my mistakes. I think I lacked the discipline [chuckle], I had the discipline of a 14 or 15 year old, I was flighty. All the discipline that I had learned with color slide film was pretty much out the door when I began to shoot color negative film.

For Billy, new technology helped him learn how to be a better photographer in some instances. Before photography departments began doing their own scans, the color film was sent to the production department and they would take care of creating the product for the printed paper. Once that job was given to the photography department Billy had to make adjustments to his workflow.

With the moving of some of the production into the photo department, by that I mean us doing our own scans and scanning into a computer, I began to see how important it was because it was right in front of my face. How important it was to have a good exposure on your color negative in order to make a good scan from your color negative. I began to realize that if I started off with a really good color negative I could make a scan and it would be a good looking scan. I never really had any training in that either, other than looking at my own work and having to mess around with my mistakes. But of course this was real time, real life, for the newspaper, so I had to get it right. I doubt that there was professional training available or given to anybody in the field when it came to transitioning into color from black and white or from color slide to color negative. We just did it. It was important to learn to do it properly and quickly because it wasn't for test purposes, it was going in the newspaper tomorrow so get it right. And that's what we did. I never

had any training when I went from shooting color film to shooting color digital either. I wonder whether others did but, I know I didn't.

When Billy worked at the El Paso Herald-Post he worked strictly in film. When he went to work for the Orlando Sentinel, which used a combination of film and digital, he had to remake himself into a digital photographer. A digital photographer because of the unused digital camera that he wanted to use, the Associated Press NC2000. Billy never received any training on transitioning to digital photography, he trained himself to learn the ins and outs of the camera. "I bracketed quite a bit in those days, lots and lots of bracketing with the NC2000, until I got to the point where I felt very confident with it."

When he left the Orlando Sentinel and went to work for the San Antonio Express-News, he was immediately given one of the new Nikon D1 cameras. This was one place that believed in training and the whole photography staff received training on the new cameras.

Just two or three months after I came to work at the San Antonio Express News our director of photography, Joe Cavaretta, whom I admire very much by the way, and who's been instrumental in my career. Joe invited Rob Galbraith, digital guru, over to our shop and he was with us two or three days and gave us talks about how to get the most out of your digital camera and how to setup a good digital workflow. That was then, it was great. The training from Rob Galbraith was there for us and we were fortunate in that we were given the training. To this day I still go to his website constantly, even though I'm a videoshooter, and I find there's less and less for me on the website but I know that it continues to be invaluable for still shooters.

When Billy moved from shooting digital still photos to shooting video, he received minimal training in video. Not because the photography department didn't want to, but because they did not have the expertise themselves. However, Billy said that he had the

support of his editors who were willing to, "...accept my mistakes and allowed me to learn from my mistakes." He also said that the newspaper has been able to tap into the local talent available in San Antonio for training.

We've had a couple of people with television shooting backgrounds come into our shop and talk to us a little bit about things that any seasoned television news photographer would know. Jump cuts, I didn't even know the term up until fairly recently, and other things you know. Critiques of our work, of the basics, so we're very fortunate to have some of these folks come in.

Billy also relies on people he knows. He had some filmmaker friends visiting from London and realized it was a fantastic opportunity for the photography department, especially those transitioning to video and multimedia.

Eric and Dana Trometer came to visit me personally in San Antonio and it occurred to me, "Hey, you guys are filmmakers, what do you use?" And they're telling me they use Final Cut Pro daily and they're shooting with Sony digital cameras, and I'm thinking, "Wow man, I use Final Cut Pro. Would you guys come into our office?" So they came in, and they sat with us, the multimedia team at the Express-News, a couple of days. Their advice was just really invaluable. To this day Dana and Eric will critique our work when we ask for some help. They're very very good about that. They really helped us with details, things related to my inexperience with video. Little things like the proper use of transitions in video, the proper use of even something as simple as the lower thirds, when to use it, when it's better to use voice. Things that you know I know nothing about. But I'm very fortunate, we're all very fortunate, these folks have come in to give us a hand in that way.

Billy said that the training budget at the newspaper has gotten better and that they are planning on attending some upcoming workshops. “Up until now we haven't received that kind of formal training. The training that we received has been because of the generous donation of advice by talented people in our area and friends coming in.” Billy also uses the Internet to do research, spending quite a bit of time researching journalism and photojournalism, specifically newspaper video photojournalism and staying in contact with people who can help him learn.

That's what I need to improve on today, right now. So I do spend quite a bit of my time off on the Internet trying to figure out what's going on and trying to network with others that do what I do. My colleagues, Kin Man Hui and Angela Grant [no longer at the Express-News], we spend quite a bit of time talking about what we ought to be doing, how we can get there. Where we need to go is actually always a good question. I try to strike up relationships with others. Several months ago I was at an NPPA event and this event offered a multimedia immersion program in video. And lo and behold who do I see there, an editor for the Chicago Tribune, Mark Hume. He is a still photographer turned multimedia editor and he's apparently decided, or been told, to get yourself informed about this. So, we've been in touch and it's nice to know what he's up to and what his guys are doing. He's in charge of multimedia out there. So, it's nice to be able to bounce ideas back and forth. I guess what I'm saying is networking is very important, very valuable.

Billy's perspective on photojournalism and training is that a person that wants to be a photographer can learn a lot in a university setting, in a class, and in workshops. However, he feels that photography, by nature, is self-directed learning.

Much of it is surprising yourself one day to the next. Whether you have an assignment from your newspaper, your magazine, your professor, or whether it's just something you're doing out on your own one day with your camera, without having been told what to do or how to do it.

Billy said that the internal skills of a photojournalist and, "... the ability to recognize what you have and the ability to learn how to use it is probably what sets an average photojournalist apart from one who just has what we would call the knack of just doing something extraordinary." Billy said that his professional life, and to a large extent his personal life, revolves around photojournalism and the dialogue he has about the profession with friends and family.

Most of photojournalists don't have family to dialogue with and I'm very lucky to have that in the family. This has affected the way I work most because of the accountability factor. When I go home I will often talk to my wife Alicia about the work I've done that day. I will usually show her what I've done and she is usually a very good soundboard about this. She's sharp, she will often talk to me about what I've done. Very often, I share my work with my brother Victor in El Paso via email or via websites. So the dialogue continues to this day. I think it's as fresh as ever even though we're 20 years on, or whatever number of years on, in the individual relationships I have with people.

Billy also attributes his success to his early learning experiences in photojournalism and how they have shaped him.

I know that I'm a much more confident person now than I was as a young photographer. I made many mistakes early on that I'm able to think back on and hopefully learned not to revisit some of those. I think pretty much everyday about

where I've been and what I've done. I think not only of the positive things but I also think about the negative things. About the picture I probably should not have made or the caption error—that was a foolish one. I quite often do more double-checking on my facts because of that terrible experience. I am very aware of my humanity and my ability to make a gross error on any given day. But, I am also very aware of my ability to make something special on any given day as well. Most days it's just kind of run of the mill for the most part. I think what I'm referring to is just called professionalism. Knowing where you've been and learning from what you've done. Experiences, and applying them today and applying them tomorrow. What will I learn today? In this game the goal is consistency.

Now that he is learning again Billy uses the experiences from his still photography career as a starting point to learning video. Video is new to him he says because it is not yet second nature. “Almost everyday, almost every assignment is an experience that I am soaking in and I'm living with.” As an example he discussed a recent video assignment.

Several months ago I had an assignment to make pictures of some young people, teenagers, going out on a hunting and camping trip. My editor thought it would be difficult to make pictures in low light. When I say pictures, I'm talking about video, making video in low light. Therefore I should sort of concentrate on making pictures in the daylight hours. As a still photographer I always had a certain amount of confidence when it came to shooting in difficult lighting situations. I felt I knew how to handle them. I felt that for the most part my technique was sound when it came to high ISOs or capturing special moments in difficult lighting conditions. I thought that was one of my strengths. I still feel that even though I have a new camera, a video camera. I found myself in a hunting blind at four o'clock in the morning with

this young hunter. By the light of the flashlight I felt I was able to actually capture decent images. Decent imagery on video. Some of those were decent enough that we were actually able to pull video stills that looked pretty good as well. So that's an example of how each and every day I feel like I learn something. Before going in there, I really felt confident that I was going to be able to accomplish this assignment. After accomplishing the assignment I feel next time I run across another situation where low light is a factor I will be less afraid of it and much more confident with what I can do with a video camera.

Even with his newfound confidence Billy says he still understands that shooting video is still not second nature to him. This hesitation about his video skills helps him to be more diligent about what he is doing and how he is doing it.

I'm constantly taking mental notes about what works and what doesn't work. I don't think I've come to a point yet where I could even begin to take any assignment for granted. I am still in a place where I need to be extra diligent on every assignment because I still have trouble with audio for example. Once in a while I'll come back and my editor will listen to my tape and she'll make a comment that the audio is uneven or bad and more often than not she's right. I really respect her opinions. I need work and I know it. So, each assignment is something I grade myself on. I think I'm getting a whole lot of C's and B minuses from myself and I want A's.

When choosing experiences to further his education in photojournalism and multimedia Billy said he relies quite a bit on the opinions of others. He will spend quite a bit of time on various Internet forums trying to figure out what worked and didn't work for others. "I feel this is possibly the best way to get a grasp on this new world of video photojournalism. I feel like I'm able to contribute a little bit because of my experiences." As

an example of learning from experience Billy talked about a recent experience with a new computer and video editing software.

My wife and I bought a Mac computer a couple of months ago and they threw in Final Cut Express for just a hundred dollars more. Well I loaded it on my laptop, which is now two years old. It's kind of marginal and I found that Final Cut Express works rather nicely as long as I don't produce in HD [high definition video]. When I produce as DV [digital video] it works quite nicely. I didn't learn that on any forum. I learned that because that's what I had.

Billy sees this as the problem-solving aspect of his job. He believes that photojournalists need to be good problem solvers in the field and in the office. However, he says that aspect is critical when a photojournalist is in the field.

I think of us as human pocket knives. When it comes to the video I often have equipment assigned to me. My newspaper has assigned me some excellent gear, excellent software. Some of the best of the best. Yet sometimes it's not quite enough. For example, I really want to be mobile with my video camera. I usually have to return to the office and produce on some of my very nice G5 Intel Processing Macs, just a wonderful machine, just great. But, I don't want to lose the news gathering aspect of photojournalism. I want the ability to be able to go to Nacogdoches like I did several years ago and work the shuttle disaster—remotely. Up until now, I don't think we've had the ability to do so. But personally, because of my experimentation with this older laptop and this Final Cut Express and little bits of software that I pieced together, I feel that now I might be able to do things as I used to with the still photography.

When it comes to putting into action new techniques he learns Billy wants, "...the most bang for the buck." He wants to be able to soak it all in and put it to use and become a better photojournalist because of it. "I want to put it to use, and I want to figure out what works and what does not work." Billy said that when a photojournalist learns something new they should not just take it at face value.

I think you take it, you do it, and you adjust. You adjust it to fit your needs. You adjust it to fit what you are able to do with the information. We're not all sluggers. Some of us are 300 hitters to use a baseball metaphor. So, you run with what you got. You use your tools but you stay within your skin. Maybe you challenge your borders that you place around yourself a bit. You take the information and you just make yourself better.

Billy also believes that as part of the learning process photojournalists should be willing to share what they have learned and take a leadership role in teaching photojournalism to others.

Perceptions of Learning Methods

Billy brings a unique perspective to this research. He is one of the only photojournalist in this group of five that is still working for a daily newspaper as a staff photojournalist. Because of his position his philosophy on photojournalism comes from a macro view of the profession.

Billy believes it all starts at the newspaper with courageous editors, editors who are willing to "stand in the gap" between the photojournalist and management that doesn't have a true vision for their newspaper.

I have great respect for editors who are willing to stand in the line and advocate for you or fight for you, or even turn around and tell you, "You need to figure

something else out because you're not quite right." So in other words I respect honesty.

Billy's life has always revolved around photojournalism. "I exist with pretty much one foot in the world of photojournalism with anything I'm doing. It's just what I am, what I do." Billy is married to a photojournalist and much of their conversations are about journalism. "I think we are both better for it in terms of professional improvement."

Billy said that photojournalism allows for the different character traits that people have. "I think it's wrong to stereotype, to say that only people that are go getters, that are aggressive, are good photojournalists." He says that people who are gentle and meek are good photojournalists as well. "It all depends on how you learn to live within your own skin and how you learn to relate to others without getting out of your own skin." Understanding who you are as a person is just as important as the skills you acquire as a photojournalist according to Billy.

I think it really has to do with just being comfortable with who you are. Knowing and accepting that you have a responsibility to be there, to "F/8 and be there." You have to believe that you have a right to be there, there's a need for you to be there and what you're doing is important. Once you have that I think the process of gathering the news and incorporating your own character traits becomes second nature. I do feel that knowing yourself, knowing what you're capable of, knowing your limitations, and sometimes being willing to push those limitations in order to inject yourself into situations where you might be gripped by fear, or concerned about the unknown, I think the ability to do these things is just as important, or more so, than knowing which button to press.

Billy said that he knows his own limitations as a photojournalist. “Most of us are not talented like those rare giants in our field. Most of us have our good days, our better days, and occasionally not such a good day. I know that is where I fall.” He said he often thinks about those days and his own experiences, not just to relive them, but also to become more aware of his own abilities and frailties.

Billy understands that these are difficult times for photojournalism because of new media. There are more technologies that are affecting journalism today than at any other time. However, he doesn't see technology as a problem that can't be solved, but the credibility of news organizations in general.

I think in the end the web, or print, or television, or radio for that matter, or anything else, are simply outlets. And, the question of credibility is one that we should take seriously each and every day. Even though newspaper readership is going down, I think we still have to stay loyal to our code of ethics and never lose that. We should never sell out for the purpose of ratings or hits and so forth. I personally would rather be a person of journalistic credibility than a person of sensationalism for the sake of hits. And, if one day, a decree comes down saying—whether official or unofficial—that we have to be more sensational, we have to do what sells as to what's important to convey; I think that would be the end of my career. Or, maybe the fighter in me might stand up a little bit more or be willing to put my job and whatever else on the line in order to keep the credibility and the relevance that I hope we have and hope we'll continue to have.

Perceptions of Significant Learning Experiences

As part of the process of understanding Billy's personal life history and perspectives on learning experiences in photojournalism I asked him to explain what his journey as a photographer has meant to him.

I think I've had a career that has been relevant in many ways, meaningful in many ways. I think I've made some pictures that have done some good, maybe changed things for the better or made someone be more appreciated by someone who did not appreciate them. The sum of my career, of the experiences I've had because of the camera, they make absolutely perfect sense to me. But, I expect that it would not make sense to others simply because I'm...I don't want to say that I am who I am because of what I've been. I think that maybe there other aspects to explore in the human psyche, in the human makeup. It's hard to tear myself apart into different bits. I am who I am, I'm a photojournalist, I'm a human being, I'm a Mexican-American, I'm someone's son, someone's husband, someone's enemy—I don't know. I will say that because of what I do that I always see through the camera in a sense. Whether I actually have a camera with me or not. I don't want to say that this is tunnel vision. I will say that this is maybe a bit of a critical eye sometimes. Whether that's good or bad I don't know. The camera is always with me whether it's physically with me or not and I'm very well aware of that. When I find someone who is not a photojournalist who maybe picks up on that or understands that, I just feel a special feeling for such people. Because there are people out there, civilians so to speak, not from among us, who understand and maybe get it. And there are others who think nothing of us; who think we're obtrusive and evil and so forth. I can't answer to that. I can only try to be the person that I am. A person of integrity, a person of hope, a

person who—to a point—is shaped by the experiences that I've had because of the camera. I will not downgrade or de-grade the experiences that I've had with the camera. Even the negative ones have contributed to what I am. I've seen some incredible joy unfold before me and I've seen some of the difficult situations as well. I'm not trying to be melodramatic but I am saying that like everything you go through, you remember, and there's a reason for that. I think our creator made us that way. Because he purposely, I think, gave us a mind that remembers, even years later. Because that perhaps is his way of making us who we are. The photojournalism aspect of my life has been a gift to me. A gift I've tried to share with others. Some have appreciated that gift that I've tried to share and others have not. I've often not had any control over that. Again, that's going to have to be fine because that's the way it is. I will say that the sum that I referred to at the beginning of this answer is a good and positive sum. If we did the mathematical equation with all my experiences, the answer would not only be a positive one but a really really positive one. I am a happy person because of what I've done, what I've seen. I'm a person of hope because of what I've seen. I believe in humanity and I believe in a better tomorrow because of what I've seen. I've not been broken and I've not lost enthusiasm for life because of the negative things I've seen. On the contrary, for every negative I've seen I've seen a dozen positives. And so, this is what I believe.

Chapter Summary

Billy shared key points of his life as a photojournalist concerning self-directed and free-agent learning, such as: Learning strategies from life experiences; personal and shared experiences of changes in technology; mentoring as a positive influence on learning; application of learning strategies; perceptions of learning methods; and perceptions of

significant learning experiences. Billy's ability to work with others and become a networked self-directed learner is a major factor in his ability to adapt to significant change. He was very forward thinking and unafraid to take chances when others were telling him to steer away from new technologies, to not take a risk.

CHAPTER IX

ANALYSIS

Overview

The stories of these five participants proved unique in that their relationship to photojournalism and their learning as a veteran photojournalist followed dissimilar paths. However, common threads and connections exist to the way each of them approached learning during their careers in photojournalism.

In this chapter I present the results of the Interpretative Phenomenological Analysis of the five veteran photojournalists' accounts of their perceptions of their learning experiences and actions that allowed them to successfully maintain their professional competencies over time. Through my analysis, six master themes emerged:

1. Learning strategies from life experiences
2. Personal and shared experiences of changes in technology
3. Mentoring as a positive influence on learning
4. Application of learning strategies
5. Perceptions of learning methods
6. Perceptions of significant learning experiences

As a reminder, I chose participants for this research based on having: a minimum of 20 years experience as a professional photojournalist; high level competencies in photojournalism leadership skills, knowledge, and practice as recognized by their peers; the

ability to reflect upon and articulate past experiences; the ability to identify experiences that may have contributed to their learning as a photojournalist; being a representative cross-section of genders, and ethnicities; and currently living or working in the United States.

I developed a life history profile of each photojournalist from a detailed interpretative phenomenological analysis (IPA) of each participant's interview for emerging themes across the participants' stories. While there are commonalities in themes among all the participants, each one had a unique life story and path of learning. All of the participants shared stories of their life experiences, their experiences of changes in technology, the people who mentored them and were a positive influence on their lives, how they applied different learning strategies, their perceptions of various learning methods, and their perceptions of significant learning experiences.

Through my interpretative phenomenological analysis (IPA) of the participants' interview data and resulting profiles, various themes emerged that were representative of these veteran photojournalists. These themes shape one possible account of how photojournalists perceive how their learning experiences and actions allowed them to successfully maintain their professional competencies during a period of rapid technological change. IPA stresses that the method of discovering the thematic thread in this type of research is based on the researcher engaging in a double hermeneutic (Smith, Flowers & Larkin, 2009). This means that I attempt to make sense of the participant trying to make sense of their experiences (Smith, Flowers & Larkin, 2009). With this in mind, my account is most likely incomplete and subjective and other researchers may have highlighted different aspects of these five individuals. My themes may not cover every characteristic of a photojournalist's learning experiences however, I selected them because of their relevance to my research questions.

Table 4 below illustrates the six master themes and related sub themes, which I will explore and illustrate with verbatim extracts from the previous five life history chapters.

Table 4. Master Themes & Sub Themes

Master Themes	Sub Themes
Learning strategies from life experiences	Early interest in photography Early learning experiences Parental influence Photojournalism culture Competiveness A drive to succeed Motivations Overcoming personality Passion for work Working around the problem Life changing events
Personal and shared experiences of changes in technology	Adapting to changing technology How technology changed a process Resistance to new technology Photojournalism history *
Mentoring as a positive influence on learning	Mentors and teachers Being a mentor to others Professional photographer influences Colleagues and influence Collaboration with others
Application of learning strategies	Learning experiences (positive or negative) Free-agent learning Teaching photojournalism Self-directed learning
Perceptions of learning methods	Philosophy of learning Learning observations Attitudes and insights on learning, mentoring, and practice
Perceptions of significant learning experiences	Personal meaning of learning as a photojournalist

**This sub-theme deals with a historical perspective within Dirck Halstead's story that was not addressed by the other four photojournalists. Dirck brought a unique viewpoint on the historical aspect of change within photojournalism to this research because of his long association with the field, more than 55 years. I feel it is necessary to include that sub-theme within Dirck's story, even though the other participants did not address it. It helps to frame the historical changes the rest of the participant's have gone through*

Learning Strategies From Life Experiences

This master theme explores the general details of each person's learning strategies in photojournalism from their life experiences and encompasses several sub themes. 1) An early interest in photography, examines how each photojournalist became interested in learning photography early in their life. 2) Early learning experiences, illustrates where each photojournalist became interested in photojournalism as a career choice and how they pursued that choice. 3) Parental influence, illustrates how each photojournalist's parents influenced an interest in learning photography and helped them develop their photographic skills early on. 4) Photojournalism culture, illustrates how photojournalists interact and collaborate with one-another on a professional and personal level concerning their learning. 5) Competitiveness, illustrated a personality trait that some, not all, participants displayed when competing with other photojournalists. 6) A drive to succeed, illustrates how each photojournalist spent their professional and personal time in the pursuit of their learning as a photojournalist. 7) Motivations, illustrates how each photojournalist motivated themselves, or were motivated by other forces, to change or learn during their career as a photojournalist. 8) Overcoming personality, illustrates how each photojournalist adapted to learning situations that forced them to use different coping mechanisms outside of their normal personality. 9) Passion for work, illustrates the passion or attitude each photojournalist had for their work. 10) Working around the problem, illustrates how each photojournalist learned to work through or around problems to accomplish their work as a photojournalist. 11) Life changing events, illustrates events that changed the course of their lives, or career, as a photojournalist.

When participants reflected on their learning strategies and life experiences in photojournalism, most remembered informal influences on their early development as a

photojournalist such as the influence of a parent or public figure as a critical part of their introduction and development as a photojournalist. A good example was Dirk's interest in Robert Capa and his parent's support.

What fascinated me about that was how Robert Capa had managed to invent a career for himself. And it was make believe and I thought, "Wow, now if Robert Capa can do that I can do that." So instead of becoming a cowboy I became in short-order a fledging photojournalist. That was what really motivated me to start thinking about photojournalism.

When they gave me the camera they also gave me this little darkroom outfit, which consisted of a tank with an apron that you rolled the film into and a contact printer. I loved it, the idea that I could create these pictures and make prints, and so I started taking the camera to school. I would come back the next day with prints and hand them out and suddenly I became very popular. By the next Christmas the price of the Christmas present had gone up to a 2 ¼ x 3 ¼ Century Graphic and a Kodak enlarger. I took over one of the rooms in the house and made that my darkroom. By the time we got to the third Christmas and I was 15 my parents had to get me a 4 x 5 Speed Graphic and an Omega enlarger and a Morris developing system.

For Eli it was his mother and the photograph of her in front of the family Christmas tree. It was also how she affected his world view as a photojournalist and person.

Professionally it was the work of photojournalist in the 1960s like Bruce Davidson that had a big impact on Eli early in his life.

My mother was a good person. Before she passed away she went out of her way to expose me to different things. She also encouraged me to draw at one time. I

think she exposed me to drawing for a reason. I was exposed to all kinds of religions when I was growing up, and that really makes a difference in the work I do today.

My impression comes from a long place back. You see the photographs that would shock you in '63, such as the shooting assassination of President Kennedy. Stuff like that just imprinted on you the importance of photography and what was involved.

For David it was his father who gave him a camera at a very young age and encouraged him to become a photographer that started him on his journey.

Instead of just being an amateur photographer like I was before I got my job as a photojournalist, I also had my own darkroom. I personally built it in the garage and I purchased the equipment on my odd jobs here and there as a young teenager. So I was actually involved in the technology of the day. Actually, that's exactly what got me my start in photojournalism. Simply because I knew how to print a photograph.

Anita's early connection wasn't realized until later in life when she found her Grandmother's photographs. She felt she had a spiritual connection to photography that was created by her Grandmother.

I never knew my grandmother. She died and then I was born five days later. I never knew the connection until just recently. The pictures that she made, when I look at them now, I'm like wow she's not bad you know, pretty good. They're all pictures of her ranch life and we spent I think two years living on the ranch and then we moved into the city. The connection I feel is understanding her as a photographer, when she made the pictures, and just looking at the pictures. Because the great thing about looking at pictures is, even though you didn't make the picture, you can stand in the place of the photographer who made that picture so you're seeing what they're

seeing. Even though I never met her I'm able to, even for a brief second, stand in her place and see what she saw.

For Billy it was his father who instilled a love for photography in him at an early age. I remember being intrigued by his camera, a twin lens Argus camera. He used it pretty much for shooting pictures of us kids and mom. I remember what it was like to stand before him as he shot the picture. I remember how I thought it was strange that when he would shoot the picture he wasn't looking at me or at us he was looking down into the camera. I used to giggle about that. I'd be like, "What are you doing? Aren't you gonna look at me? How can you take my picture?" I just love that. I thought it was a fun thing that he was doing and so I wanted to do it as well.

For many of the participants early formal training and schooling was not a factor in their development and in fact for some of the participants it was looked upon as a hindrance in some instances. Dirck made it on his own after dropping out of college to pursue his dream of being a photojournalist. "I went to Haverford that fall and was totally bored. So my college career lasted exactly one year. Then I was off to work for UPI [United Press International]," he said. Eli studied fine art and only in his last year of college started taking pictures in an elective photography class. David said that school was just a means to an end, to graduate.

I don't love my school and my alma mater. I don't have a lot of fond memories from those days. I was very driven. I was ambitious. As far as my education goes I went to school for one reason and that was to get my degree because I wanted to get it as quickly as possible.

For Anita her photojournalism classes in college were hard to take because of the chauvinistic underpinnings of her primary professor. It wasn't until she worked with several adjuncts and local photographers in Albuquerque that she fully enjoyed the learning process.

You want to talk about dinosaurs. I wouldn't say it was a great experience. He was very old fashioned. He liked to go take pictures of cheerleaders and things of that nature. Those were our assignments and I really wasn't that interested in those kinds of pictures. But I stuck it out because I met somebody else, Jim Fisher, who was a little bit more serious and more interested in the kind of work that I was interested in doing. He came and spoke to our class. He was a photojournalist at one time and then decided to go into commercial photography but he still really loved teaching students. He was very charismatic, very energetic, very excited about students learning photography.

Billy is the only one who truly reveled in the formal school experience and said that his photography professors at the University of Texas at El Paso were very influential in his development as a photojournalist.

I was intrigued. I was actually more than intrigued, I was overwhelmed. I was seduced and I decided I wanted to be a photographer. The people I learned from, including Mr. Lamoreux and Mr. Callery, there was another gentleman by the name of Chad Puerling. He ran the photo lab. He became this guy we looked up to because he had been a staff photographer in Midland, Texas. He covered Dallas Cowboys football games. One day he brought in his clips. "This is what I used to do when I was working for the Midland Reporter Telegram." I was a Dallas football fan as well. I was like, you shoot the Dallas Cowboys? I'm sure I want to do this now.

He was really good to me. He took me under his wing as well and really was just kind. He was good to me.

For all of the participants the culture of photojournalism they were immersed in influenced the way they interacted and collaborated with one-another on a professional and personal level to learn and adapt to change. Dirck's friendship and involvement with Nick Nicholas, the former CEO of Time Warner, and video entrepreneur Michael Rosenbloom in the mid 1990s led to the formation of Video News International and a totally new direction in his career. Without those personal and professional relationships and a mutually shared love for visual storytelling, Dirck may have retired and would not be the pioneer in video that he is today.

Up to that point [1990s] the only people able to work in television were people who worked for television. Now, anybody could. It was Rosenbloom's idea that they could train a new class of journalists who could go off for extended periods of time at low cost using this low-cost technology and produce stories from anywhere in the world. I told Nick Nicholas I thought it was a great idea.

Eli's photojournalism work in Beirut led to his photography on Black America being published in book form because of his collaboration with his publisher. He was shocked when the publisher wanted to produce a book just based on his Beirut photography. "People were standing in the doorways, which I didn't see, in this conference room where I was showing the Beirut stuff." It took almost ten years before his "Black in America" book was published. "It just took longer. I knew it was going to take longer. I was really happy with the book because it felt right."

David's transition to video was spurred by his experiences in Iraq, which included still and video. Shooting video as well as still images was a big change for David and opened

a door to using his vast skills as a photojournalist to produce video. It also led to full time teaching of other photojournalists at the Dallas Morning News, which has prepared them to stay ahead of changes in the industry.

For Anita and Billy, their working relationship at the San Antonio Express-News and their desire to be in front of the speeding locomotive of change that is today's newspaper industry contributed to their success. All of the participants expressed in their narratives the desire to share what they have learned with the rest of the photojournalism world. For these five participants learning in photojournalism is a shared group effort.

All five participants are extremely competitive in their drive to succeed and was one characteristic they all shared. Dirck, Eli, David, Anita and Billy expressed that their burning desire to be the best dramatically affected their personal lives. It has led to divorce in some cases and estranged relationships with their friends and family. All of them said that photojournalism at some point in their career was the most important thing in their lives. However, at some point in their career they achieved some sense of balance and have stepped back from their passionate love affair with the camera. David Leeson summed it up best after looking at his wife's photo album and realizing he was absent from his family's lives.

I don't know this life she's living. I don't know my children at the park. I don't know about going out with friends to some event, to a parade or walking the dog. She has pictures of those things and I'm not present. That was a very powerful moment where I realized wow, that's not good. Got to change that. So I actually have been changing it. So, I've been to the park more times than I want to think about in the last month. I've been on walks and I've been playing a lot more with my children,

which is good. So, those kinds of revelations occur in our lives at different times and different places. And I think they probably occur at the right times, I hope.

All the participants shared similar motivations to change or learn during their career as a photojournalist and their unique personalities helped them adapt to various situations. Dirck stated that, “Change can be scary for many photojournalists and that there is a lot of resistance to that change.” All five participants at some point in their life story said they adapted to these changes because they had the right mindset. They didn’t see the changes as a negative outcome of the profession. Dirck stated it best by saying:

When I look at whatever resistance there is right now it will last exactly as long as it takes the competition to get that video “A” on the front page of the paper and “B” on the website. What will happen is the guy who doesn’t have the video camera will suddenly say, “Where is my video camera?” It isn't rocket science; it's the way the profession works

All five participants shared a deep passion for their work and connection to the people they photographed. Passion was a recurring theme throughout all five stories. For Billy his best memories are the special moments between him and the people he’s photographing. He said, “You just feel like the chemistry is there and you are cooperating in making something special.” Eli’s coverage of the human condition and his connection to people has defined his work around the world. He relates to his subjects on a very personal level and is affected by their experiences and what they go through in their daily lives. His experiences with the shooting at a New York high school were just as meaningful as his coverage of the war in Lebanon. David’s time spent on the streets of Dallas as a homeless person to cover a story on homelessness affected him deeply and brought him an intense connection to his own emotions.

I remember a photograph that I shot of a man. He was living along side the railroad track. His daughter found it [the photograph]. She saw it in the paper and she wrote me. This was before email so she sent me a hard letter and said I haven't seen my father in 15 years after he left the house and that's him. Would you ask him if he would like to see me? I called her, I think she put her phone number on there and said, "Yeah, I'm happy to go down and talk to him." So I did and I talked to him and I told him that his daughter had written me. She'd like to see you again. She hasn't seen you in close to two decades. I remember his face. He sat there in sort of a stunned silence and for the longest time didn't say anything. Shook his head, fought back tears and he said, "I'd like to see her." I was like wow. Look at that. Amazing. A photograph brought a daughter and her father back together again. Just for a moment. I don't know if they stayed together or not. But the fact is that it was a huge moment where I realized this. I'd already begun to see it. But when you look at it in terms like that, of actually bridging gaps, bridging old wounds, making that kind of difference in an individual life—wow. What amazing power. And a very sobering power as well.

Each photojournalist's life story is unique. However, the threads of passion, compassion, connection, adaption, and influence were very similar in each story. Their stories demonstrate a relationship to one another and their overall approach to learning and adaption to change that photojournalists undergo as they mature in the profession of photojournalism. The main binding factor for all the participants is a profound passion for their work.

Personal and Shared Experiences of Changes in Technology

This master theme explores how changes in photojournalism affected each participant in different ways, their personal and shared experiences on change in technology in the industry, and how each one dealt with those changes. This theme includes several sub themes. 1) Adapting to changing technology, which reflects how each photojournalist adapted to their changing work and professional environment when it came to new technologies. 2) How technology changed a process, reflects the points in their lives that were affected by changes in technology and/or how it changed their photographic process. 3) Resistance to new technology, reveals how individuals resist changes in new technology and cling to established way of working. 4) Photojournalism history. Photojournalism history illustrates the historical references Dirck makes in the narrative to the practice of photojournalism, specific events and people. This sub theme is only included in Dirck's narrative and deals with a historical perspective within his story that was not addressed by the other four photojournalists. Dirck brings a unique viewpoint on the historical aspect of change within photojournalism to this research because of his long association with the field, more than 55 years. I feel it is necessary to include that sub-theme within Dirck's story, even though the other participants did not address it. It helps to frame the historical changes the rest of the participant's have gone through

As each photojournalist adapted to changing technology it altered the way they worked and approached their profession. Dirck saw it as a new chapter in his life and perceived that there was great power in the use of video and sound to bring a greater depth to the stories he told. His is the story of new opportunities. In contrast Eli tended to think of technology as a hindrance to what he does as a photojournalist, a necessary evil that sometimes interferes with his primary goal of telling stories.

I know the basics, the real super basics, of Photoshop, but I don't use it very often. Normally I shoot JPEG [a digital compression format for still photographs] and Raw [a proprietary format for certain digital cameras] together and send both to Magnum. I don't want to know, I really don't want to know. It [the picture] says what I want it to say.

However, even he adapted by changing his routines and the equipment he uses.

David has embraced new technologies because he sees himself as a storyteller, not a photographer, and any new technological tool that allows him to be a better storyteller is fine with him.

I'm a communicator. That's all I care about. ...if you take that focus ... and you place it on storytelling and communication. About touching hearts and minds and about making a difference, it's not that difficult for a guy like me then to pick up a different tool. Because I'm not married to the tool itself. The fact is that I recognize ... that the tool that's in my hand can be exploited in different ways in order to make a difference in the world. That, I think, is the fundamental difference between me and a lot of other people that I know in my profession. I think they identify themselves with being a photographer.

Anita and Billy tend to see it in the same way as David, that technology is a means to an end, that end being able to tell better visual stories. Anita also sees it from a manager's perspective and understands that there will be resistance from some photojournalists to new technologies. She personally had moments where she resisted change. Such as her recollection of a photojournalism student asking her about still frame grabs from video footage. She told him that she thought it, "...wasn't such a great idea." But today she has changed her opinion because of the advances made in grabbing still frames from video.

“That kid must have thought, ‘Oh brother, this woman needs to get with it.’” But she believed at the time that it was a bad idea.

There is quite a bit of evidence from all five participants of resistance to new technology by photojournalists in the field. Dirck, being at the front of many of these changes, has seen that resistance for many years. Many in photojournalism ignored him for years and are just now realizing he was correct when he said that photojournalists needed to switch to video. “They all thought I was smoking funny stuff. But I understood early on what the potential of this medium was.” None of the participants understand totally why people are so resistant to change in photojournalism. David’s perspective summed up what Dirck, Eli, Anita and Billy think about many photojournalists’ resistance to change. David said:

I just want to grab some photojournalists by the throat and say [emphatically]: “Get on with it, all right! You’re not changing it. It’s not going back the way it was, all right. You can shoot all the black and white you want. You can do your two and a quarter for as long as you want. It’s not going back. It’s not changing. Now be a part of the team. Get on with it. Quit messing around and dreaming about days of old. We’re in a new place, a new time, a new era, a new society, and new technologies. Get on with it! Nothing’s changed. You are still a storyteller.”

Dirck, being in photojournalism for more than 55 years, brought a unique perspective to this research and told in-depth stories about major historical changes in photojournalism. His tale of Stanley Tretick from United Press International and the coverage of President Eisenhower leaving a Denver hospital after a heart attack exemplified the continuous and speedy nature of change in photojournalism.

Stanley Tretick was the first photographer at UPI to start using 35mm. He had a Pentax and a 300mm Kiltiff lens. He was back there with the pack shooting. They had arranged a system where they could drop the cassette off the roof and there was a UPI guy to catch it on the ground. They were actually able to get that wet print on the drum in seven minutes. That was the end of the 4 x 5 because UPI had the only picture in the newspapers. All the other photographers used 4 x 5 pictures taken from 45 feet away. And except for the Life photographer and the Look photographer and Stanley Tretick, nobody could get that picture. And that was the death knell for the 4x5.

Dirck's story about his trip to Perpignan, France, where a huge international photojournalism conference is held every year is another example. He was invited to speak on a panel about where the world of photojournalism would be in ten years and he told them, "Well, within 10 years none of you will be using still cameras." They were ready to hang him, and then he said, "I'm sorry. I lied. It's probably going to be five years." Change, and the fear of change, is something Dirck deals with every time he speaks to individuals and organizations on photojournalism today.

Mentoring as a Positive Influence on Learning

The major theme of mentoring as a positive influence on learning explores how mentors, or mentoring, was a positive influence on each participant's learning as a photojournalist and deals with these sub themes. 1) Mentors and teachers, are the people who were influential in their learning in both formal and informal education. 2) Being a mentor to others, looks at how each participant has mentored others in the field of photojournalism to help them learn. 3) Professional photographer influences, illustrates how established professional photographers had a direct, or indirect, influence on each

participant's learning as a photojournalist. 4) Colleagues, are the people that each participant worked with who influenced them or made a difference in their life. 5) Collaboration with others, illustrates how they worked with, and learned from, those around them to improve their skills as a photojournalist.

All five photojournalists emphasized mentoring by professionals and teachers as the most important and influential aspect of their professional and personal lives. These were the people that helped guide them through the multitudes of changes over the years. Mentors and teachers were the one group of people that each of the participants could recall specific details on. For Dirck it began in his youth with local photographer Phil Litchfield who took him under his wing and showed him the basics of photography. "When I was in high school I had a mentor, this guy Phil Litchfield. He taught me very well the basics of the craft. In those days, everything was on a 4x5 camera, a Speed Graphic." When he went to UPI it was the toughness of Charlie McCarty that molded him into a better news photographer.

Charlie was probably the toughest teacher I have ever met. He was a small Irishman. I will never forget, there was a big fire and it was back when I was still using my 4x5 in Dallas and it was on deadline. There were great pictures, I mean one of the fires was really visual, flames and everything. So I came back into the Times-Herald photo lab about half an hour before deadline and I start taking my holders out of my Sarajena [spelling] bag because in those days you used to carry film holders which had two shots on each holder. Every night you would load—we all had 20 holders—so you'd load 20 holders for the next day. This was first thing in the morning, this fire. So I came back and I take the holders out of my bag and McCarty is sitting at the desk and I'm starting to walk to the darkroom and he says, "Friend of mine,

come here a minute. How many holders do you have there?" I said, "I took all my film." "Let me have those holders." And he pulled the dark slide and he pulled out the first film and he turned it over, pulled the dark slide, pulled out the next film. Went to the next holder and started to do it again and I said, "What are you doing?!" He said, "Friend, you don't have any pictures there. If you had any pictures you'd have one or two holders." And that was the kind of discipline you got from Charlie McCarty. And it was tough. It was so tough that I went to military service after three years with Charlie. I would see these truck drivers terrified by these drill sergeants and I'd just be standing there with a stupid grin on my face. I mean Charlie McCarty could strike fear into you like there was no tomorrow. So, I learned the tough way and the right way [Laughter]. Charlie McCarty has produced probably more true photographers than any other person I know.

When Dirck went to Life Magazine and Time Magazine it was his editors, John Durniak and Arnold Drapkin, that refined his thinking about photojournalism. Durniak taught him to really think about the "idea" and the execution of that idea and was brutally honest with his photographers about the execution of those ideas and the resulting images and stories. "You never got comfortable around John Durniak, it was always the challenge. Pushing, pushing, all the time pushing."

For Eli it was photographer Donald Greenhaus, who he met during his time in New York as a young un-established photographer. "The best training I had with Donald was just hanging out with him talking about religion, politics; you know, the things that motivate you to do things, the stupid stuff that happens." One of the more important lessons Eli learned was from motion picture director Robert Altman. With Altman he learned that while it was

one person's vision that focuses the story, a number of people help to bring that vision to reality.

Whenever David had an extraordinary achievement in his life, he always gave credit to those mentors who have contributed to his career and who helped him get to where he is. "It's about all those other great people that you never saw. You don't even know who they are. That have done bits and pieces and poured into my life in so many ways."

Anita's earliest influence was photographer KayLynn Deveney. "The way that she spoke about the people that she was photographing would always remind me to be mindful of the people I was photographing." Her other mentor was photography editor Mike Davis. "I learned a lot from him about ... not having to hit people in the head with a two-by-four with your pictures."

Billy has a long list of people that have helped and mentored him along the way, people that impressed him and guided him during his time in the professional world and includes photojournalists, non-photojournalists and family. He even talked about people he had never met, yet they had a profound impact on his life, such as photojournalist Stan Grossfield, a Boston Globe photographer. Billy admired Grossfield's work in Beirut during the civil war.

I saw those pictures and that pretty much caused me to affirm my desire to become a photographer—a news photographer. Up until those pictures I had no idea where Beirut was. Well at least in part. I went to Beirut 15 years later in 1998. I remember what he'd done there and I wanted to see what he had seen. I did appreciate what he did for me even though he has no idea who I am, or what I do, or what he's done to me.

Dirck had a similar connection to Robert Capa. He never met Capa, yet Capa had a profound impact on his development as a photojournalist.

All five participants expressed the value of mentoring in their lives and also talked about giving back as mentors themselves. They take this relationship with those who have helped them very seriously and see networking as an important part of being a photographer. But it's not just about the networking, it's also about engaging with the people who have made a difference in their lives. David said, "If it weren't for a few people who really believe in what I am doing then I don't think there's any chance I could have accomplished a lot of things I've been able to accomplish." Professional and non-professional photographers, and colleagues had a direct, and indirect, influence on each participant's development as a photojournalist. All five participants have also worked with those around them to help them improve their skills as a photojournalist. Dirck teaches the Platypus workshops, Eli teaches photojournalism at the University of Texas, David taught the photojournalists at the Dallas Morning News how to transition too video and mentored Scott Kesterson in how to become a combat photojournalist, Anita worked as a photography manager at the San Antonio Express-News and mentored her staff on the transition to multimedia, and Billy mentors young journalists and college students who are interested in photojournalism. For all five photojournalists mentoring comes down to relationships. Billy summed it up best.

I am from a family of journalists. I have two brothers who are journalists and my wife is a journalist. In the 20 years I've been doing this many of my friends, people I've become close to, are journalists and more often than not photojournalists. Most of these people have been very free and open about sharing, critiquing, arguing and so forth. I feel that I've been wise enough to listen to good counsel, to take the good

advice. I think that has probably been the most important thing in my development as a photojournalist.

All five understand that people can accomplish great things without a mentor, but for them, it would be an impossible feat.

Application of Learning Strategies

The major theme of application of learning strategies explores the learning and experiences that contributed to each participant's growth as a photojournalist and how they applied that learning to their work as a photojournalist. The specific sub themes from each story are: 1) Learning experiences (positive and negative), which explores each photojournalists' positive or negative experiences with learning experiences. 2) Free-agent learning, explores the professional learning experiences that each participant pursued outside of work on their own time and at their own expense. 3) Teaching photojournalism, explores each photojournalists' experiences and philosophy of teaching photography and photojournalism to others. 4) Self-directed learning, explores how each participant taught themselves new procedures and technologies concerning photojournalism.

I asked each participant about his or her learning experiences and whether those experiences were positive or negative. What was interesting was that many of them rarely participated, if at all, in organized professional development such as workshops during their career in photojournalism. David stated that:

I actually had a deliberate plan that I avoided any kind of workshops or any kind of input other than just picking the brains of TV guys. I picked the brains of independent filmmakers. Of course, I did flip through some books here and there. But for the most part, I really tried to keep my head focused on photojournalism and how to translate it [into video]. I actually worried that if I didn't do that I would be

unduly influenced to think about this in a way that was not appropriate. And, I knew that there wasn't any kind of model for what I wanted to do or for what I was believing and thinking. And I thought, if I go and do these things it's liable to shape me or give me ideas I won't recognize how they've distorted my attitude or my view until it was too late. So, I really did work hard to try and figure it out myself. So I did experimental videos. I approached it from a lot of different standpoints trying to figure out which one is going to work right.

The one exception was Billy who regularly attended the Southwestern Photojournalism Conference in Dallas and had regular training meetings at the Express-News as the photojournalists there were transitioning to multimedia. However, his experience with the workshop is more about networking than the actual workshop.

The presentations are always good, but even beyond that there is something that goes on at that particular conference that I think is so constructive. People that attend this conference are invited to bring samples of their work and show samples of their work. People talk about it. And when you're showing samples of your work, you talk about anything you want to. It can be related to the work you're showing or it can be about anything else. You just relate what's in your heart at that moment in time and anyone in attendance has got to soak it in. Because this touches on the techniques of photography, it touches on the philosophy, the ethics, and so many other levels, that would probably be the event. It happens every year and I try to go every year to where I'm rejuvenated. I come back with ideas, enthusiasm, and I'm also humbled.

None of them indicated a lack of funding to be the cause of a lack of training, but that they were genuinely not interested in pursuing workshop-like professional development

events. David's approach to professional development, "plugging into the street," summed it up for many of the participants. David says he is, "... listening to what people are saying, and I'm listening to who's doing what." Because of that approach David has only been to a few photographic workshops in his career, feeling that workshops were not right for him. He says he believes in the power of workshops and the educational value they have, he just likes to figure things out for himself. That was a consistent refrain from all five participants. When it came to formal training experiences that each participant might pursue outside of work on their own time and at their own expense, there was little interest in that type of events or activities. Again, only Billy took part in that type of training, most notably the Southwestern Photojournalism Conference. However, he is now involved as a faculty member at that event and is no longer just a participant.

Teaching photojournalism was an area all of the participants were involved with. Dirck and David teach numerous workshops every year, Dirck with the Platypus workshop and David as a faculty member on several different workshops throughout the year. David was also involved in new technology research and teaching of all of the photojournalists at the Dallas Morning News before he left. Billy also teaches at the Southwestern Photojournalism Conference and as a visiting speaker at local colleges and universities. Eli teaches as a full time faculty member at the University of Texas and at various workshops around the country. Anita taught multimedia to her photographers at the San Antonio Express-News as part of her duties when she was there. All five participants believed that teaching was an important part of their personal mission.

As a result of the complexity of video compared to traditional photography it is essential that photojournalists be trained because they are not getting that training at work or colleges or universities according to Dirck. He said, "The reality is most of the people who

teach photojournalism today are people who have already had a career in the profession, who have not experienced what's going on and are totally incapable of talking about it.”

One area that made up a large part of each participants narrative on learning was how they taught themselves new procedures and technologies concerning photojournalism. They didn't wait for a class, or workshop, or any formal situation to learn new procedures and technology. Each of them saw self-directed learning as an important part of the process that photojournalists must undertake to understand the new processes and technologies as they are incorporated into visual storytelling. By searching for and finding different techniques that relate to this new storytelling paradigm, they said that photojournalists can educate themselves on video cameras, editing software for video and sound, and Web applications that will allow them to present their stories in this new environment. Dirck said, “One of the interesting things is that photojournalism, unless you go to some school, is rarely taught. Newspapers don't teach people how to be photographers. There are no classes. ... photojournalists have always taught themselves.” Eli sees experience as one of the more important traits a photojournalist can possess and that it is all part of the mix of being a well-rounded person. He said, “If I didn't have a lot of the experiences I have had, I think I'd be less of a photographer. I just wouldn't get it. Things would go right by and I wouldn't even know they're going by.” David agreed with Eli and said that, “Circumstances don't make us who we are, they simply reveal what is within us.” David sees learning as an exploration of life lessons. Anita also learns new technology by teaching herself how to use them and applying that knowledge to how she approaches her photographers and her editing style. She said, “I really feel like I have to, so that I'm speaking from the voice of experience. So that I know what I'm talking about and I feel more confident when I say this is what I want you to do and I want you to do it this way, or I can explain myself.” Billy underscored that

approach by saying that most learning at newspapers comes from just “doing it.” At the working level, Anita and Billy emphasized that by teaching yourself there can be consequences, such as a blown assignment. However, management must learn to accept those types of mistakes as part of the learning process. All five participants stated that they also use the Internet to do research, spending quite a bit of time researching journalism and photojournalism, specifically newspaper video photojournalism and staying in contact with people who can help them learn.

Perceptions of Learning Methods

The major theme of perceptions of learning methods explores each participant’s perceptions and observations about learning in photojournalism. The sub themes are: 1). Philosophy of learning, which explores their personal impressions on learning in photojournalism. 2) Learning observations, which explores what they have observed during their career concerning learning in photojournalism. 3) Attitudes and insights on learning, mentoring, and the practice, which explores their general observations on how learning, mentoring and practice affect photojournalism.

The participants all had unique, but uncannily similar philosophies when it came to photojournalism. All five photojournalists stated that intrinsic versus extrinsic characteristics were as important, if not more important, than a photojournalist’s photographic skills. Dirck stated that curiosity, loving people, and respect for people were the most important traits of a photojournalist.

What are the important things for every photojournalist? Number one, curiosity. If you're not curious you will never be a photojournalist. Alfred Eisenstaedt, in the last year of his life he would still come into his locker in the Time Life building, which is right next door to mine, and the first thing he would say if I came back from

covering the President, “Oh, what was it like? Did you see what Clinton did yesterday? What do you think of Mrs. Clinton?” Constantly peppering me with questions. He had the curiosity of a five-year-old. And that's what made Alfred Eisenstaedt a great photographer. The second thing. You must love people. If you don't love people do us all a favor and get out of the business. Because you must love people. Every person has a story. What is the story, and that becomes the third point, respect the people you photograph. Those three things, those are the three essential elements of photojournalism. If you can master those three things all the *f* stops and shutter speeds, that'll all come along. Every good photojournalist shares those three traits.

Dirck also argues that photojournalism's purpose is to tell stories, to convey an experience to other people and it is a process of interpretation.

One of the problems that photojournalists have always faced is that, with the exception of news photos, 95% of what we do is subjective. It's not objective. It's how we go about interpreting things. And that is influenced by everything from where we stand to the choices of optics we use. So it's a very subjective craft.

Eli said that listening, patience, intuition, empathy, and experience were the most important traits of a photojournalist. Eli also feels that understanding our past and the ability to tell a story is a very important part of understanding the vision that you want to craft as a photojournalist.

I was going to art school at about the time I graduated in '69. I was always into painting, which is a part of photojournalism as well. Looking back at the cavemen, the cave drawings, the purpose was to tell a story about what was happening. It's a very basic human kind of thing to tell a story, to see the story, to understand what's

going on. All this stuff I'm sure affected how I approach photography, how I approach photojournalism in particular.

Eli argues that some people just don't have what it takes to do this type of work but that there is always an exception, someone who doesn't "get it" but something happens and they change. "People change or they find something that really inspires them and they go to another level. There's nothing more exciting than watching that happen." He has seen other photographers who he thought were not in the right business, "... yet something hit them and bang they changed. They went to a place that they hadn't gone to before and it was no longer boring at all. It was interesting."

David stated that attitude, compassion, and passion combined with mission, were the most important traits of becoming a photojournalist and being successful at it. "Mission without passion doesn't have the fuel for the trip. It's like getting a great sports car or something and having no money for gas. By the same token, passion without a mission is simply scattering everywhere," David said. Making a difference to David is at the core of what photojournalists should strive for, to create a "reward motivation" to learn.

I know we say that, we say it so often in our profession that it's become a cliché [making a difference]. We say it so much that it almost loses its power and its meaning and that's unfortunate because it really is at the heart of every photojournalist. Or, at least it should be. It's not about your pictures. I don't give a damn about our pictures. It's about what your pictures represent. It's about what your photographs can do to make a difference. I don't care about your latest cool picture. Yeah, you know what, great photographers, even good photographers, they're a dime a dozen. Man, I look around me and I see people who are so much better than I am as a photographer. It doesn't bother me in the least bit. Because I'm

not in that business. That's fine if they are they. But I'm not. I'm in the business of doing something else. It's what the photograph can represent. It's what the message represents. It's about the medium that we're using and what it can do to influence us and to make a difference in the world. It's that simple.

David states that a photojournalist needs a “worldview” of themselves and needs to follow their own worldview, to know who they are and how they fit into the fabric of life around them. He has made that a primary focus in his life.

I say, that's it. Learn that. Focus on that. Make that your life agenda. To know who you are, to know your worldview. Because it is what your photographs are. It is what your medium is. It is everything you do in communication. It's everything and more.

Passion is a major characteristic of all five veteran photojournalists. David has always been described as passionate about photojournalism. In David's case it is a consuming force in his life. While not seeing this as a bad thing, he also concedes that there has to be some moderation in what photojournalists do.

There's no doubt that when a person is filled with a deep passion, a very profound passion with a sense of mission, they are unstoppable. My wife, even when we were dating she described me this way, I'm not particularly fond of the term, but I have to admit that it is fitting. She's described me as a force. She says it's not even human. In some sense, we can become like that. Passion combined with mission becomes a force. A force that nobody can reckon with. Nobody can deal with it. No one can stop it. In fact, in order to stop it you have to have a similar sense of passion and mission equal to it or greater if you want to stop it. And most people don't. So, I combine this deep passion for photojournalism and for what I'm doing with this really equally as powerful sense of mission that I'm working to accomplish

something bigger and greater than I was yesterday and bigger than I am. It's a force. It's a force and it's just unstoppable. It's a train derailed and nothing can stop it. It just keeps moving with it's own momentum. That's not necessarily a good thing.

David says that the dilemma he faces as a photojournalist is how far he should push. He has sacrificed his family, his personal life, and even his religious faith at times. "I went through that whole period where photojournalism supplanted God. That's the dilemma. At what point have we crossed some boundary? There is a fine line between what is foolish and what is courageous."

An important part of learning as a photojournalist is having a passion for what you do according to Anita. She also said that mid-level photojournalists that already have the internal skills of composition, lighting, and seeing "the moment," and that are good at telling stories with pictures have the greatest potential for telling stories with video and audio. "They tend to be more successful at making that leap because they already see multiple images in situations," she said.

Billy said that the internal skills of a photojournalist and, "... the ability to recognize what you have and the ability to learn how to use it is probably what sets an average photojournalist apart from one who just has what we would call the knack of just doing something extraordinary." He said that photojournalism allows for the different character traits that people have. "I think it's wrong to stereotype, to say that only people that are go getters, that are aggressive, are good photojournalists." He says that people who are gentle and meek are good photojournalists as well. "It all depends on how you learn to live within your own skin and how you learn to relate to others without getting out of your own skin." Understanding who you are as a person is just as important as the skills you acquire as a photojournalist according to Billy.

I think it really has to do with just being comfortable with who you are. Knowing and accepting that you have a responsibility to be there, to “F/8 and be there.” You have to believe that you have a right to be there, there's a need for you to be there and what you're doing is important. Once you have that I think the process of gathering the news and incorporating your own character traits becomes second nature. I do feel that knowing yourself, knowing what you're capable of, knowing your limitations, and sometimes being willing to push those limitations in order to inject yourself into situations where you might be gripped by fear, or concerned about the unknown, I think the ability to do these things is just as important, or more so, than knowing which button to press.

He also believes that photojournalists need to be good problem solvers in the field and in the office. Understanding who you are as a person is just as important as the skills you acquire as a photojournalist according to Billy.

Perceptions of Significant Learning Experiences

The final major theme, perceptions of significant learning experiences, looks at the personal meaning learning as a photojournalist has had on each participant's personal exploration and meaning making of their life and career as a photojournalist.

Dirck, Eli, David, Anita, and Billy had unique messages when it came to summarizing their perceptions of significant learning experiences and lives as photojournalists. However, there was a common thread within each statement, that photojournalism was a gift, a gift that should be shared with others.

Dirk said, “I've been able to give back to my profession and I think I've done a pretty good job of that. Just passing on the lessons I've learned. But more importantly, offering people hope, to stimulate them, to get them thinking.”

Eli equated his career and life as a photojournalist as a composition. “Living is a composition and if I had any inspirations for it, it would be Gordon Parks. I've always enjoyed my life. There's so much I want to do, there's so much I want to say. Sometimes the best you can do is create the composition and the composition is you,” he said.

David stated that he always felt that photojournalism chose him. “I didn't really choose it and I just sit back and think oh wow. What an amazing thing that is. What an amazing opportunity that I've had to live my life,” he said.

Anita said that the new tools that have been handed to photojournalists are gifts that should be taken advantage of by everyone in the industry. “It's really discouraging and frustrating that other people don't see them that way. The more I do this the more I feel like, what is your problem? I don't know. I guess I'm kind of mean. I'm a mean manager (laughter). I've turned into one of them.”

Billy said that photojournalism, “... has been a gift to me. A gift I've tried to share with others. I'm a person of hope because of what I've seen. I believe in humanity and I believe in a better tomorrow because of what I've seen. I've not been broken and I've not lost enthusiasm for life because of the negative things I've seen. On the contrary, for every negative I've seen I've seen a dozen positives.”

All five participants expressed a firm belief that photojournalism will survive and that they will be an integral part of that survival. David summed it up best for all five participants when he stated that everything he does today is about how he can take the demands of the new multimedia tools photojournalists are using and make sure that photojournalism is building a foundation that will last.

I'm sure generations to come will make it even better. They'll build bigger and better things than I ever even dreamed of. I'm hoping that I'm one of those guys building a

foundation that we can stand on. That's going to hold up to the test of all of the challenges that we're already encountering in new media. That will be for the purpose of speaking truths with ethics and integrity.”

Chapter Summary

I presented the results of the Interpretative Phenomenological Analysis of the five veteran photojournalist’s accounts with each of the major themes that dealt with a different thread of their life as a veteran photojournalist. Their perceptions of their learning experiences and actions that allowed them to successfully maintain their professional competencies over time were explored within each major theme.

Through my analysis, six master themes emerged: Learning strategies from life experiences; personal and shared experiences of changes in technology; mentoring as a positive influence on learning; application of learning strategies; perceptions of learning methods; and perceptions of significant learning experiences. I developed a life history profile of each photojournalist from a detailed interpretative phenomenological analysis (IPA) of each participant's interview for emerging themes across the participants' stories (Chapters 4-8).

These themes shaped one possible account of how photojournalists perceive how their learning experiences and actions allowed them to successfully maintain their professional competencies over time.

CHAPTER X

SUMMARY OF FINDINGS, IMPLICATIONS,

LIMITATIONS AND RECOMMENDATIONS

Professional photojournalists are expected to continually educate themselves to maintain professional competencies in their field even though there are very few learning opportunities provided by media organizations for them to do so. The purpose of this dissertation was to explore with five veteran photojournalists their perceptions as to how their learning experiences and actions allowed them to successfully maintain their professional competencies over time.

This chapter summarizes the findings of this research and discusses possible implications for theory, and practice. It concludes by identifying the limitations to this study and making recommendations for future research.

Summary of Findings

The purpose of this interpretative phenomenological life history research was to explore with five veteran photojournalists their perceptions as to how their learning experiences and actions allowed them to successfully maintain their professional competencies over time. To help me understand this issue I addressed the following research questions:

1. What are the personal learning strategies veteran photojournalists have used in the past to comprehend and adapt to new technologies and changing skills to maintain competencies within the business of news photography?
2. What are the personal and shared experiences of technological change and learning that veteran photojournalists perceive as contributing to their learning over the past 30 years?
3. How have veteran photojournalists applied their learning experiences and actions to professional practice?

Personal Learning and Professional Development Strategies

Research Question (Q1) states: What are the personal learning strategies veteran photojournalists have used in the past to comprehend and adapt to new technologies and changing skills to maintain competencies within the business of news photography?

In two previous studies into how photojournalists spend their time acquiring the information they need to learn new digital imaging technologies and learning new digital imaging skills (Wilson, 2006; Russial, 2000), the authors found that photojournalists spent more hours working with imagery than they did before certain digital technologies were introduced. The authors felt that this could be a negative factor in a photojournalists learning. In this research all five participants stated that they spent more time pursuing new technologies and acquiring new knowledge on their own, which aligned with the findings that there was a larger time commitment outside of work to learn new technology. However, the participants didn't see time spent outside of work learning new technology as necessarily a negative but as a positive part of their learning. Eli stated that learning on your own through experience is a very important trait for photojournalists and makes one a well-rounded person. He said, "If I didn't have a lot of the experiences I have had, I think I'd be

less of a photographer. I just wouldn't get it. Things would go right by and I wouldn't even know they're going by.” David sees learning as an exploration of life lessons and Anita also uses experience as a way to teach herself how to use and apply new knowledge. Learning through experience is a strategy that comes natural and all five photojournalists used this throughout their careers. While the literature saw this as a negative, these five individuals saw it as a positive, a natural way of becoming a better photojournalist.

The technological change each photojournalist experienced throughout their career demonstrated the need for the continuous construction of new knowledge. All five participants discussed in their stories the fast pace of change they had to adapt to. It confirmed the importance of continued learning that Dunleavy (2006b) discussed in an earlier study. However, all five photojournalists stated that although change was difficult in some circumstances, they felt it was their personal responsibility to the profession and to their subjects that drove them to keep learning. They also shared similar motivations to change or learn to adapt to various situations throughout their lives. All five participants at some point in their narrative said they adapted to these changes because they had the right mindset and didn't see the changes as a negative outcome of the profession but as a positive learning experience.

Each participant's specific experiences in photojournalism supported self-directed learning strategies that contributed to their adult learning (Candy, 1991; Merriam & Caffarella, 1999). As I discussed in chapter nine, most participants rarely took part in organized professional development such as workshops or formal schooling after college or even during their long careers in photojournalism and relied more on self-directed learning to gain new knowledge of technological advances in the profession. David stated that he believes in the power of workshops and the educational value they have, he just likes to

figure things out for himself, and that was a fairly consistent refrain across all five participant's narratives. Their pursuit of learning occurred individually and with other professional photojournalists in a variety of settings outside and inside of their work environment, which aligned with earlier studies on self-directed learning by Brockett (1994) and Merriam and Caffarella (1999). All five participants described their experiences in photojournalism as an opportunity to learn from other professionals, investigate new technologies and processes, immerse themselves in their profession, broaden their knowledge base and explore their personal limitations. By following this path each participant created opportunities for learning that involved "... the independent pursuit of learning" (Brockett, 1994; Merriam & Caffarella, 1999).

Throughout their stories, all five photojournalists reinforced the theory of self-directed learning as a process of study where individuals take the initiative for their personal learning activities (Hiemstra, 1994; Knowles, 1975; Tough, 1979). Most of their learning occurred in informal settings with formal education for many participants being either a negative experience or one that needed to be better constructed to fit their educational needs. Only one participant, Billy, had a positive formal educational experience.

There was also a combination of linear and non-linear self-directed learning occurring across all five participants' narratives that corresponded to numerous previous studies involving self-directed learning (Danis & Tremblay, 1987; Knowles, 1975; Spear & Mocker, 1984; Tough, 1979). Each participant's self-directed learning was extremely dependent on the environment they found themselves in and in many cases was seen as part of a larger effort to improve not only themselves, but the profession of photojournalism as well. For Dirck, learning video became an important part of his self-education because of the changing nature of photojournalism and his realization of the power of sound and

movement in telling his stories. Eli realized that he needed to learn more than just a few keystrokes when using certain imaging software because of the problems he encountered with others wrongly interpreting his visual style. David realized, just as Dirck did, that sound and motion added to his storytelling as a photojournalist and he needed to learn these new technologies on his own. He also found himself in a situation at The Dallas Morning News that not only dictated he change, but made him the leader of teaching that change at the newspaper. Billy constantly embraced change wherever he was, from switching to color from black and white, to accepting digital technology, and everything he did was self-taught. Anita, in an effort to help her photographers at the San Antonio Express-News, learned new ways of showcasing their work through technology, all self-directed and self-taught. These findings match a previous study that showed that learners that took the initiative in looking for specific learning activities, as well as different approaches to learning to meet their personal goals, expressed that their self-directed learning was "... part of a larger learning effort" (Guglielmino, et al., 2005, p. 89).

This research also confirmed known concepts within self-directed learning (Hiemstra, 1994) and highlighted five specific areas. First, that learners must take responsibility for their own decisions concerning learning. As their narratives demonstrated, all five participants took responsibility for their own learning activities throughout their careers. There was very little directed learning through formal education after graduating from college or through workshops geared toward new photographic technologies. Participants decided when and how to tackle new learning that would improve their knowledge of new photographic technologies. Second, that self-direction exists within each person and learning opportunity. The participants in this research took advantage of every learning opportunity that helped them improve not only their photographic skills, but also

new skills that were required to update their traditional visual storytelling routines. They saw learning new visual technology as an opportunity to improve how they told stories. Third, that self-direction does not take place in a vacuum. All five participants acknowledged and celebrated the help of others in their learning through mentoring and collaboration.

Mentoring was a primary factor in their learning and knowledge construction and was cited as one of the most important aspects of their lives. Participants also used the people in their work environment and the Internet as a primary way of gaining new knowledge. David cited numerous examples of his ability to network with other photojournalists to gain new knowledge and to become aware of new learning opportunities concerning new technology.

The fourth concept was that self-directed learners could shift learning to different activities.

This fourth concept of self-directed learning was exemplified in all five participant narratives and spoke to the ability of each photojournalist to follow a non-linear path of learning when necessary. As each participant was exploring new technologies, specifically video and sound, which were outside of their normal experience level, they were able to quickly go back and forth between old and new ways of telling visual stories. David said that this reflects the characteristic of seeing yourself not as a photographer but as a communicator and that if the industry is changing then he (and everyone else in the field) needed to be thinking differently. "I need to do something different in the way I approach things because I need to be able to reach a new era... You want to be constantly reinventing yourself in different ways so you can become something new." Finally, the fifth concept stated that self-directed study can be defined by each person and situation. All five photojournalists in this research demonstrated through their narratives this concept of self-directed learning. Each participant chose the direction and particular learning process to successfully gain new knowledge and skills in their lives. Whether it was through a mentor, a book, a video, the Internet, or trial

and error, each person developed their own self-directed learning path that was dependent on their environment and particular circumstances.

As previous studies have shown the rapid pace of change and the immediate introduction of new digital imaging technologies into the field of photojournalism profoundly affects the learning of photojournalists (Dunleavy, 2006b; Reuters, 2006). These five veteran photojournalists have shown, the need for formal learning in their lives is not as important as informal learning, professional experience and professional networking. This statement is in line with previous studies into the learning and professional development of photojournalists (Russial, 2000; Russial & Wanta, 1998).

Personal Shared Experiences of Technological Change and Learning

Research Question Q2 states: What are the personal and shared experiences of technological change and learning that veteran photojournalists perceived as contributing to their learning over the past 30 years?

Caffarella and Merriam (2000) suggested that by linking the individual participant's narratives and perspectives on learning and viewing their learning through two perspectives, that we could build, "... an awareness of individual learners and how they learn, and an understanding of how the context shapes learners, instructors, and the learning transaction itself" (p. 62). All five participants demonstrated an understanding of their own learning experiences and how they used that information to improve their knowledge of new technologies and processes.

Throughout their stories, all five photojournalists demonstrated the meaning making of their experiences by applying their knowledge from past experiences and situations and developing new knowledge. This learning strategy supports Dewey's (1938/1952) principle of continuity in his theory of experience and learning where "... every experience both takes

up something from those which have gone before and modifies in some way the quality of those which come after” (pg. 27). By using the life history approach in this research, the progression of experiential learning developed in each photojournalist’s story demonstrated the experience that occurs over time and how each person applied that experience in their professional lives. Experience was a prime factor in the learning process in all five participants’ narratives.

Dewey (1938/1952) stated that there are two essential principles for experiential learning to occur: continuity and interaction. With continuity experiences rely on the past to modify the future—experiences are not isolated in a given moment. Cervero (1988) also states that learning is not an isolated event, we learn from our prior experiences. For example, veteran photojournalists in this research connected learning from their current experiences to both past and potential future experiences. The principle of interaction states that a learner’s environment interacts with the learning process and shapes an individual’s experience. In all five narratives the veteran photojournalists in this research showed that the work environment each one was immersed in (professional media organizations) had a profound affect on what new technologies and processes they decided to pursue and learn. The participant’s outside environment, professional organizations, networks of friends and mentors, and the industry, also helped shape their learning process and the direction their learning would take.

In this research the participants also understood and recognized that experience was an important part of their learning process. In past studies researchers have pointed out that while informal and self-directed learning experiences can contribute to the development of adult learners, adult learners and educators of adult learners do not always recognize experience as actual learning (Merriam & Caffarella, 1999; Miller, 2000). In the case of

photojournalism professionals, from the perspective of these five participants, there is a profound recognition of experience being a prime part of the learning process. In fact, more value is put on experience than formal education and training. As Miller (2000) stated, life experiences outside, as well as inside, of formal education are becoming important aspects in the study of adult learning. Eli stated in his narrative that experience is one of the more important traits a photojournalist can possess.

It all goes into the mix. If I didn't have a lot of experiences I have had I think I'd be less of a photographer. I just wouldn't get it. Things would go right by and I wouldn't even know they're going by. Some people think just being there will make better pictures. I don't necessarily think so. I think your life experience, your understanding, and how good you are composing when stuff is going on around you are important. And composing yourself first let alone composing within the confines of the camera. If you don't have technique down you can learn technique. Anybody can learn technique. But applying the technique, that's the trick. It's all a part of what you should be. Most journalists know a little bit about a lot of different things. Mostly because of your exposure. That's experience. You get exposed to that stuff like knowing when to run or when not to run in a critical situation. Or knowing when to let somebody else talk and shut your yap.

Russial and Wanta (1998) discussed the increasing importance and complexity of new technical skills in photojournalism and that few photojournalists are receiving any formal training. However, the five participants in this research showed little, if in any, inclination to participate in formal training even if their employer provided it. They preferred to explore and learn the new processes and technologies on their own. David's approach to professional development was to plug into "the street." "I'm listening to what people are

saying, and I'm listening to who's doing what.” He says he believes in the power of formal learning situations, such as a workshop, and the educational value they have, he just likes to figure things out for himself. Most of the participants approached formal training in this way, they preferred to figure it out on their own as a strategy for learning.

Application of Personal Experience to Practice

Research Question Q3 states: How have veteran photojournalists applied their learning experiences and actions to professional practice?

In a study on newsroom diversity, professional development, and staff retention, the author found that photojournalists saw an absence of training as their principal source of job dissatisfaction (Cleary, 2004). Another study found that photography editors were emphasizing specific knowledge of current digital imaging technology as an important part of their decision when hiring new photojournalists (Russial & Wanta, 1998). The same study found that photography editors were not providing opportunities for training to their photojournalists (Russial & Wanta, 1998). These studies point out a discrepancy in the amount of training needed and the amount of training available to photojournalists in media organizations. However, the interesting aspect of this life history research was that all five veteran photojournalists, while acknowledging the value of training, saw the pursuit of knowledge and the desire to improve their visual storytelling skills on their own, even when training was available, as a more desirable path to learning new visual technologies. However, they didn't learn in a vacuum, each participant emphasized mentoring by professionals and teachers as the most important and influential aspect of their learning. Mentors helped guide them through the multitudes of changes over the years and were the one group of people that each of the participants could count on to help guide them through changes in their careers.

Experience was another factor in the learning process of these five veteran photojournalists. Knowles (1980) defined the learning experience as "the interaction between individuals and their environment" (p. 56) and Bruner (1986) further argued that experience also includes feelings and expectations. As each photojournalist discussed their life, certain threads that related to experience and learning, and the feelings behind them, became apparent. There were feelings of passion toward their work as a photojournalist that helped to fuel their desire to learn. There was compassion for their subjects that gave each person a desire to keep going, to keep learning, even in difficult circumstances. Each photojournalist also created connections to the way they created stories and the need to learn new ways of presenting those stories with new technologies. As new technologies were introduced each photojournalist adapted to the change by creating new learning strategies on their own and gathering new knowledge to learn specific techniques. The main binding factor for all these traits was a profound passion for their work and that by searching for and finding different techniques that relate to the new storytelling paradigm in photojournalism, each photojournalist educated themselves on video cameras, editing software for video and sound, and Web applications that allowed them to express their passion within their stories.

This research confirms other research that experience is an important aspect of learning and can occur in formal or informal learning situations and can be either internal or external (Boud, Keogh, & Walker, 1985). This research shows, much like Knowles (1980) found, that people draw more and more from their accumulated knowledge and experiences as they mature and that past knowledge and experience is a fundamental aspect of learning in adults. This research also confirms what Sternberg and Horvath (1995) found, that experts with prior knowledge and experience solve problems more effectively and efficiently. Billy said that the internal skills of a photojournalist and, "... the ability to recognize what you

have and the ability to learn how to use it is probably what sets an average photojournalist apart from one who just has what we would call the knack of just doing something extraordinary.” Billy also stated that photojournalists need to be good problem solvers and that understanding who you are as a person is just as important as the skills you acquire as a photojournalist.

When trying to understand how professionals learn and apply knowledge, research must take into account how professionals develop knowledge through practice (Cervero, 1988). In the case of photojournalists one study showed that new technologies being used within practice are being adopted in a haphazard fashion (Milburn, 2003). It went on to state that photojournalists tend to experiment with new technologies until they are satisfied with the results and then months or even days later, they become aware of a new procedure, or some facet of the technology changes, and they must relearn the technology all over again (Milburn, 2003). While the study saw this as a negative factor in learning and professional development, the five veteran photojournalists in this research saw the changes in their practice as positive, as long as the new technologies helped them to tell better visual stories. They did not see relearning new technology as a hindrance to their jobs. Anita stated that by teaching herself new visual technologies and applying that knowledge to how she approaches her photographers and her editing style that she is, “... speaking from the voice of experience.”

While researchers found that there are significant inconsistencies in the types and lengths of training programs available to photojournalists (Becker, Vlad, Mace & Apperson, 2004; Bressers, 2004; Brown, 1998; Cleary, 2004; Ludwig, 2002; Miller, 2005; Russial & Wanta, 1998; Singer, 2004), this research found that while that is true, these five photojournalists were not adversely affected by a lack of formal training. The five

participants taught themselves new procedures and technologies concerning photojournalism. They didn't wait for a class, or workshop, or any formal situation to learn new procedures and technology. They saw self-directed learning as an important part of the learning process and formal training programs as not an important part of the process.

The five veteran photojournalists in this research referenced mostly informal learning as their primary means of gaining new knowledge. All the participants shared similar motivations to change or learn and their unique personalities helped them adapt to various situations. They also adapted to these changes because they had the right mindset. They didn't see change as a negative outcome of the profession. As each photojournalist adapted to changing technology it altered the way they worked and approached their profession. This change was not a problem for these five individuals, for them, technology was just a means to an end, that end being able to tell better visual stories.

When participants reflected on their memories and life experiences in photojournalism, most remembered informal influences on their early development as a photojournalist such as the influence of a parent or public figure as a critical part of their introduction and development as a photojournalist. Later on in their narratives they reflected on the mentors and teachers that helped guide them through the multitudes of changes over the years. Mentors and teachers were the one group of people that each of the participants could recall specific details on. They take this relationship with those who have helped them very seriously and see networking as an important part of being a photographer. Reflection has been a key part of learning process models and concepts that describe learning from experience (Boud, Keogh, & Walker, 1985; Dewey, 1938/1952; Jarvis, 1987a, 1987b; Kolb, 1984). By using reflection in this life history each individual was able to understand their learning experiences. There are three necessary elements to reflective practice: returning to

the experience and replaying it; addressing positive and negative feelings about the experience; and reassessing the experience (Boud et al., 1985). Schon (1983) identified thinking about an experience as it is happening as reflection-in-action. Reflection-in-action is articulated in expressions such as "thinking on your feet" and "learning by doing" (Schon, 1983, p. 54). When a learner encounters surprise or confusion in an uncertain situation, they reflect on previous experiences that connect to the current situation in order to construct new ways of thinking and doing. Reflection-in-action encourages learning in individuals through experience when practiced knowledge and skills no longer work. For all of the participants the culture of photojournalism they were immersed in influenced the way they interacted and collaborated with one-another on a professional and personal level to learn and adapt to change. By reflecting on those interactions each person was able to quickly learn and change their approach when new technologies were introduced.

In all five life history narratives these veteran photojournalists applied their learning to the practice of photojournalism through multiple approaches. Motivation was a big factor in the learning process. The participants shared similar motivations to change or learn during their career and their unique personalities helped them adapt to various situations. "Change can be scary for many photojournalists and that there is a lot of resistance to that change," Dirck said. At some point in their life story the participants stated that they adapted to change because they had the right mindset. They didn't see the changes as a negative outcome of the profession. By searching for and finding different techniques that relate to the new storytelling paradigm in media on their own, the participants stated that photojournalists can educate themselves on video cameras, editing software for video and sound, and Web applications that will allow them to present their stories in this new environment. Moreover, photojournalists need to be good problem solvers in the field and

in the office. Understanding who they are as a person is just as important as the skills they acquire as a photojournalist according to the participants.

Each veteran photojournalist said that their participation in this research was a positive experience. They expressed an appreciation for having a venue to share their stories and were genuinely surprised at the variety and diversity of experiences over their lifetime that they had never before articulated. Participants felt that by sharing their stories they had the opportunity to reflect and make meaning and gain new appreciation for their experiences. They expressed hope that other photojournalists could use their stories to improve their own approach and practices to the field of photojournalism.

Free-Agent Learners and Veteran Photojournalists

Research into free-agent learning at the organizational level is fragmented at best. With the exception of a major study by Marsick et al. (2000) and one by Opengart and Short (2002) that explored how to work with free-agent learners in the context of human resource development, there has been very little accomplished to help explain what causes an employee to become a free-agent learner within an organization and the specific characteristics of a free-agent learner.

To better understand the emerging research into free-agent learning I explored the causes and characteristics of becoming a free-agent learner and compiled a “portrait” of characteristics from past research (Table 5).

Table 5. Characteristics of Free Agent Learners from Research

Accept Help When Needed	Access to Information	Active Collaborator
Clear Goals	Coaching	Creative Learners
Critically Reflective	Engaged	Exposure to Multiple Perspectives
Freedom of Determination	Hard-working	Highly Self-Directed
Independent	Leverage Available Learning Tools	Listening
Mentoring	Mobile	Modeling
Motivated	Networking	Observers
Proactive	Questioning	Readers
Reflective	Reward Motivated	Seek Experiences
Self-Monitor Education	Use Social Based Learning	Use Untethered Learning
Value Digitally Rich Learning	Value Learning	Variety of Job Experiences

(Caudron, 1999; Gould & Levin, 1998; Marsick et al., 2000; Martineau & Cartwright, 2000; Opengart & Packer, 2000; Project Tomorrow, 2010; Short, 2002; Short & Opengart, 2000)

The goal was to create a contrasting “portrait” from my research into the lives of five veteran photojournalist to inform and expand the free-agent learning concept within the frame of self-directed learning (Table 6). This expands the basic questions of my research concerning veteran photojournalists and helps create a richer more detailed view of the characteristics of a free-agent learner.

Table 6. Characteristics of Veteran Photojournalists

Ability to apply learning	Adaptive to change	Attitude
Awareness of professional history	Collaborative	Compassion
Competitive	Connected	Coping
Curious nature	World view	Driven
Empathy	Experience	Good listener
Humility	Collaborate professionally	Interest in learning
Intuitive	Knowing limitations	Love a challenge
Mentoring	Motivated	Motivated
Networking	Parentally influenced	Passion
Passion for work	Patient	Problem solver
Push the limits	Reflective	Respect for people
Risk taking	Self-aware	Self-directed
Sense of history	Sense of mission	Spiritual
Street smart	Teaching	Working around problem

As I found in my research photojournalists use a wide range of learning resources, new tools and applications, mentors and colleagues to create a free-agent learning experience

to maintain their competencies. They are immersed in the complex digital media tools and content that permeates all aspects of their lives. I found that they are very productive concerning their learning and understand how they learn and apply new technology in their working lives. Photojournalists, especially those in the field for more than a decade, understand that the knowledge and skills they learned early in their lives are outdated. Research shows that employees understand that to stay competitive and employable they need to continually update their skills and adapt to a very fast paced economy characterized by rapid changes in technology (Caudron, 1999). Photojournalists today must seek training on their own to maintain their professional competencies due to the fact that media organizations have cut back training because of shrinking budgets (Aumente, 2000; Kees & Johnson, 2002; Miller, 2005; Overholser, 2002).

I found interesting similarities and differences in the two portraits I created. First, what did each portrait have in common? I compared the traits of each and found commonalities in the language and intent of each characteristic. For instance, the characteristic of “coaching” in free-agent learning related to the characteristic of “teaching” from the research into veteran photojournalists. Both free agent learners and my participants shared certain characteristics (Table 7).

Table 7. Common Characteristics of Free Agent Learners and Veteran Photojournalists

Active Collaborator	Coaching	Creative Learners
Critically Reflective	Engaged	Exposure to Multiple Perspectives
Hard-working	Highly Self-Directed	Independent
Leverage Available Learning Tools	Listening	Mentoring
Modeling	Motivated	Networking
Observers	Proactive	Questioning
Reflective	Reward Motivated	Seek Experiences
Self-Monitor Education	Use Social Based Learning	Use Untethered Learning
Variety of Job Experiences		

This demonstrates that most of the characteristics exhibited by free-agent learners are shared by the five veteran photojournalists in my research. The characteristics that were specific to free agent learners and not exhibited by my participants included accept help when needed, access to information, clear goals, freedom of determination, mobile, readers, value digitally rich learning, and value learning. This does not necessarily mean that these characteristics were missing, they were just not discussed by the five participants in this research or identified by me in the cross-analysis.

What I found on the other side of the equation, the unique characteristics of veteran photojournalists, spoke to the nature of the work they do (Table 8).

Table 8. Characteristics Unique to Veteran Photojournalists

Adaptive to change	Compassion	Coping
Curious nature	Empathy	Experience
Humility	Intuitive	Knowing limitations
Parentally influenced	Passion	Passion for work
Patient	Respect for people	Risk taking
Sense of mission	Spiritual	

Most of these characteristics are fundamental to what it means to be a photojournalist. What emerged from this comparison with free-agent learners and veteran photojournalists was that a photojournalist's learning and survival in a career in photojournalism was a direct result of several intrinsic and extrinsic factors: their passion for life and their work; the ability to adapt to change; compassion for their fellow humans; the ability to cope with change; their curious nature; the empathy for others; their experience level; their sense of humility; their intuitive nature; their knowledge of their own limitations; the influence of their parents; their patient nature; the respect they hold for the people they work with and the people they tell stories about; their ability to take risks; their sense of mission when it comes to photojournalism; and their spiritual nature. Much of this ties into a

belief by these individuals that their work is a calling. All of these characteristics were more significant in their lives than learning new technologies and developing new opportunities outside of photojournalism. Their lives are a journey of discovery, a development of the subtle and bold, ordinary and extraordinary, similar and different compositions of being a photojournalist.

I would suggest that the field of photojournalism and photojournalists are dissimilar from many other professions in the fact that they start their careers as a calling and that their sense of community begins very early on in their career and stretches far beyond the organization they may be affiliated with. I would further suggest that photojournalists have a subjective success cycle very early in their lives, even as early as their first experience with a camera and photojournalism. Their early self-reinforcing cycle of goal-setting, subjective success and identity change feeds and enhances their self-confidence and their sense of calling confidence, as defined by Hall and Chandler (2005). Their success is not driven by status and wealth, but by the clarity of their convictions.

Self-directed careers and free-agent learning and the challenges of technological change turned into a passion for telling visual stories. Photojournalism wasn't a job it was a "calling." While learning was important, it became apparent that what was more important was how each veteran photojournalist adapted to their changing environment and situations concerning their career as a photojournalist. It wasn't about learning new technology, it was about learning new ways of adapting to keep doing the work they loved, and it was their passion for photojournalism that helped them deal with change. It was more psychological and less physical. Anyone can push a button and learn a new software program, what was more important to these people were the intrinsic values that you bring to the profession. It

was following “a path with a heart” and seeing their work as a “calling” (Hall & Chandler, 2005; Shepard, 1984).

The question then becomes, if photojournalists see their career as a calling, are our traditional institutions of learning somehow undermining that calling? Are parents afraid their children will fall behind in the pursuit of a traditional career and therefore downplay a child’s individual strengths, like a love for photography at an early age? Do our journalism schools teach the same curriculum to all, regardless of individual skill? Do our media organizations suggest that a traditional approach to a career is the most important path?

Shepard (1984) sees these traditional institutions as working together to alter our behavior and self-image. Our institutions and traditions insert “cultural distortions” into our path, instilling beliefs and definitions that don't work for us as individuals, sidetracking us from creating a life with meaning, and convincing us that there are other things in life more important than our own self-actualization (Shepard, 1984). Society also uses “deficiency motivation” to influence our behavior, an aversive state of tension that makes us seek the goals that will fulfill our needs, and thus reduce the tension—a quest for approval at any cost (Maslow, 1954). We learn that those who succeed are “A” students and the patterns we learn serve society—not ourselves. Society then exploits our unique strengths to its advantage. We are left unfulfilled and society is damaged (Shepard, 1984). According to Shepard (1984) traditional organizations have unspoken ways of teaching someone what a career should look like. Their reward systems are directed toward our societal instilled desires—a need for status, approval and power. We do what is necessary to move up the ladder (Shepard, 1984).

These findings suggest photojournalists are in a unique occupation where individuals aspire to be more than just a cog in the wheel of society or an employee in a faceless corporation. They are passionate about what they do everyday to improve the human

condition through the stories they tell. What becomes the central issue in their lives is a life fully worth living. Passion, energy and focus are the qualities released when a person has discovered his or her calling. Rather than striving for objective career achievements, photojournalists focus on the psychological, or subjective, success in their lives (Hall, 2002; Hall & Chandler, 2005). Specifically, a particular subjective orientation—having a calling—moves them to pursue a non-traditional career course.

Having a calling can be an extreme form of subjective career experience where passion and a desire to contribute to a greater good trumps a traditional career path. My research continues a trend in recent career research to shift away from seeing a career as organizational to being “protean,” a form of career in which individuals are self-directed toward the goal of achieving psychological success (Hall, 1976, 2002; Hall & Mirvis, 1996).

Hall and Chandler (2005) state that the power of subjective career success is best seen when a person is pursuing a calling in their chosen career and to fully understand that success we need to better understand their subjective career. To advance career research we must understand the complex world of the subjective career to understand what drives a person’s career behaviors. While we may already understand the measures of objective success from what someone has extrinsically attained in a career, we must also understand where the intrinsic sense of fulfillment comes from in a person’s career (Hall & Chandler, 2005).

It therefore raises the question: What motivates a photographer to embark on a career in photojournalism? Why would anyone want to be a photojournalist in today’s low paying, cost cutting, layoff driven media organizations? To understand that we need to know the significance of a calling in photojournalism and its ability to take what is outwardly

labeled a job and transform it into a career that is pursued for reasons other than extrinsic ones. This will be pursued in future research into photojournalism careers.

Study Limitations

The methodological boundaries to the gathering and application of interpretative phenomenological life history analysis are well documented. With qualitative research using long interviews as the main data source, it is not realistic to interview more than a few people and the sample size, in this case five participants, makes the sample extremely small compared to large-scale survey research. However, the benefits of this deep life history research into learning cannot be understated either. My purpose in doing these interviews was not to do an in-depth examination where the outcomes would be generalizable to particular groups or the general public. My goal was to investigate the shared and dissimilar areas of these five individuals in order to expand our perspective on the different experiences I wanted to understand. Despite the limitations of this research, these five life histories provided valuable contextual information for the exploration of learning in photojournalism.

Implications for Practice

The purpose of this interpretative phenomenological life history research was to explore with five veteran photojournalists their perceptions as to how their learning experiences and actions allowed them to successfully maintain their professional competencies over time.

All five shared their experiences in photojournalism through stories that covered their life experiences as a photojournalist. My analysis of these stories resulted in a number of insights into understanding experience and learning in the context of photojournalism.

This research has implications for educators of photojournalists, media organizations that hire photojournalists, and photojournalists new to the field.

Interaction with Mentors and Role Models. The life stories of these five veteran photojournalists demonstrate the critical importance of an early introduction and interaction with mentors and role models in photojournalism. Educators, media professionals, and leaders in the field of photojournalism should take an active mentoring role in creating and providing learning opportunities for emerging photojournalists. Interaction with mentors and role models in photojournalism could promote an exchange of ideas through stories and lessons learned as well as show how technological skills and behaviors are developed. Direct involvement with mentors and role models promotes opportunities for developing skills and giving and receiving feedback.

Mentoring opportunities should be created that help cultivate self-directed learning in emerging photojournalists. The mentoring experience should also entail hands on application of the technical and mental skills emerging photojournalists need to succeed. Through this mentoring process emerging photojournalists would be supervised by experienced and skilled mentors and role models who could offer constructive feedback and help facilitate the application of new knowledge. As the starting point for many photojournalists, learning institutions, such as colleges and universities, should create and provide opportunities for emerging photojournalists to learn from skilled, knowledgeable, and experienced mentors.

Incorporate Self-Directed Learning Opportunities. Self-directed learning surfaced throughout all five veteran photojournalists' stories and was an important factor in their learning. This research supports the incorporation and advancement of self-directed learning as a valid and important part of the learning of emerging photojournalists.

Techniques for encouraging self-directed learning opportunities include sharing the stories and studying the lives and experiences of veteran photojournalists. Life stories could allow emerging photojournalists to process and problem solve real life experiences that involve judgment decisions and decision making in their learning actions. Exposure to these experiences may allow emerging photojournalists to make critical decisions and judgments in a risk free environment. Moreover, self-directed learning opportunities may help emerging photojournalists develop a variety of technical, interpersonal, and decision making skills.

Collect and Tell the Stories of Veteran Photojournalists. The collection of veteran photojournalists' stories of learning contributes to the learning of emergent photojournalists. Additionally, the life histories of veteran photojournalists contribute to the creation of a historical record of photojournalism and the individuals who have made important contributions to the field. The research process of interviewing and collecting stories provided information on the characteristics, learning methods, and education of veteran photojournalists. This information, along with the stories of their experiences, contributes to the field's knowledge of veteran photojournalists and the elements that can facilitate the process of becoming a photojournalist. Moreover, the interpretative phenomenological life history format of this research provides a method of understanding the dynamic and continuous life long process of becoming a photojournalist.

These implications suggest that educators of photojournalists and media organizations that hire photojournalists should recommend specific experiences for up-and-coming photojournalists that will enable them to learn from their experiences in a risk free environment. They should actively create and provide those experiences as well as serve as mentors and role models in the process. This research supported the literature that learning

is a life-long process and the implications support early involvement in an emergent photojournalists' learning and development.

Recommendations

Recommendations for Practice. Recommendations for practice echoes the points addressed in the discussion and implication sections of this chapter. The life stories of these five veteran photojournalists have shown the critical importance of an early introduction and interaction with mentors and role models in photojournalism. Educators, media professionals, and leaders in the field of photojournalism should take an active mentoring role in creating and providing learning opportunities for emerging photojournalists. Mentors must initiate the process and should pursue emerging photojournalists rather than waiting for them to start the mentoring process. Mentors should be experienced veterans in the field and they must be committed to maintaining the mentoring process over a long period of time. Long-distance mentoring should be discouraged. Mentoring, as discussed in this research, is an extremely personal process that should be accomplished face-to-face.

Mentors and veteran photojournalists need to be more involved in local college and university settings that have photojournalism and mass communication programs. This can be accomplished through attending regular photojournalism and mass communication events at local schools, acting as teachers and leaders in student media organizations, and generally being available to students and faculty. College and university faculty also need to encourage and facilitate the mentoring process by contacting local media organizations and veteran photojournalists in their area to become involved with students and student media organizations.

Self-directed learning needs to be incorporated and promoted as a valid and important part of the learning of emerging photojournalists. This can be partially

accomplished by sharing the stories and studying the lives and experiences of veteran photojournalists. Veteran photojournalists should share their life stories with emerging photojournalists. Exposure to these experiences will help emerging photojournalists develop a variety of technical, interpersonal, and decision making skills. This sharing of stories could be accomplished through writings, photographs, and video documentation, and shared via websites, magazine articles, and digital video disks. Stories could also be shared through a regular lecture series held in media organizations, colleges and universities, and other public venues. The emphasis should be on experiences, not on photographic technique or imaging/video software programs.

This research has also shown that formal training, unless within the newsroom, is considered time-consuming, without value in some instances, and too expensive. There should be a greater emphasis on small, free workshops held within media organizations or at local colleges and universities that are available to more people. The teaching of new computer skills, new software skills, video editing techniques, and visual language should be emphasized. There should also be greater collaboration online between veteran photojournalists and the use of hyperlocal training within specific geographic areas to reach more emerging photojournalists.

Recommendations for Research. Recommendations for research include the further examination of the interpretative phenomenological life history methodology used to explore the learning of veteran photojournalists. Along that vein I have four recommendations for future research: (1) continue to utilize interpretative phenomenological life history to gather the stories of veteran photojournalists; (2) increase the number of research participants to include national and international veteran photojournalists;

(3) further investigate the experiences that veteran photojournalists perceive as contributing to their learning; (4) explore how a career in photojournalism relates to a career as a calling.

Chapter Summary

The purpose of this interpretative phenomenological life history research was to explore with five veteran photojournalists their perceptions as to how their learning experiences and actions allowed them to successfully maintain their professional competencies over time.

I found that all five participants spent more time pursuing new technologies and acquiring new knowledge on their own, which aligned with the findings that there was a larger time commitment outside of work to learn new technology. However, I found that the participants didn't see time spent outside of work learning new technology as a negative issue but as a positive part of their learning.

I also discovered that the technological change each photojournalist experienced throughout their career demonstrated the need for the continuous construction of new knowledge, especially due to the fast pace of change they had to adapt to. However, I found that although they saw change as difficult, they felt it was their personal responsibility to the profession and to their subjects to keep learning. All five participants adapted to these changes because they had the right mindset and didn't see the changes as a negative outcome of the profession but as a positive learning experience.

An interesting finding was that most participants rarely took part in organized professional development such as workshops or formal schooling after college or even during their long careers in photojournalism and relied more on self-directed learning to gain new knowledge of technological advances in the profession. Most of their learning occurred

in informal settings with formal education for many participants being either a negative experience or one that needed to be better constructed to fit their educational needs.

I also found that mentoring was a primary factor in their learning and knowledge construction and was cited as one of the most important aspects of their lives. Participants also used the people in their work environment and the Internet as a primary way of gaining new knowledge.

I discovered that the need for formal learning in each photojournalist's life was not as important as informal learning, professional experience and professional networking. They showed little, if in any, inclination to participate in formal training even if their employer provided it and preferred to explore and learn the new processes and technologies on their own.

The major finding in my research was that photojournalists are in a unique occupation where individuals aspire to be more than just a cog in the wheel of society or an employee in a faceless corporation. They are passionate about what they do everyday to improve the human condition through the stories they tell. What becomes the central issue in their lives is a life fully worth living and passion, energy and focus are the qualities they revere most. Photojournalists focus on the psychological, or subjective, success in their lives and their learning and survival in their chosen career is a direct result of several intrinsic factors.

Photojournalism and photojournalists are dissimilar from other professions in the fact that their sense of community begins very early on in their career and stretches far beyond the organization they may be affiliated with. Their success is not driven by status and wealth, but by the clarity of their convictions.

With that in mind, self-directed careers and free-agent learning and the challenges of technological change turned into a passion for telling visual stories. Photojournalism wasn't a job it was a "calling." While learning was important, it became apparent that what was more important was how each veteran photojournalist adapted to their changing environment and situations concerning their career as a photojournalist. It wasn't about learning new technology, it was about learning new ways of adapting to keep doing the work they loved, and it was their passion for photojournalism that helped them deal with change. It was more psychological and less physical.

This information, along with the stories of their experiences, contributes to the field's knowledge of veteran photojournalists and the elements that can facilitate the process of becoming a photojournalist.

APPENDIX A

TIMELINE OF RECENT MAJOR TECHNOLOGICAL CHANGES

IN PHOTOJOURNALISM

- 1981:** The Sony Mavica (Magnetic Video Camera) is introduced. Records images on two-inch floppy disks and plays them back on a television or video monitor. (Carter, 2012).
- 1984:** During the Olympic games in Los Angeles, Canon Inc. experiments with a color still video camera and transmits electronic images back to Japan in less than 30 minutes (Canon Inc., 2012).
- 1986:** Canon Inc. introduces a professional news still video camera, the RC-701 (Real time Camera). It has four interchangeable lenses and includes a player/recorder, a printer, a laminator and a phone transmission unit for \$27,000 (Canon Inc., 2012).
- 1987:** USA Today, an American newspaper, publishes the first color digital photographs on its front page. The image was taken with a Canon RC-701 by photojournalist Tom Dillon. An editor was able to see and edit the image only twelve minutes after it was taken (Carter, 2012).
- The Associated Press (AP) announces it will convert from analog to digital image transmission. It takes the AP five years to complete the conversion. (Carter, 2012).
- 1988:** One of the first digital image manipulation software programs is introduced by Silicon Beach Software for the Apple Macintosh computer. The program can only work with black and white digital images (Carter, 2012).
- 1988:** Nikon Inc. introduces a black and white still video camera, the QV-1000C SLR. Some newspapers are experimenting with the new technology (Carter, 2012).
- 1988:** Polaroid introduces the 8801 still video system and it is used by photographers to cover the Democratic National Convention. The digital photographs are sent electronically to the Associated Press electronic darkroom housed at the convention center. This is the first time that everything, from capture to acceptance at the final destination is accomplished digitally. (Carter, 2012).
- 1989:** Sony introduces the DIH 2000 Digital Image system and wins a special Emmy Award for “Still-Picture Transmission Technology for News.” The Emmy was awarded for the system’s capability to capture news images from the 1989 student uprising at Tiananmen Square in China. While the Chinese government had blocked video

transmission lines to censor what was shown, the Sony Mavica digital camera allowed editors to send the images via a standard telephone line (Carter, 2012).

1990: Adobe Photoshop is introduced. Photoshop is the second image manipulation program created and was created for the Apple Macintosh computer (Carter, 2012).

Kodak introduces the DCS-100 SLR digital camera. The camera retails for \$30,000. The system consisted of a 200MB external hard disk drive with batteries, a control panel, mono display, and cables, hooked to a Nikon camera (Carter, 2012). This was the first digital camera used in combat during Operation Desert Storm (Author).

1992: The National Center for Supercomputing Applications releases Mosaic, the first web browser that allows individuals to view images over the Internet (Carter, 2012).

Kodak introduces the DCS 200 digital camera. The camera has a built-in hard drive for image recording. The camera had a resolution of 1.54 million pixels, four times the resolution of any other camera at the time (Carter, 2012).

1994: Stephen Johnson, an internationally recognized digital photography pioneer, and Mike Collette, construct a 140 MB scanning back for a 4"x5" camera. They went to Golden Gate Park and Coit Tower in San Francisco and took photographs with film and with the digital scanning back (Johnson, 2006).

I took a loop to the film, then zoomed in on the digital file. The difference was hard to believe. That photograph completely floored me. January 15, 1994 was the last day I took film seriously as a recording medium. For me, this was the death of a film; it was not a material I could stomach using ever again. From that point on, when I had the choice between film or high-end digital, I was going to pick digital without any doubt whatsoever (Johnson, 2006, p. 44).

The Associated Press introduces the NC2000 and NC2000E, the first professional digital camera specifically created for photojournalists (Carter, 2012).

The Vancouver Sun newspaper converts to all digital photography and is the first newspaper to convert to an all digital platform (Carter, 2012).

Olympus cameras introduces the DELTIS VC-1100, the first digital camera with built-in transmission capabilities that allows photojournalists to connect a modem to the camera and upload digital images over cellular and analog transmission lines (Carter, 2012).

1995: Kodak introduces the DCS 460 digital camera that could produce an 18 MB image file (Carter, 2012).

1999: Nikon introduces the professional D-1 Digital SLR camera, a relatively inexpensive digital camera priced at \$4,500. The D-1 was more than \$8,000 cheaper than the nearest competitor and just as powerful (Nikon Inc., 2012).

- 2000:** Sharp and J-Phone introduce the first camera-phone in Japan. Cell phone cameras play an increasingly important role in news photography, especially by citizen journalists (Carter, 2012).
- 2008:** Canon introduces the EOS 5D Mark II, the first SLR digital camera with full high definition video recording capability (Canon, 2012).
- 2012:** Kodak announces they will no longer produce film (De La Merced, 2012).

APPENDIX B

INFORMED CONSENT TO PARTICIPATE IN RESEARCH (Example of Signed Forms)

CONSENT TO PARTICIPATE IN RESEARCH

Project Title: Decisive Moments And Decisive Change: Veteran Photojournalist Perspectives On Changes In Professional Practice And Development

Researcher: David S. Nolan

Faculty Sponsor: Anne K. Brooks

Introduction:

You are being asked to take part in an oral history research study being conducted by David Nolan for a his dissertation research under the supervision of Dr. Anne K. Brooks in the School of Education at Texas State University-San Marcos. According to the Oral History Association, “oral history is a method of gathering and preserving historical information through recorded interviews with participants in past events and ways of life.” You have been approached for an interview because you have been identified as a veteran photojournalist and meet the researcher’s criteria for his dissertation research.

Purpose:

The goal of this oral history project is to research the historical knowledge of veteran photojournalists who have experienced and been at the forefront of transformative technological changes in photojournalism over the past two to three decades. This interview will supplement written records about veteran photojournalist perspectives on changes in professional practice and development.

Procedures:

There will be two or three interviews that will take approximately two hours each. During the interview you will be asked questions about your past and present experiences as a photojournalist as it relates to changes in technology and professional development. The interview will be video-taped and transcribed. The results of your interview will be used in the researcher’s dissertation research, writings, and as part of a filmed documentary.

Risks/Benefits:

The risks associated with participation in this interview are minimal. There are no direct benefits to you from participation, but your willingness to share your knowledge and experiences will contribute to the knowledge of working and student photojournalists struggling to come to grips with changes in technology and professional development.

Confidentiality:

Unless you check below to request anonymity, your name will be referenced in the transcript and videotape and in any material generated as a result of this research. If you request anonymity, the tape of your interview will be closed to public use, and your name will not appear in the transcript or referenced in any material obtained from the interview.

Voluntary Participation:

Your participation in this interview is voluntary. Even if you decide to participate, you may withdraw from the interview without penalty, or request confidentiality, at any point during the interview. You may also choose not to answer specific questions or discuss certain subjects during the interview or to ask that portions of our discussion or your responses not be recorded on tape.

Contacts and Questions:

If you have any questions about this research project or interview, feel free to contact David S. Nolan at: dn15@txstate.edu; or the faculty sponsor, Dr. Anne K. Brooks at: abrooks@txstate.edu. If you have questions about your rights as a research participant, please feel free to contact the, CIP compliance specialist, Becky Northcut, in the Office of Sponsored Programs at Texas State University-San Marcos at: sn10@txstate.edu.

Statement of Consent:

I agree to participate in this oral history interview, and to the use of this interview as described above. My preference regarding the use of my name is as follows:

___ I agree to be identified by name in any transcript or reference to the information contained in this interview.

___ I wish to remain anonymous in any transcript or reference to the information contained in this interview.

 Participant's Signature

 Date

 Researcher's Signature

 Date

APPENDIX C

INTERVIEW GUIDE

This interview guide provided a list of initial questions that were explored in the first two interviews. This semi-structured interview format allowed me the flexibility in wording and structure for the interview questions. This allowed each person to respond extemporaneously to their individual stories and views on professional development and change.

Interview Guide 1

- Share with me some of your early experiences in photojournalism.
- Tell me about how you first entered photojournalism and your initial educational experiences, either formal or informal.
 - Possible probing question: What are some of your favorite memories from this time period?
- Describe how you spent your free time when you were entering the field of photojournalism.
- What photography programs were you involved in while you were growing up?
 - Possible probing question: Tell me about that experience.
- How did you come to be where you are today in photojournalism?
 - Possible probing question: Describe for me some of your most memorable experiences as a photojournalist.

- Possible probing question: Describe for me some of your professional development experiences as a photojournalist.
- Tell me about your experiences with changes in professional development and technology in the field of photojournalism from some of your earlier experiences as a photojournalist to present day.
- What people or events have been influential in your professional development as a photojournalist?
- Tell me about your photojournalism experiences from some of your earlier experiences as a photojournalist to present day.
 - Possible probing question: How did this experience come about?
- Describe how you spend your free time now as a working photojournalist.
- Are there other experiences in your life that have influenced you as a photojournalist?

Interview Guide 2 (Questions to be informed by Interview 1)

- Share with me some of your most memorable experiences as a photojournalist.
 - Possible probing question: Are these experiences similar or different than ones in which you are currently involved?
- You've been a photojournalist for years. As you reflect on your role as a photojournalist, what is the most important skill, or set of skills, that photojournalists need to be successful and resilient?
 - Possible probing question: Tell me why you feel this/these skill/skills is/are the most important?
- What experiences have been most influential in your professional development as a photojournalist?

- Possible probing question: Tell me about the impact of these experiences on your practice as a photojournalist.
- Have some of the past experiences you have shared contributed to your professional development?
- What current experiences do you think contribute to your continued development as a photojournalist?
- When choosing your own professional development opportunities, what influences your decision to choose a particular experience?
- Describe what you desire to take away from a professional development experience.

APPENDIX D

TEXAS STATE UNIVERSITY IRB PROPOSAL FORM AND EXEMPTION

SYNOPSIS OF PROPOSAL

Title: Decisive Moments and Decisive Change: Veteran Photojournalist Perspectives on Changes in Professional Practice and Development

1. Identify the sources of the potential subjects, derived materials or data. Describe the characteristics of the subject population, such as their anticipated number, age, sex, ethnic background, and state of health. Identify the criteria for inclusion or exclusion. Explain the rationale for the use of special classes of subjects, such as fetuses, pregnant women, children, institutionalized mentally disabled, prisoners, or others, especially those whose ability to give voluntary informed consent may be in question.
2. Describe the procedures for recruitment of subjects and the consent procedures to be followed. Include the circumstances under which consent will be solicited and obtained, who will seek it, the nature of information to be provided to prospective subjects, and the methods of documenting consent. (Include applicable consent form(s) for review purposes.) If written consent is not to be obtained, specifically point this out and explain why not.
3. Describe any potential risks — physical, psychological, social, legal or other — and assess their likelihood and seriousness. Describe alternative methods, if any, that were considered and why they will not be used.
4. Describe the procedures for protecting against or minimizing any potential risks and include an assessment of their likely effectiveness. Include a discussion of confidentiality safeguards, where relevant, and arrangements for providing medical treatment if needed.
5. Describe and assess the potential benefits to be gained by the subjects, as well as the benefits that may accrue to society in general as a result of the planned work.
6. Discuss the risks in relation to the anticipated benefits to the subjects and to society.
7. Identify the specific sites/agencies to be used as well as approval status. Include copies of approval letters from agencies to be used (required for final approval). If they are not available at the time of IRB review, approval will be contingent upon their receipt.
8. If you are a student, indicate the relationship of the proposal to your program of work and

identify your supervising/sponsor faculty member.

9. In the case of student projects, pilot studies, thesis, or dissertations, evidence of approval of Supervising Professor or Faculty Sponsor should be included. Thesis and dissertation proposals must be approved by the student's committee before proceeding to the IRB for review.

10. Has the project had prior review by another IRB? If yes, attach copy of approval/disapproval and related correspondence.

11. Identify all individuals who will have access, during or after completion, to the unpublished results of this study.

Texas State Institutional Review Board Exemption

From: Northcut, Susan R
Sent: Fri 7/6/2007 2:44 PM
To: Nolan, David S

Subject: Exemption Request

Exemption Request: Based on the information in the exemption request you sent June 21, 2007, your project has been found exempt. Your project is exempt from full or expedited review by the Texas State Institutional Review Board.

(NOTE: see OHA guidelines @ http://alpha.dickinson.edu/oha/pub_eg.html)

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VITA

David Nolan was born in London, England, on June 13, 1960, the son of Alberta Lorraine Nolan and John Frederick Nolan. He received a Master of Arts in Mass Communication from Texas State University-San Marcos and has been a senior lecturer in the School of Journalism and Mass Communication at Texas State since 2003. He teaches courses in visual communication, media design, photojournalism, and visual storytelling to hundreds of undergraduate and graduate students every year. He is a longtime member of the National Press Photographers Association and his photography has been featured in publications such as: Time, Newsweek, U.S. News and World Report, New York Times magazine, Life, New York Newsday, Air Force magazine, Los Angeles Times, Airman Magazine, Torch magazine, countless books, websites and other media.

David Nolan's professional career as a U.S. Air Force military combat photojournalist started in 1978 in Tucson, Ariz., and then on to the U.S. Air Force Academy in Colorado. While there he was accepted into the military's advanced photojournalism program at Syracuse University's S.I. Newhouse School of Public Communications. From Syracuse he was stationed as a photojournalist near Frankfurt, Germany, in 1984 where he covered assignments throughout Europe the Middle East and Africa. From Germany he was assigned to England in 1988 and in 1991 he became the assistant director of photojournalism for Airman Magazine at the Air Force News Agency in San Antonio, Texas. In 1994 he moved to Torch Magazine as the director of photojournalism. In 1997 he returned to Airman Magazine as the assistant director of photojournalism and in 1999 was

promoted to director of photography, managing thirteen photojournalists at news bureaus in San Antonio, Washington D.C.; Japan; and Germany. His last assignment was to the Middle East to cover combat operations during the American invasion of Afghanistan before retiring from military service in 2003.

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