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WORLD PRESS PHOTO

A PUBLICATION OF WORLD PRESS PHOTO EDUCATIONAL DEPARTMENT

WELCOME

FIRST EDITION OF ENTER

Welcome to the first edition of Enter, a magazine of World Press Photo's Education Department for participants and organizations involved in the foundation's seminar programs.

The online publication also aims to inform supporters and those interested in these educational activities in the developing world and elsewhere, as well as involving the wider photojournalistic community in the southern hemisphere.

By encouraging dialogue between photojournalists, experiences and opinions can be shared between professionals many thousands of miles apart.

All the features in edition one are explained in the column to the right. You can easily navigate around them using the menu to the left, which appears on every page.

If you received an email from World Press Photo telling you about this first edition of Enter, you do not need to register. You will automatically receive another email telling you when the next edition appears in a few months.

If you do not wish to receive that email, please visit the Register page and then ask to be removed from the mailing list using the link there.

If you did not receive an initial email about Enter or were recommended to come here by a friend, you will need to register to be alerted when each new edition of the magazine appears. Visit the Register page and submit your details.

And please do tell your friends, or anyone else you think might be interested, about Enter. Just click Tell a friend and follow the instructions.

If you are connected to the internet using dial-up, you may have arrived directly at this index page, skipping the cover which is a full-page, color image and takes some time to unload. You may wish not to click the Cover button on the left-hand menu in future and so avoid a wait for download. You are missing no important information by doing so.

Visitors using a broadband connection should be able to download the cover without problem.

IN THIS EDITION

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GALLERIES

The Galleries section in each issue will showcase the work of several young photographers - some up-and-coming, others already well-known and celebrated and all of whom have attended World Press Photo seminars.

Ziyah Gafic is a multi-award winner even though he is still in his early twenties. Much of his work to date has concentrated on the aftermath of war, in his homeland in the Balkans and elsewhere in the world. "I'm always trying to bring the subject closer to the viewers," Ziyah has said. "We can't ignore the fact that Chechnya, Palestine, Rwanda and all other unhappy countries are part of our world, and that's not the impression you always get from the photographs."

His featured images are the result of a recent visit to Rwanda, 10 years after the genocide in which hundreds of thousands of people perished.

Ernest Goh flew to Banda Aceh immediately after the tsunami which struck on December 26 2004, spending several weeks documenting its aftermath. The award-winning 26-year-old former Straits Times staffer and World Press Photo Asia-Europe Forum for Young Photographers attendee in 2003 was traveling as a volunteer with the NGO Mercy Relief, from his native Singapore. Tanja Valic, a 36-year old photojournalist from Belgrade, grew up in what she describes as “bad times - war, protests and poverty”. And she learnt her craft on the streets of Serbia and Montenegro during those troubled years.

But her ambition, even as a girl, was to be a sports photographer and her shots in her home town are designed to show another side of life in the Balkans.

“We have good athletes here and I want to show that, “ says Tanja, who attended World Press Photo workshops in Sarajevo and Skopje in 2002 and 2004. “When all the bad things stopped, I wanted to present the better side of my country”.

Award-winning **Manish Swarup** is a senior photographer working with The Associated Press who has traveled to Kosovo in Yugoslavia and war-torn Afghanistan and Iraq on assignment. However, he also loves taking portraits and capturing scenes of nature, art and culture. For the portfolio featured here, Manish was in his home country of India recording an ancient Hindu ceremony, Lathmar Holi .

" It' s a colorful and age-old tradition which made me want to click, " says Manish of the event.

Click links to external sites:

Ziyah Gafic
The Digital Journalist

Ernest Goh
ernestgoh.com

Manish Swarup
Hindustan Times.com.

GENOCIDE GENERATION

One tragic legacy of the genocide in Rwanda 10 years ago is a generation born as a result of rape. Of the 50,000 women estimated to have been victims at the time, many were infected with HIV and died without proper medical treatment.

Now their children are growing up; some looked after by surviving family who have managed to pay for expensive HIV tests but have yet to tell the youngsters that, like their mothers, they are infected.

Others without relatives often live in orphanages.

And then there are the teenagers who, as children, lost both parents in the killings and now have no way of supporting themselves except prostitution. They earn $2 for sex. If it is unprotected they make $5 and, consequently, deadly HIV continues to spread.

Pictures by Ziyah Gafic, Bosnia-Herzegovina.

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SPORTING BALKANS

sports people in and around her home of Belgrade - entitled Lines - Tanja Valic, a 36-year old photojournalist says:

"Everybody in life has some goal. It is never a straight line and it is usually never easy to get there.

In athletic life there are different kinds of lines. The athlete is not allowed to cross some of them, otherwise they will be penalized, given out, declared offside, There are also completely different kinds of lines and that is the beauty of sport.

There is the effort to be better than the others, pushing yourself through and cross all imaginary lines, giving the best."

TSUNAMI AFTERMATH

Of his visit to Banda Aceh after the New Year tsunami, photographer Ernest Goh wrote:

"As the helicopter drew closer to ground, the magnificent canopy of a virgin tropical forest comes into full view. Lush, bright green and standing tall. A suitable greeting from a land that is rich in natural resources. Any visitor would have a smiling impression of this land I thought. Unfortunately none on board this helicopter.

The helicopter was filled with technicians, relief aid workers, doctors, soldiers and a photographer. And we were soon landing in Banda Aceh.

After the tremendous underwater earthquake shook south Asia, many nations who shared their coastline with the Indian Ocean suffered devastating damage from the resulting tsunamis created by the quake.

Coastline altered, factories destroyed, villages flattened, homes washed away, lives lost.

Too many lives."

RECREATING LEGEND

Lathmar Holi is an unique Indian festival celebrated at the onset of spring in Barsana, 90 kilometers (56.25 miles) from Delhi, India.

This ancient, annual celebration attempts to revive the romantic legend of the Hindu God Krishna and his consort Radha.
The men-folk of Nandgaon, where Krishna spent his childhood, travel to Barsana, the birthplace of Radha, to celebrate the festival as a revival of Radha's mock vengeances.
The men use color and abusive language and the women retaliate by beating them with wooden sticks. The men, in turn, try to protect themselves with shields.
Then the women drench the men with bucketfuls of colored water.

These shots, by Manish Swarup, are from the festival held in February 2004.

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PICTURE POWER

Yuyanapaq means “to remember” in Quechua, the language spoken by most of the estimated 69,000 people who were killed or disappeared during political violence in Peru at the end of the last century.

It is also the name given to a unique exhibition in the Peruvian capital Lima, where the story of the 20 years of bitter fighting between the government and insurgent rebels has been told.
Central to this memorial to the victims is a large collection of photographs recording the suffering which left many thousands of Peruvians homeless and the victims of rape as well as those who were killed or injured.

Yuyanapaq resulted from Peru’s Truth and Reconciliation Commission, which published its Final Report in 2003. It laid the blame on the Shining Path, a Maoist guerilla group which launched an uprising in 1980, and the army and police, which it said played a part in "crimes against humanity" in their response to the rebels. "A memorial museum constitutes homage to the victims, but at the same time signifies a kind of permanent promise that nothing like this will happen again in this country," said Salamon Lerner, the commission’s head.

Locating, documenting and displaying the 250 images at the museum was the work of the photographic project’s two directors, Mayu Mohanna and Nancy Chappell.

“Over one and a half years, we researched photographic archives all over the country looking for images of the events in 20 years of war,” says Nancy Chapell. “We examined more than 90 archives in newspapers, magazines, international photographic agencies, family albums, police files, private collections and churches in the Andes. As a result, we identified 1700 photos from which the choice of 250 was made”.

“The Truth Commission wanted to give a voice to the photographers who were eye witnesses to all those years of violence,” adds Nancy.

Among the images on display were some from World Press Photo seminar attendees and prize-winners Jaime Rázuri, Silvia Izquierdo and Cecilia Larrabure. Both Mayu Mohanna and Nancy Chappell have themselves been involved in World Press Photo seminars and Mayu took part in a Joop Swart Masterclass in 2001.

Among the exhibits was an audio-visual experience in the Testimonies Room. where visitors could see photographs of victims killed in the violence and hear the testimony of relatives speaking at the Truth and Reconciliation Commission into the deaths.

The museum, housed in a building temporarily donated by the **Pontificia Universidad Católica del Perú**, opened in August 2003 and attracted more than 200,000 visitors in nineteen months. The fact that the house was a partial ruin helped to heighten the effect of the photographs, says Nancy.

“It is the first time that Peruvians, mainly people from Lima, can really see what happened,"she says.

“During the years of war and after, we could only could see our history in fragments, but with Yuyanapaq, Peruvians can get a whole impression of what really happened - even more so because many of the pictures have never been shown before. The images have made Peruvians get closer to and become more compassionate for all the victims. Now we share a visual memory.”

Originally, the university lent the house for the exhibition for four months but extended that to a year and a half when they saw how many people were visiting. Yuyanapaq closed in April this year but work is now starting to transfer all the images and installations to Lima’s Museo de la Nación where Nancy and Mayu will completely replan the project for its new surroundings.

“We think it is a great idea because, as a national museum, it should show this important part of our history, “says Mayu. “But we also think that the whole country - the victims, their families and the future generations - need a memorial; a special place where people can go specially to remember.”

Click link to external site:

Pontificia Universidad Católica del Perú

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ASK THE EXPERTS

Starting a new career can be daunting and there are always more questions than answers.

Even when one becomes reasonably established, practical, ethical and business issues often remain.

And so, in each issue of Enter, photojournalists from all over the world will be given the chance to ask an expert of their choice about something that has been on their mind.

First is Maja Janevska, a photographer from Macedonia, who took part in World Press Photo seminars between 2001 and 2004 and is keen to know about copyright. Shahidul Alam provides the answer. Then Bevis Fusha, a photographer from Tirana in Albania, wants to know about magazines' use of photography on covers. He asks Kathy Ryan, photo editor of The New York Times Magazine.

Emmanuel Daou Bakary, a photographer from Mali, wonders whether there is such a thing as African photography and, if so, how does it differ from other photographic styles? Mark Sealy, director Autograph-ABP from the UK, provides answers.

If you would like to put a question to an expert, please send it - with the name of the expert - by clicking **here**. Please make the question brief. We will choose three every issue and do our best to invite your expert to answer.

CHOOSE A QUESTION

QUESTION 01

Maja Janevska from Macedonia says she is totally confused with the law in her own country on copyright and poses a question to Shahidul Alam, the world-renowned photographer who is based in Dhaka, Bangladesh.

QUESTION 02

Bevis Fusha, a photographer from Tirana in Albania wants to know about magazines' use of photography on covers. He asks Kathy Ryan of The New York Times Magazine.

QUESTION 03

There are many styles of photography and Emmanuel Daou Bakary, a photographer from Mali, wants to know if there is such a thing as African photography.

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QUESTION 01

COPYRIGHT

Maja Janevska from Macedonia says she is totally confused with the law in her own country on copyright and poses this question to Shahidul Alam, the world-renowned photographer who is based in Dhaka, Bangladesh:

A photographer is employed on contract by a daily newspaper, receiving a fixed, monthly salary.

However, the contract makes no specific mention about copyright. Then, the contract comes to an end, finished by one of the two parties.

Who holds the copyright of photographs taken during this staff period and is it defined by time terms? Is copyright different when photographs are taken digitally to when they are on traditional film and what are the consequences of breaking copyright?

ANSWER

Shahidul Alam says: The situation in Macedonia might be similar to the situation in Bangladesh.

We have had no major changes to the copyright law since the British established it in 1911. However, there has been a small change that gives minor protection to artists and recognizes photographers, which wasn't the case in 1911. I will therefore offer you the relevant section from UK law which I obtained from the top British copyright lawyer, Rupert Grey.

"I have no idea what the position is under the law of Macedonia, but in the UK the copyright in photographs taken by an employee of a newspaper automatically belongs to the employer, under the Copyright Act.

This can be varied by agreement but if a contract makes no specific mention of copyright, the copyright will remain with the employer. The position with a freelance photographer is different: the copyright will belong to the photographer unless, once again, it is varied by agreement with the Commissioner.

The position is no different when the photographs are taken digitally.
The consequences of infringing copyright are the same as usual: the infringer is liable to damages and these are usually measured by reference to the fee which the copyright owner would have charged had he been asked for permission prior to use. I hope this helps, although I recognize it will not be much good so far as the law of Macedonia is concerned."

However, when you shoot digitally, you do not have 'the original negative' so ownership issues are different. Many photographers who shoot digitally shoot raw not only because it will give them better quality, but also because it can serve the purpose of being an original.

No one else can replicate your raw file, so unless you give it away, you can prove the picture was taken by you.

In my experience, it is often possible to have contracts amended to suit your needs, particularly if you know the law better than the client!

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QUESTION 02

MAGAZINE COVERS

Bevis Fusha, a photographer from Tirana in Albania, wants to know about magazines' use of cover photography.

He asks Kathy Ryan, photo editor of The New York Times Magazine:

Why are magazine covers changed and manipulated all the time? Is this to remain faithful to the magazine's style or does it have to do with making the magazine more attractive?

Does this create preconceptions for the reader?

ANSWER

Kathy Ryan says:
Not all magazine covers are changed and manipulated. I can only speak for The New York Times Magazine, of course. We adhere to the same journalistic criteria and ethical code that guide all of the photography in the magazine's pages.

When we publish a documentary photo, such as the cover image from Iraq for the story titled **"The salvadorization of Iraq?"** by Gilles Peress, we do not manipulate it in any way. The same goes for portraits of newsworthy subjects.

The range of our subject matter is very broad and some stories are better served by a cover that is conceptual and created in the studio. In these cases, the photo can involve a concept that involves building a set, casting subjects, creating costumes, etc. These covers, although also photographic, clearly are much more idea-driven and illustrational by definition. I assume your question is not referring to these examples.

When we publish a portrait of a person on the cover, it is also not manipulated. Occasionally there is a strong creative idea that is part of the conceptualization of the image.

A classic example of this is the **cover image of Clint Eastwood** emerging from a smoky haze in the shot accompanying our annual "Great Performers" portfolio. In this case, the photographers came up with an idea - the smoke - that seemed in keeping with Eastwood's personality and monumental importance as a director and actor.

The resulting dramatic image had just the right theatrical tone and high drama for this subject matter. The effect was created by bringing a smoke machine to the studio for the portrait session. It was all done in camera.

Click links to external sites:

New Yorks Times Cover "The salvadorization of Iraq?" (115KB)

New York Times Cover "Clint Eastwood" (48KB)

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QUESTION 03 ANSWER

AFRICAN PHOTOGRAPHY

There are many styles of photography and Emmanuel Daou Bakary, a photographer from Mali, wants to know if there is such a thing as African photography.

He asked Mark Sealy, director of Autograph-ABP in the UK, whether, if it does exist, how does it differ from other styles of photography.

Mark Sealy says:
Is there such a thing as African Photography?

Well yes, in the sense that there is European Photography, North American Photography, Dutch Photography, Women's Photography and every other type of photography.

If we are talking about an African aesthetic then that, of course, depends on one's relationship to one's own culture and how an individual wishes to contextualize their work. But it can be variable and loaded with problems.

I would argue that in the wider use of photography by practitioners such as **Rotimi Fani–Kayode**, the very fact of his Africaness plays an essential part in the construction of his images. Every signifier within the frame talks to his African being. He is inseparable from his culture and global in his ideas. Likewise for the Brazilian photographer Eustaquio Neves.

You could also argue that **Santu Mofokeng's** photography within the turmoil of South Africa has had a profound impact on what he chooses to focus on. His indigenous story is unique to his body of work and, therefore his relationship to his Africa is critical and established through location and lived experience.

Geography is a dangerous game. I prefer to look at the situation in a sociopolitical context. Borders, boundaries and economics unfortunately mean that the wider Africa is often much more accessible to those from outside.

When I think of African Photography, I see it as a means of discussing the indigenous situation and photographic history. The idea of an African photographic practice, accepted by major institutions, is a recent one. Prior to the pioneering work of agencies like Revue Noire, there was very little debate or historical reference to the brilliant work being produced in Africa.

We can only begin to understand this situation when we realize that Africa is not a homogeneous experience and that many of the images circulated in the world, addressing this complex continent, have been and are still mediated through European and North American means of distribution. In fact, Africa and curiosity are never far apart.

I was reminded of this when Samuel Fosso accepted an invitation to sit in a shop window on display in a major London shopping high street as a reconstruction of one of his actual self portraits. What seemed like a fun idea at the time was in fact incredibly naïve. Cultural amnesia is very much alive and the need for visibility can be equally intoxicating.

The widely-held idea of Africa is still very much one of exotic discovery and the fight from within for visibility unfortunately means that it is still necessary to use the term Africa. It excites those in the West beyond reason. Hopefully it is a small sacrifice for a larger gain.

So, as a tool for greater inclusion and recognition for African photographers, I will subscribe, for now anyway, to the term African Photography and continue to argue for its recognition post geography.

Click links to external sites:

Rotimi Fani–Kayode

The Victoria and Albert Museum, London

Culturebase.net

Santu Mofokeng

the-artists.org
Africadatabase

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CLOSE UP

There are role models in all walks of life and photojournalism is no exception.

In each issue of Enter, Close Up will feature someone - often from humble beginnings in the developing world - who has proved inspirational.

Here Amadou Chab Touré profiles Malick Sidibé, who used his passion for photography to document one element of an important period of West African history by capturing the youth of his native country at play.

Many photographers who go on to be masters of their art start in childhood with a simple camera given by a parent or caring relative. For Malick Sidibé, it was up a ladder with paintbrush in hand. In 1955, in his final year studying painting and art at the Ecole des Artisans du Soudan in what was to become Mali's capital Bamako, Malick was introduced to a young French photographer, "Gégé", who asked the student to do some decorating in a studio he had just acquired.

Malick soon became hooked on photography and began work as assistant to his teacher, "Gégé la pellicule" (literally, "Gégé the film"). He started an apprenticeship in 1956 and, as the studio changed hands, Malick stayed and remained devoted to his new calling.

In 1962, Malick set up his own studio in the popular, vibrant neighborhood of Bagadadji and while that provided a good living, his real interest was in reportage. Contemporaries like **Seydou Keïta** were photographing rich Malians and a few foreign merchants passing through Bamako, but Malick and a few others were taking pictures of Bamako's middle classes.

Inspired by the atmosphere and dreams of the Seventies, Malick decided to immerse himself in the crazy atmosphere of the surprise parties and dances thrown by the young people of the capital.

Leaving the studio behind, Malick criss-crossed the busiest neighborhoods on his bicycle becoming the official photographer of the young people's "clubs".

A witness to, then a participant in their happiness and freedom, Malick would photograph a whole generation of Bamako's partying generation.

For ten years. Malick photographed young people both day and night: during long afternoons on the beaches along the Niger River and the endless evenings of dancing and music that were so fashionable there and elsewhere. "I never danced, but the young people radiated life and made me forget my cares", he was to say.

The man pointing his camera at bodies in spectacular motion was no longer a photographer taking a picture ordered by a client. He was already an artist.

Experts in New York, Paris and London now talk of **Malick Sidibé** and Seydou Keïta. Their photographs are exhibited in the most prestigious galleries and major museums. They have become the starting point for photography that is dubbed "African".

And in receiving the Hasselblad Prize in March 2003, Malick – the one-time decorator from Mali - entered the annals of photographic history, alongside Robert Franck, William Eggleston, Jeff Wall and the rest.

Links:

Malick Sidibé

The Hasselblad Foundation

Culturebase.net

Seydou Keïta:

Seydou Keita

Africa Database

Elsewhere in Enter:

What is African photography?

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TALKING POINT

The images spawned the biggest simultaneous global fund-raising project of all time and, in the process, the world's most famous rock concert, Live Aid.

The late Mo Amin's haunting pictures of starving Ethiopians, accompanying Michael Buerk's moving reports 20 years ago on BBC TV News, became instantly recognized as the iconic representation of disaster and famine.

And that, argue some, is now a problem. Because, two decades on, photo-reportage of similar events today remains very much the same and, as a result, poses questions about its effectiveness.

It is this concern that has led to Imaging Famine, a project and exhibition to be staged at **The Newsroom gallery** in London from August 4 until September 9 2005.

"This project will detail how famine has been historically pictured in the print media, from the nineteenth century to the present day," explains one of the organizers, photographer and academic DJ Clark. "Its aim is to raise questions about compassion fatigue, iconic and stereotypical images, and the political effect of such photographs."

"The Michael Buerk reports were a watershed", says another of the organizers, Geography Professor David Campbell of Durham University in England. "After that, the NGOs said that they should never use the same kind of images again to illustrate problems in Africa – the Madonna like figures of starving mothers with their equally emaciated children. But they have done and continue to do so."

"Ironically, some of the pictures in Michael Buerk's pieces would probably not be used on the 10 O'clock News now because they would be considered too graphic for today's audiences, " Professor Campbell explained further.

"What perpetuates these kinds of images is the preference of picture editors on newspapers and magazines for them and, of course, photographers need to have their pictures used.

But photographers should think about the context of their photos – concentrating perhaps not so much on the particular but on the general to illustrate the problem – and find extra outlets for the work they'd like to see used, such as the Internet. There should also be greater critical analysis of how pictures like these are utilized in the media."

DJ Clark, who teaches photography at Bolton University in England, says the increasing number of indigenous photographers covering such stories now is encouraging, rather than it always being photojournalists from the developed world.

But although they have a greater understanding of the areas in which they work, local photographers do still tend to provide the kinds of images demanded by picture editors, tailored for Western markets, particularly the US. He hoped that this would gradually change.
A one-day conference is also being organized on September 6 in conjunction with the Imaging Famine exhibition.

"Its purpose is to bring together people who create, edit, employ and study images of humanitarian disaster in the developing world to discuss issues concerning their content, style and use", says DJ Clark.

Details of the exhibition, conference participants and information on how to book a place can be found at www.imaging-famine.org.

*If you have any views on this issue's Talking Point, please send **a brief email** and a selection of what you say will be published in the next issue.*

Click link to external site:

The Newsroom Gallery

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MASTERCLASS

In each issue of Enter, we will be putting a series of questions to someone who has gone on to make his or her name in photojournalism after attending a World Press Photo Joop Swart Masterclass, named after the late magazine editor and honorary chairman of World Press Photo.

These five-day events, introduced in 1994 to encourage and train young photographers, are normally held every November so that a dozen young practitioners from all over the world can meet and learn from some of the world's top professionals.

Our first subject is Trent Parke, a member of the world-famous photographers' cooperative Magnum Photos. The first Australian to be represented by Magnum, he attended the Joop Swart Masterclass in 1999 and his long list of awards includes five Gold Lenses from the International Olympic Committee and World Press Photo Awards in 1999 (for Bathurst Mountain Car Races) and in 2000 (for The Seventh Wave).

Two years ago, Trent received the W. Eugene Smith Grant in Humanistic Photography for his project Minutes to Midnight. Presently, he is concentrating on the project which involves him traveling across Australia recording its people and culture.

How did you get started in photography and what was your biggest break?

I started in photography at age twelve when I found my parents old Pentax Spotmatic camera. I don't think I have ever been parted from some sort of camera since. I applied several times for a cadetship on the local newspaper in Newcastle without success, while I worked away in Kodak photo labs developing other people's snap shots.

Eventually, I was lucky enough to secure a cadetship on the Newcastle Herald . After a while I was offered a job on a major daily newspaper in Sydney . It was at this point that I also really started to develop my personal work and photograph my general surroundings.

What qualities does a top photojournalist need?

I think passion and perseverance. You have to truly love what you do to be successful.

What is your most memorable assignment?

I very rarely take on assignments and most of my work is self assigned. I tend to work on large bodies of work that eventually end up in book and exhibition form. For the past two years I have lived in a two-man tent traveling Australia on a road trip to document the current state of the nation.

Minutes to Midnight was the result and, finally having the chance to see my own country, has been by far the most memorable work I have ever undertaken. The Seventh Wave was also a great project to work on as it involved spending days at the beach photographing with my partner Narelle Autio. The work looked at the relationship Australians have with the beach.

Are you – or will you ever be – fully digital?

I still use film as I mainly shoot black and white. I have always processed every roll myself, and like being part of the whole process. I also still print everything in the darkroom. When work is required urgently then I will resort to scanning a negative into the computer.

I only use digital when a fast turn-around is required. However, I don't use it for my personal work. It would be foolish to say that I will never be fully digital as the world is moving so fast, but I can't see myself giving up film for a long time to come.

What essential equipment do you travel with?

On the recent road trip around Australia, I traveled with one Leica m6 and 28mm lens, a bulk loader for b&w film, and an eight-spool processing tank with chemicals. I also carried a Mac laptop and scanner, a polaroid camera - and that's about it.

If there is one piece of advice you would give to a photojournalist starting out on a career, what would it be?

Photograph what is personal to you and what you are interested in. Don't give up.

Which of the pictures you selected is your personal favorite and why?

The hardest picture I have had to take was that of my son, Jem being born. Being up all night, twelve hours of watching Narelle struggle with the pains of giving birth, the fear factor of not knowing the outcome of a life- changing event were all factors which made this photograph my favorite.

It was also the last image from the two year journey and represented closure to the work. The photograph shows his first breath of life as he is lifted from the water before Narelle has even seen him. I don't remember taking it as I was in shock.

Next to whom would you like to sit in an airplane going where?

As long as it was going somewhere in Australia, it wouldn't matter. I like talking to everyday people.

What ambitions do you have left?

To continue to document my country and the Australian way of life. I am not interested in any other countries or events. My life's work is here in the place in which I have lived and grown up.

Read more on the Joop Swart masterclass

Click here for more on Trent.

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GROWING TOGETHER

World Press Photo could not operate successfully without its partner organizations, some large but mostly small, who work to encourage the highest professional standards in photojournalism worldwide.

In each issue we take a look at one these partners, starting with the Flame Tree Trust which, for six years now, has been helping develop much-needed skills and experience in Tanzania.

The Flame Tree, commonly found in Tanzania and other tropical countries, provides shade in the blistering heat of the midday sun. In the context of the trust which bears its name, it sounds like a perfect collecting place for those of like mind.

Four such people came together in 1999 because of their concerns about "the constraints and shortcomings in their respective sectors" in Tanzania.
All media professionals – working in photography, video, film and graphic design – they were determined to bring about positive changes which would help creative people develop in their country.

And so came about the Flame Tree trust. Finalizing a strategy was relatively simple. Flame Tree wanted to train, develop and provide facilities for media-related professionals, have photography and videography included in the curricula of journalism schools, organize seminars and workshops and interest more people in photojournalism of one kind or another. But, as one of the founding quartet, 36-year-old Abdu Simba, admits; a lack of premises for the trust could have killed the idea at birth.

"As we drifted back to the practical realities of our day jobs, Flame Tree faced a real danger of gradually fading away, or at least stagnating, through a lack of focus," says Abdu, a business consultant and company director who returned to Tanzania after several years working in London.

"However," he adds, "salvation came in the form of our most committed Trustee, Petra Sutila, a graphic designer with a passion for photography.

Largely as a result of her efforts, Flame Tree commenced a relationship with World Press Photo that began with cooperation on World Press Photo's traveling photographic exhibition in Tanzania."

Adds Croatia-born Petra, who has lived in Africa for 27 of her 31 years and runs her own graphic design and photography company: "After working several years in Tanzania and seeing that there are no schools that teach photography or graphic design, I decided to do something about it".

"An office has been established in Kawe, Dar es Salaam," says Abdu. "It is kitted out with essential facilities and has become a meeting place for photographers and trustees alike. We continue to forge new relationships with institutions and now have the confidence to consider joint initiatives with 'heavyweight' organizations such as UNSECO and UNICEF."

Flame Tree continues to work with World Press Photo and its greatest achievement, says Abdu, is a training course in conjunction with World Press Photo, run by a leading local professional photographer Mwanzo Milinga.

"Mwanzo is crucial in our organization because he adapts and updates modules before teaching them, " says Petra. "He understands the level of knowledge of the photographers and uses his experience of working in Norway and Sweden. He is a great publicist for Flame Tree, encouraging young students to come to the center and working closely with newspapers. He talks about Flame Tree on every occasion."

Together with fellow trustees, photographer Paul Joynson Hick and Laurence Price, a film, documentary and video maker, Abdu and Petra have scored a number of other successes with Flame Tree.

"They include workshops for local photographers overseen by internationally acclaimed practitioners such as Judah Ngwenya," says Abdu.

"There's a project to save Tanzania's National Film Archives, and the provision of technical support to the Rafiki Art Trust Fund, in conjunction with the Ford Foundation.

Furthermore, relationships have been forged with a number of local and international institutions and agencies such as the Tanzanian Cultural Trust Fund and the Kuona Art Fund in Kenya." Flame Tree say they see a bright future.

But the trustees recognize there are challenges ahead and many of them add up to the need for money.

"We have learned the hard way, that our own funds – Petra and I pay for much of the accommodation and equipment - and those of benefactors and philanthropists is not much of a long-term financing strategy", says Abdu.

So the trustees are currently trying to raise more awareness of their activities and cash. But what Flame Tree clearly does not lack is enthusiasm and commitment in abundance from those who set it up and continue to run it.

Enter

WORLD PRESS PHOTO

A PUBLICATION OF WORLD PRESS PHOTO EDUCATIONAL DEPARTMENT

COOL KIT

A workman, they say, is only as good as his tools. But this is not, of course, necessarily true of the photographer. Some of the most memorable and famous shots in history have been taken on no more than basic equipment.

However, it is true to say that technological advances in recent years have made setting up even the most sophisticated camera much simpler, leaving the photographer to concentrate instead on taking the best picture possible.

In Cool Kit, Enter aims to give you a guide to some of the new equipment on the market, what is being said about it and links to the source material.

For this edition, we take a look at Canon's new 350D digital SLR camera, out this Spring and providing the kind of power, flexibility and image quality only available until very recently at considerable cost. Canon's 350D (also known as the Digital Rebel) comes relatively soon after the huge-selling 300D, which was one of the first fully-featured semi-professional digital SLRs for the mass-market.

But who is the 350D aimed at?

Only a few years ago, professional photographers shooting digitally would lust after cameras offering six-megapixel resolution and preparing to pay big bucks. And yet here we have an eight megapixel consumer/semi-professional piece of kit retailing at under $1000.

Canon are clearly expecting it to sell extremely well according to Digital Photography Review – **click here** for the full review.

As Digital Photography Review reports, the new model will be made at the rate of 130,000 units per month, 30,000 more than its six-megapixel predecessor.
The review concludes that the 350D is first class. It is, says the reviewer: "...a good solid photographic tool. It starts up quickly, shoots quickly, operates without hesitation and achieves its ultimate design goal, delivering great images."

There are a few niggles, mainly about the way settings are achieved, but that doesn't detract from the camera's all round quality.

The reviewer at The Luminous Landscape (**read full review here**) says the 350D is "Canon's smallest and least expensive DSLR yet, and the lightest camera of its type currently available."

"Working pros will find it attractive as a backup, and as a potential "throw-away" – a camera that can be used in dangerous conditions, where if it becomes lost or damaged, it isn't the end of the world (or of the shoot).

Advanced photographers will appreciate its high image quality combined with small size and light weight, making it a great travel and street shooting camera. Amateurs on a budget will, of course, be attracted to its low price, " says Luminous Landscape.

There are drawbacks: "The one thing that I was immediately aware of was the dim menu screen ... (it was) really problematic in the bright sunlight."

However, the overall conclusion is that the 350D is "a sweet little camera that could well be the best DSLR camera value on the market today".

Shawn Barnett in Imaging Resource (**read full review here**) says of the 350D: "There's no question that the Canon Digital Rebel XT is a leap ahead, offering a quality SLR in a very small package."

" For travelers wanting a powerful digital camera with a spectacular imager, and the option of a few different lenses, you'll not find a more portable SLR, and certainly not a more capable one anywhere near its size or price range."

"It's small, " says Bob Atkins at photo.net, "In fact for me it's on the verge of being too small." (**Read full review here**). How does the camera rate against the Canon 20D, the next up in Canon's DSLR range and costing around $500 more?

"Personally, I'd buy the 20D, but that's just me," says Atkins". Many people will buy the Digital Rebel XT and be very happy with it."

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"**TNT** shares World Press Photo's commitment to supporting the free exchange of information. We believe our sponsorship is a way to demonstrate our interest in the world and, more importantly, our pledge to helping make it a better place."

"**Canon** has been a major partner of World Press Photo for more than a decade. The key aim of the sponsorship is to provide high level support to the intrepid and often heroic profession of photojournalism. Canon is synonymous with excellence in photojournalism and is proud to be associated with this prestigious organization."