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**WORLD PRESS PHOTO**

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## WORLD PRESS PHOTO

A PUBLICATION OF WORLD PRESS PHOTO EDUCATIONAL DEPARTMENT

## WELCOME

### TENTH EDITION OF ENTER

**Welcome to the tenth edition of Enter, the online magazine of World Press Photo's Education Department.**

Photojournalism is now one of the most dangerous jobs in the world. Statistics prove it.

Whereas in the past, it was always an uncertain way of making a living, deaths amongst those in the profession have increased dramatically in recent years. At one time, in a war or conflict zone, a jacket or vehicle with PRESS on it might provide some protection – however limited.

But these days journalists of all kinds have become “legitimate targets” in the eyes of many combatants who would rather the world did not see what was being done to soldiers and civilians alike.

And the chances of being killed or injured in accidents or by illness in many of the globe's most inhospitable areas remain ever-present.

Chris Cramer led CNN International for many years and was Head of Newsgathering at the BBC before that. In this issue, he writes in Talking Point about how photojournalists can limit risk by being prepared. It may save your life.

And you can tell us what you think about what Chris has to say.

Our four galleries in this edition are amongst the most varied we have published – ranging from a study of a clinic which helps amputees fleeing violence in Burma to a religious festival high up in the Peruvian Andes Mountains.

Our experts turn their attention to two questions from students in Indonesia – one about what research needs to be done before setting out on a photographic expedition and the second about what the differences are between various forms of photojournalism.

Among our other features, Picture Power is here again - on the right hand side of this page you will find links to three images which have appeared in newspapers and explanations of why editors chose those rather than thousands of others.

Don't forget, we are very keen to know what you think of the magazine so tell us by email: [enter@worldpressphoto.org](mailto:enter@worldpressphoto.org)

## PICTURE POWER

Picture Power highlights images from around the world which have caught a photo editor's eye. Click on an image to see a higher-resolution version and read about how and why that image was chosen for prominence on the page.

**This picture, taken by Reuters' David Mercado on 5 May 2008, was chosen by the agency's Chief Photographer for Latin America, Rickey Rogers.**

Says Rickey: “The shot was taken a day after a highly-controversial referendum on autonomy, held by the Bolivian province of Santa Cruz, to wrest control of their land and resources from the central government. The vote was declared illegal by President Evo Morales and marked by violence between Morales' supporters and opponents backing the referendum.

I was in Santa Cruz editing the file from three photographers for several days, and on the day after the referendum I was looking for an image that summed up the entire story. I spotted this picture as I prepared to edit David's full take from that morning, and it jumped out at me.

The first element that struck me was the policemen's posture and the flag.

It immediately brought to mind Joe Rosenthal's famous photograph of U.S. Marines raising the flag at Iwo Jima

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David's picture struck me because of its similarities with Rosenthal's. It is rife with symbols - the police restoring authority and claiming victory for the province, the word Autonomy as direct reference to the main issue, the wood turned to charcoal through violence and the flag as the eternal symbol of conquest.

The "Yes" vote won this referendum marked by violence and the police were declaring exactly that by raising the flag. All in all, the perfect picture on that day in that place.

The picture was well-published in Latin America, where the story was top on the month's news schedule."

**This image, taken by photographer Nicholas Kajjoba, was chosen by Jimmy Adriko, Photo Editor with *The New Vision* newspaper, a national English daily in Uganda.**

Says Jimmy: "It was a week before the end of term in April this year and the unthinkable happened.

A dormitory at a popular boarding school fifteen miles outside the Ugandan capital, Kampala - full of small children - was set ablaze about 10:30 pm. With no adult present, the children were caught up in the fire, which was accelerated by their foam mattresses.

Older children managed to escape but younger ones were caught up in smoke. There was only one exit. By the time police and fire units arrived thirty minutes later twenty pupils had perished, burnt beyond recognition.

Their parents learned the news on the radio. Police took the bodies to a morgue and their parents had to do DNA tests and wait for three days for their offspring to be identified.

The picture I chose was taken four days later at a funeral service held at the biggest cathedral in Kampala where children from neighboring schools attended. Parents cried while children did not know how to express their feelings, being too young to understand. The child in the foreground showed the sadness in her posture and tears.

The photographer Nicholas Kajjoba took several emotional pictures of parents being consoled by religious leaders. The emotion on this child's face during the funeral is the main reason I selected the picture as it told the story despite the technical difficulties of capturing the scene."

**This image was chosen by Manuel Garcia-Miró, Picture Editor of *El Comercio*, a Peruvian national newspaper. It was taken by Giancarlo Shibayama, a staff photographer on the paper.**

Says Manuel: "The picture shows Calixto Moore Matos, 52, pushed along in his wheelchair in a shanty town some twenty kilometers north of Lima.

The place, known as Cerro Cachito, is where a group of disabled people established themselves illegally five years ago on sandy ground. In an effort to get a parcel of their own ground they have survived several attempts at eviction.

Calixto is one of the founders of the Cerro Cachito Disabled Association which administers the place. It is full of stories about people overcoming their disabilities and starting small businesses despite adversity.

Some examples are the local bakery, producing bread and pastries sold in nearby markets, and a wholesale textile store with plans of expansion.

The picture was chosen because it represented the daily challenge, the difficulty of moving through sandy trails in a wheelchair and the solidarity among the community.

The maze of cables is a metaphor for the struggle to survive under extreme conditions."

## GALLERIES

**Two of our galleries in edition ten deal with oppression - one in a country currently much in the headlines, Burma otherwise known as Myanmar, the other in the Czech Republic where minority Romany people are, according to our photographer, the victims of racism and discrimination.**

Thai photojournalist Rungroj Yongrit spent time at a unique clinic on the Thai-Burmese border.

Here refugees from an area in Burma, who have lost limbs after stepping on land mines, are treated and fitted with artificial limbs. And many of the people making the limbs are refugees who have suffered similar injuries and benefited from the clinic themselves.

Last year Turkish freelance photographer Gülbin Özdamar went to the Czech Republic and found that Romany people in a part of northern Bohemia were clearly being victimized. So she set about photographing the way of life these Romanies are subjected to.

There is even a wall, she says, to keep the Romanies or "gypsies" apart from other people. She hopes her pictures can do something to help the situation.

Peruvian Professor of Photography José Chuquiure Alva had to climb steeply to get the images for his gallery - 3500 meters up the Andes Mountains in his native country.

There the multi-award winner captured The Passion of Christ, a religious ceremony carried out in a village for each of the last fifteen years. His photographs are given a unique quality by the infrared film he uses.

Finally, this edition's portfolio comes from Indian-born Manish Swarup of The Associated Press, who has covered many of the major news stories of the last 20 years in Asia.

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## RUNGROJ YONGRIT GÜLBİN ÖZDAMAR

## JOSÉ CHUQUIURE ALVA

**The plight of refugees from political violence in Burma (Myanmar) is the subject of the gallery by Thai photojournalist Rungroj Yongrit.**

Rungroj, who is thirty-six, works with the Frankfurt-based **European Pressphoto Agency** and the majority of his images were captured at the Mae Tao Clinic in the Thai-Burmese border city of Mae Sot, Tak province, Thailand.

Founded by Dr Cynthia Maung, the clinic treats people from the Karen region in the hilly eastern border region of Burma, and other Burmese minority refugees, who have been injured by landmines during fighting between minority rebels and government troops.

The other two pictures in this gallery are from another hospital where refugees are screened for health problems before leaving for countries that have accepted them as refugees.

Says Rungroj, who attended a World Press Photo workshop in Jakarta in 2002: "My favorite photo is of Myat Win who lost both legs after stepping on a landmine. As I took her photo, I talked to her and discovered she is still a positive thinker. She is not depressed at all and hopes one day she can go to another country and start a new life.

"Sometimes, when I feel sad, I will think of her – still weak but also strong and carrying on living her life."  
Rungroj uses a Canon EOS1D Mark II with natural light.

**Turkish freelance photographer Gülbin Özdamar spent time photographing Romany people when she was living in the Czech Republic in 2007 and revealed what she says is "the racism and discrimination" she found there.**

Twenty-eight-year-old Gülbin from Eskişehir, who attended a World Press Photo seminar in Turkey in 2002-2003, says she started a project to highlight the Romany minority "who are stigmatized as 'gypsies' by the dominant majority in the north eastern city of Usti Nad Labem."

Says Gülbin: "The street of Matiční is seen as a 'gypsy' district and the local government built a wall there in 1999 to separate the Romany and Czech peoples.

The reason given was to prevent environmental pollution caused by garbage left by the gypsies. But the main reason was the prejudice and the negative image that the natives had about gypsies. So the wall was constructed in order to isolate the Romany minority in Matiční."

"There is a social organization which organizes some activities for gypsy children but it is not enough. Some cannot even go to ordinary school. Mostly they go to special training schools apart from Czech children."

Gülbin is a graduate of the Department of Journalism at Anadolu University in Eskişehir and has a scholarship from the Film and TV School (FAMU) at The Academy of Performing Arts in Prague. She has exhibited in the Czech capital as well as in the UK and the USA and curated an exhibition entitled Intimate Revolt supported by FAMU.

"I used a Contax G2 type of range finder camera with 28 mm and 50 mm lenses" says Gülbin. "I prefer to take all of my photos with natural light."

**The Passion of Christ is the subject of Peruvian photographer José Chuquiure Alva's gallery for this edition.**

The multi-award winning Professor of Photography and specialist in photo-documentary visited the mountain village of Sincos, 3500 meters above sea level in the district of Jauja, to record his photo story, called "Golgotha in the Andes". "Jóvenes sin Fronteras" ("Youth without Borders") is an organization which, for fifteen years, has celebrated its faith through the staging of the Passion of Christ.

Central to this event is Gabriel Valverde, who portrays Christ.

Says 60-year-old José, who has been shooting documentary since 1970 and is Professor of Photography at **San Martín De Porres University** in Peru's capital Lima: "These images were made in two days during the Holy Weeks of 2004 and 2005. This reportage was published in **Caretas magazine**, in Peru, and received an honorary mention in the country's Eugene Courret Photo Documentary Contest in 2006.

"The images I prefer are the first two in the gallery because they tell me much about Gabriel's relationship with his community.

"The other image I like best is number eight because of the power of the visual effects I captured with the infrared film". José took part in the World Press Photo Seminar "Pleasure of Life" in 1998-2000 and he has exhibited all over the world including Lima, Taipei, Tokyo, Almería, Utrecht, São Paulo, San Juan (Puerto Rico), New York, Washington, Colombo, Madrid and Amsterdam.

For his shoot he used a Nikon N90 S camera, infrared black and white film and natural light.



## MANISH SWARUP

**For his portfolio, Indian-born Manish Swarup includes images from a twenty-year career covering news stories in Asia and Afghanistan.**

Multi-award winner Manish, now 40 and living in New Delhi, started working with a weekly magazine, the *Sunday Mail*, and then joined a newly-launched publication *The Pioneer*.

After subsequently working for the national daily, *Hindustan Times*, he has spent the last seven years with *The Associated Press*.

Manish began using Nikon equipment but switched fairly soon to Canon, which he still favors. Among the many awards he has collected are a number in India, one from the International Committee of the Red Cross and two category first prizes in the Chinese International Press Award.

He says his favorite photograph is the first featured in his gallery here – the Kashmiri villagers traumatized after their homes were destroyed in fighting in 1996. “I always try to be at one with the subject - to understand their feelings and emotions - and then shoot,” says Manish.

He adds: “The best part about news photography is that it doesn't give you time to think. It's spontaneous. You shoot with your wisdom and experience. You don't have to wait for the bird in your frame or a person to pass. If your approach is right, they will come. You have to be ready”.

## ASK THE EXPERTS

**Ask The Experts provides an opportunity for professional photojournalists starting out on their careers to put questions to some of the leading members of the profession.**

For edition ten we have two questions from Jakarta in Indonesia, both from students at the **PaññaFoto Institute** in the city. The Project Co-ordinator and Photography Mentor at the Institute, **Syamsul Hadi**, asked his students what they would most like to know from our experts.

The first question is about the best methods to use for doing research before a photojournalist sets out to shoot a story.

We have answers to this from three experts.

The second question concerned the differences between the various forms of photojournalism and one expert has given us an answer.

### ANSWER ONE

**The first answer to the question "What are the best research methods for shooting a story?" comes from Steve McCurry, a Magnum photographer since 1986. He is regarded as one of today's finest images makers, has won scores of awards dating back to 1980 and has exhibited extensively worldwide.**

Says Steve about his work: "What is important to my work is the individual picture.

I photograph stories on assignment, and of course they have to be put together coherently.

But what matters most is that each picture stands on its own, with its own place and feeling."

On the subject of research, Steve says: "When I first get to a new city or country, I like to spend some time just looking around, finding out what's unique or special about that place. I try to find the special nature of a place.

If it's Yemen, for instance, I might want to look through the different villages and find out which one is most interesting, which one is most appealing and which one has the best example of the region's unique architecture.

I might go through five or ten villages and say, okay, this one looks the most interesting. Once I find out what makes a place tick, then I delve into it photographically.

In the beginning, I'm just kind of surveying, trying to immerse myself in what makes the community tick. I usually go back to a place several times.

I remember a trip to Hong Kong. The first week was heavily overcast with quite a bit of rain. So I had to go back again and again. A lot of times I just have to sit down on a street corner and wait for things to happen in front of me.

There's a lot to be said for going back repeatedly and looking at a place in different weather and light, on a weekend day or very early in the morning when the light's just coming up.

The place starts to reveal itself and that's when I am ready to start to tell its story.

I think you need to keep your heart and mind open. Life will flow before your eyes and you need to be able to be open and allow yourself to be touched by people and things."

### ANSWER TWO

**The second expert to answer the question about research methods is Russian freelance Sergey Maximishin from St. Petersburg.**

After graduating from the St. Petersburg Faculty of Photojournalism in 1998, Sergey was a staff photographer for the *Izvestia* newspaper until 2003 since when he has worked for the German agency Focus.

He won a World Press Photo Award for the best Arts and Entertainment single image in 2004.

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Says Sergey: "First of all it is necessary to work out a budget for your project.

If you know your budget it is easy to plan your expenses like transport, accommodation, services of assistants etc.

And of course being clear about your budget helps you understand how much time you can spend on your project. Before starting work, examine what other photographers have done. Having analyzed another's shooting, you can take into account another's mistakes. It will also help you to refrain from repetition.

It is very useful to look at amateur photos from your chosen location. Frequently some detail casually gets into a picture taken by a tourist which can give you some ideas.

Try to understand who will be interested in publishing your material.

If you know that this or that organization (governmental, ecological, medical etc.) is interested in your work, do not hesitate to ask them for help or advice.

And the opposite: you need to understand who will not be interested and consider ways of avoiding conflicts.

Do not hesitate to ask colleagues for help or advice. There are both national, and international forums (for example, [www.lightstalkers.org](http://www.lightstalkers.org)) on which photographers communicate.

You can be confident that a polite question will be answered. If you want information about your place of shooting, it is fine to call or write to local journalists.

If the budget allows, it is very important before your trip to find an experienced assistant who knows the locality. A professional fixer is a driver, a secretary, a guide, an interpreter and a legal adviser all in one.

Before beginning your work, you should estimate and minimize probable risks. To explain: frequently the result of photographer's work depends not only on his professional skills, but also on luck, the weather and the decisions of third parties.

Therefore, try to think of alternative strategies.

Understand clearly what to do if a road to your planned location is washed away, the event you planned to shoot is postponed or local officials - contrary to arrangements - will not allow you to shoot.

And, finally, before leaving home - do not forget to look at a weather forecast."

### ANSWER THREE

#### **The third answer to the question about research comes from Brazilian photographer João Kehl.**

After studying photography at the Senac University and working as an assistant for advertising and editorial photography, João co-founded the **Cia De Foto** agency with two other photographers. This collective is engaged in everything from commercial work to authorial projects. All output is credited to the collective rather than individual photographers.

The agency contributes to major Brazilian magazines and important international publications such as **Colors** and **Time** magazine, among others.

Kehl participated in the World Press Photo Joop Swart Masterclass in 2006 and won a World Press Photo Award in Sports Features Stories in 2007.

Says João: Due to lack of space in the Brazilian media and a consequent lack of interest in publishing in-depth stories in newspapers and magazines, Brazilian photographers have to develop their own projects and publishing space.

It can happen in a few different ways but usually apart from the mass media. Either it could be through scholarships, projects run by institutions or also photographers themselves managing to fund their own projects.

In other words Brazilian photographers are responsible for their own research. We at Cia De Foto have been working together for almost five years and since the beginning our personal projects and commercial jobs have been balanced between what gives money and what gives pleasure.

So, instead of working on assignments, we have invested most of our time and energy on digging out interesting stories by ourselves or working in a collaborative way with institutions and curators.

The first thing you should know before shooting a story is "what's the story about?"

Then research will depend on the focus you want. Either it can be social, historical, political, artistic, etc. Focus will determine form and approach to a selected theme.

Also, you need to know what has already been done on a particular theme so you can gather information based on previous experience and try not to repeat.

A new perspective is always interesting. Sometimes, though, the same story can be told in a completely different way. Formal elements are very important and must be considered.

For example you can relate a story by shooting portraits but you can tell the same story differently by showing empty landscapes.

Usually, research for a story is not complicated. It can be done through the Internet, interviews and related bibliography, especially at a time when digital technologies provide great access to information. In most cases, though, it must be checked for its authenticity.

Besides that, from our experience, field research is the richest experience, once a story direction is determined - especially when working on long term projects.

In those cases, the story can change depending on the people and situations you confront. Preconceived ideas often alter during the process, so pre-research is important but it must not blind you from new things that may cross your way. An interesting example is a project that we are shooting about the relationship between Brazil and Paraguay. We are going to have three photographers shooting at the exactly the same time in three different places.

The final edit on this story is going to be defined mostly by the time the images were captured.

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For us, the media that have worked best with time-narrative are movies, so for this particular project the main subject for our research is cinema and how it builds and subverts time structure in its story-telling. We are ready and we have done our research but we never know what is waiting for us in the field."

### ANSWER FOUR

**The answer to the question "What is the specific difference between documentary photography, a photo essay and a photo feature?" is provided by Swiss-born photographer Michaël Zumstein, now based in Paris.**

Michaël is a freelance and has been a member of the **Oeil Public agency** since 2001. He shares his time between assignments for the French and foreign press and personal projects.

He focuses on the "relationships between Africa and the West" and is especially interested in the situation in the Great Lakes region of Central Africa (Democratic Republic of Congo).

Says Michael: "A feature story is essentially a journalistic story with links to actuality. Say Confrontations in Kenya, for instance. The photographer will set off to cover the event, showing the various aspects of the situation: the political aspect (the President and his opponent), refugees, acts of violence, reconstruction etc.

The photographer will, for example, be able to choose an angle and see the event in terms of the life of a displaced person who has lost everything, setting up various 'little' stories to tell 'readers' the facts.

Documentary photography can be in a more detached style, implying a certain 'stepping-back' on the part of the photographer in relation to the subject.

An in-depth report on long periods, documentary photography aims to place the subject in its social and historical context. It is anchored in reality and accompanied by reflections on the society.

A photo essay takes on a more artistic, subjective dimension than documentary photography. Starting from a real situation, the photographer can freely 'interpret' his perception of the events going on before his eyes.

He has no journalistic account to render. He can bear witness to the anguish of a situation without showing the event itself.

He is capable of introducing more subtle notions of ennui or stress, using technical means appropriate to his narrative style: soft focus, panning and detail for example."

### CLOSE UP

**Mariana Yampolsky was born in Chicago but it was in Mexico that she made her mark, photographing the indigenous people and recording the country's rich culture.**

**Here, Rebeca Monroy Nasr, Researcher at the Department of Historical Studies at Mexico's National Institute of Anthropology and History and a member of the Mariana Yampolsky Cultural Foundation, profiles this iconic figure who died in 2002.**

One day in the 1940s, Mariana Yampolsky arrived in Mexico to use the gouge chisel and wood with the firm hand for which she was noted.

An expert in color woodcut technique, she shared the concepts and outlook of the Popular Graphics Workshop (**Taller de la Gráfica Popular**), then the country's foremost political print shop.

With the workshop, the foundations were laid of her ideological, formal and technical development. Then her colleagues asked her to take photos so they could have a visual reference to work from. And it was that which led to her decision to use the camera as a future means of visual expression.

Mariana changed her medium but not her intention to reflect the diversity and value of the Mexican people.

Mariana became a Mexican citizen in 1954.

The pictures she took were based on observation, knowledge of her setting - with its history and traditions - on learning from others and on the "significant moment".

Her photos reveal a sort of visual anthropology, where great importance is given to aesthetics underpinned by empathy.

It was the result of hours of living with Mexican Indians in their communities, sharing their ideals, work, dreams and sorrows.

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Mariana stretched out her hand, accepted, questioned, criticized and continued on her life journey.

She forged a clear relationship with the photographers that went before her, who visited the Indians but kept their distance and remained aloof.

On the occasion of one of her more important exhibitions in 1998, the Mexican art critic and friend Francisco Reyes Palma wrote: "Mariana deals with the same subject matter as many other Mexican photographers, her methods and intention are different, her optical and publishing strategies have little to do with current trends and fashion... Her truth comes from the emotion captured at the moment of pressing the shutter and hence from her ability to produce effects of lived intensity. An affective syntaxes that goes beyond vision and makes an impression on the gaze."

Her camera shows her great respect for other people. The picture entitled *The Caress* (the first in the gallery here) is unforgettable: where the incidental light catches the wavy hair of the mother who stretches her arm as she caresses her daughter.

The "precise/significant moment" catches the instant just when the woman closes her eyes and the intensity of her loving gesture can be felt.

We find in her work a love for children: the soft face of a small Mazahua girl is remarkable thanks to the way that Mariana framed her head. The mother's presence is only sensed by the apron, wrapped around her and by her tender hand.

*Salt Changes Colour* is another photo of great discursive impact, which in Mexico has become an icon of her work.

Objects, the local ones to be found in villages, along with the suggestive shapes of Mexican plants, also appear in her iconography.

There are some that denote shapes, figures and textures in a visually playful exchange, where you can see the highlighted shadows, the innovative framing and the intense light-games the photographer used to show the intrinsic eroticism of the leaves of Maguey cacti.

She also made room for the presence of rites and fetishes. She was noted for her skill to suggest absent characters, as the objects speak of their owners without needing them to be present in the picture. The expressive force and versatility of Mariana's work is what ensures her place among the artists of our time. And it signaled the way forward for many young people: to keep the necessary distance, to develop themes, to be a discursive tool. That was Mariana: a different way of seeing reality, a woman who always had her feet on the ground, who decided to use the camera to serve the Indians, the dispossessed.

She knew how to handle her talent skillfully, to find the common elements in daily life that may escape others, to highlight the distinctive elements of a national culture.

She always strove to present them with a loving look, according them dignity thanks to her visual strength.

Rebeca Monroy Nasr

## TALKING POINT

**Journalism is an inherently dangerous way of making a living and is getting more so by the day. So what should a photojournalist do to minimize the risks, often most serious in war zones but certainly not confined to them?**

**Chris Cramer is a former head of the biggest newsgathering organization in the world, at the BBC. He is also the former President and Managing Director of CNN International and Honorary President of the International News Safety Institute.**

**In this issue's Talking Point, Chris says preparation is everything.**

Figures from the International News Safety Institute, which include not just the journalists but also those who support us, show a grisly death toll of 172 in 2007, the highest since records began.

Up to mid-June 2008 it was 35 and will undoubtedly rise as the year goes on. Shockingly, at least a thousand members of the media have died around the world while doing their jobs in the last ten years. And those are just the ones we know about.

Many of these were journalists killed in their own or a neighboring country, one of the reasons being that there are usually more local journalists working on a story than visitors.

The trend of ever-increasing casualties is pretty obvious even to those in our profession who tend to have their heads in the sand.

Journalists and those who work with them are targets for assault and murder. Many frequently find themselves in crossfire but many more are regarded as fair game by factions and some governments. And, of course, working in many parts of the world is dangerous even without conflict. Poor road conditions and driving skills mean accidents can often be expected and disease is another hazard against which precautions should be taken.

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So what is the best practical advice I can give to those dedicated professionals who want to cover the world, come hell or high water?

Firstly, those entering the profession need to know the risks. Take the best advice available before venturing out and, crucially, get some basic training and field craft before going off to a potentially dangerous assignment.

Most mature news organizations are quick to offer advice and offer training to both staff and freelance alike. The best of these frequently dissuade a reporter or photographer from going into a hostile or potentially difficult area without a detailed risk assessment.

For those who work more often or exclusively on their own, or whose news organizations provide little support, there are **good guides to safety** on the INSI website and **safety tips**.

Put simply, is the risk worthy of the reward? Is the news story or feature or investigation worth putting your life, or those of others, on the line? This should not be interpreted as some feeble cop-out from providing news coverage.

Rather it is an intelligent advance assessment of where you go and how you gather the news. Smart photojournalists quickly realize that no story is worth your life, no piece of coverage or picture worth a serious injury. Do not take unnecessary risks.

Safety or hostile environment training is not expensive and is every penny spent is worth it.

There are excellent professional security companies who work with the major and minor news organizations, charities and NGO's on four or five day bespoke safety courses which cover a range of essential skills.

They include advanced first aid, battlefield awareness, stress and trauma, and the like. I have yet to meet even one grizzled newsman who has not benefited in some way from these outstanding areas of learning.

But if money is tight - as it often is for young freelancers - do at least get advice from people who've been doing the job for some time, like some of those grizzlies.

There is no substitute for experience. And read about the experiences of others. Our profession is one of the deadliest on the planet.

A healthy regard for our own safety will enable us to practice it for many years to come.

## MASTERCLASS

**In each issue of Enter, we put a set of near-identical questions to people who have taken part in a World Press Photo Joop Swart Masterclass. 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 and each other.**

The subject for edition ten is Italian freelance photographer **Sirio Magnabosco**, who now lives in Berlin.

Multi-award winner Sirio has had work in many publications, including **The New York Times, Newsweek, Vanity Fair, Flair, IoDonna** and **Sportweek**. He also worked for a short time with Magnum photographer Jim Goldberg. He has also exhibited widely.

*Sirio, how did you get started in photography and what was your biggest break?*

A few years ago, while I was working as web designer and doing nothing and anything at the same time, my father asked me: "What are your short, medium and long term plans?" I had never thought about it before. I realized I wanted to be free to express my thoughts in the long term and I felt photography to be the natural way to start in the medium term.

So I got into a photo school right away – the short term. The break was during my reportage class, where some weird cross-processed pictures I took in free time got more attention than the more classical work I was doing for the course. Then I understood I had to go my way and stop trying to be Robert Frank.

*What qualities does a top photojournalist need?*

The same anybody should have: be totally sincere with yourself and therefore have a huge load of humility.

*What is your most memorable assignment?*

Once I was shooting in north Finland, during a winter night, at -25°C.

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## COOL KIT

I lay down on a huge iced lake with my arms and legs spread open, looking up at an incredible Aurora Borealis. It was the biggest thing I had ever seen and it made me feel so tiny. I suddenly realized how small are most of the issues that worry me. I suddenly felt free.

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

I'd like to think that from now on we can consider this question as important as what I had for breakfast. It sure would change my day and my shooting. But in the end we should maybe just talk about results.

*What essential equipment do you travel with?*

Camera with one lens, music, laptop with some movies, a soap bar.

*What is your favorite camera and how do you use it most – do you prefer natural light, for instance, or artificial/mix?*

I'm natural light addicted. I love twin-lens cameras.

*How, when under pressure, do you try and make sure the image is as good as possible?*

It's a matter of concentration and experience. But it's mostly experience that will help you from making basic mistakes (well, kind of).

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

I would say improve yourself as an individual and your photography will follow but Paolo Pellegrin said it here before me, so I'll go with: be yourself to the bone.

We're all unique so accept that, find what you're talented at, work on it and forget the rest. I mean in life as much than in photography.

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

I actually believe in series when it comes to my work.

When the meaning of my project is subtle, I usually take a series of pictures where pretty much everything changes but which expresses that meaning so everything is recognizable. I have trouble choosing just one picture.

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

Actually I love when there's nobody near me so I can lie down on three seats and take a nap.

*What ambitions do you have left?*

My ambitions will be replaced by other ambitions once I reach them. I don't think you can "make it" in life but I see it as a constant flow of events. So, to answer: all I can imagine.

**In Cool Kit, we examine some of the latest equipment and tools currently available to photojournalists. In this issue, we turn our attention to lenses.**

When deciding what equipment to buy for photojournalism, choosing the camera is naturally very important. But equally, the choice of the glass through which an image is captured is vital – and can be complicated.

Nowadays, a photographer may own a couple of cameras or more. A digital single-lens reflex camera (digital SLR or DSLR) model can be fitted with a whole range of lenses, from super wide angle to very long zoom - 500 mm or more.

Even some top-end compacts (see **Cool Kit** in Edition 9) can have extra lenses fitted onto the fixed one to offer limited wide angle and extra length or magnification.

In analog days and 35 mm reflex cameras, the choice of lens was easier. Focal lengths determined whether a lens was wide-angle up to telephoto. The arrival of digital sensors makes it more difficult. For a start, sensors are not all the same size. High-end models have "full size" sensors, which capture everything seen through the viewfinder.

But middle to low-end models have smaller sensors, which means that only part of the picture as seen through the viewfinder is not captured. In these cameras, the actual focal length is increased – by a factor of about 1.5. As in most things, with lenses you often get what you pay for. The more expensive it is, the better it is likely to be as it will contain better components. But it is not necessarily so in all cases.

Lenses are rarely interchangeable between makes of camera so if you decide to buy **Canon**, for instance, you can use only Canon lenses or those from third-party manufactures, like **Sigma** or **Tamron**, made especially to fit the Canon body.

A **Nikon** lens won't fit a Canon. The lenses made by the top brands tend to cost more than third-party products but some experts argue that those made by

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manufacturers for their own cameras are not always better value – you don't always get the results that justify the full extra cost.

The quality of glass in a lens is, of course, important but so is its construction. Like the camera body, a well-made lens will almost certainly last longer and take the knocks that photojournalists inevitably give their equipment as they work.

Generally, the better the optics, the sharper the image. And distortion of different varieties is kept to a minimum though this can often be fixed in Photoshop and other editing software. So what is important for the photojournalist? Clearly, speed and adaptability in challenging situations is a major factor.

How much light there is and the way it is used is arguably at the heart of all photography and that is truer than ever when a photojournalist is under pressure.

Generally speaking, the wider the aperture the more light hits the sensor. Zoom in and less light is available. Using a higher ISO to compensate can produce extra – and sometimes too much - noise in the image.

So a lens that allows fast focus, wide aperture and quick shutter speeds, even at maximum zoom in low light, is desirable. Many photographers argue that zoom is important. Others do not insist on it. Wide-angle, often for landscapes, and macro, for super close-up, are probably of less importance in photojournalism but, of course, interchangeably on SLR's means you can carry these special lenses if you need to.

Auto-focus motors are built into many lenses – though some still reside in the camera. And some pricier lenses offer effective stabilization to reduce camera shake in low light.

There is as much choice with lenses as with camera bodies and many professionals will say that upgrading a lens is sometimes more worthwhile, though perhaps less exciting, than buying a new camera if money is tight.

And, as always, do plenty of research before parting with your money.

**Agenda is the section in which we tell you about a selection of the countless contests, awards, grants, scholarships and other developmental schemes available to photojournalists in the next few months.**

Here, we have chosen some that have deadlines for entries between the publication of this edition of Enter and the next.

But if you know of an interesting competition, event or opportunity coming up later in the year - especially in the southern hemisphere - please email us by [clicking here](#).

Clearly, we can tell you about some of the biggest events and opportunities coming up but we rely on you to tell us about the ones most important to you.

## IN THIS EDITION

Visa pour l'Image (see Festivals, Fairs and Conferences) celebrates its twentieth anniversary.

## AGENDA 01

AWARDS, CONTESTS AND SUBMISSIONS

**Date/Deadline: 25 September 2008**

### British Journal of Photography International Photography Award

The British Journal for Photography, in partnership with the Association of Photographers and sponsored by Spectrum Photographic and Canon, organizes the annual International Photography Award. Open to anyone anywhere. This year a new category is added: the single image. The winner will be given a solo exhibition at the London Photography Gallery and will feature in the British Journal of Photography. Entry fees of £20 (\$40 / €27) for the series category and £5 (\$10 / €7) per single image are required.

**Date/Deadline: 1 September 2008**

### IYP World Photography Contest

This year is the International Year of the Potato, organized by the Food and Agricultural Organization of the United Nations. And the IYP World Photography Contest, aims to reflect on the potato as a global food in its Focus on a Global Food Contest. The contest is an invitation to reflect on the potato's key role in agriculture, the economy and world food security, to offer new insights into potato biodiversity, cultivation, processing, trade, marketing and consumption and to contribute to "a free and international exchange of information on this globally important food crop."

The contest is divided into two categories: Professional Photographers (people who make their living from photography) and Amateur Photographers. All entrants must be over 18 years of age. There is no entry fee. An international jury will select the winners. Prizes include cash and cameras.

**Date/Deadline: 9 September 2008**

### Travel Photographer of the Year 2008

The Travel Photographer of the Year Award (TPTY award) is run by photographers for photographers, judged by photography experts.

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The competition is open to photographers worldwide, both amateur and professional.

There are three Portfolio categories, a One Shot category a First Shot category, a Travel Photographer of the Year Award and a Young Travel Photographer of the Year Award. Entrants who submit two or more portfolios, each in a different category, will be eligible for the Travel Photographer of the Year Award. Eligibility varies depending on category. Entry fees of £10 to £15 need to be paid for some of the categories. Prizes include cash, travel and photographic opportunities and cameras and software.

**Date/Deadline: 20 August, 2008**

### **Premio FIP Periodismo para la Tolerancia**

Journalists in Latin America - including photojournalists - who cover stories on racism and discrimination can participate in this competition entitled "Premio Periodismo para la Tolerancia". The prize is awarded by the Federación Internacional de Periodistas (FIP). Stories must have been published between January 1- December 31 2007 in Spanish or Portuguese. The winner will receive US\$1,000. The award ceremony will be held in Mexico together with a forum on journalism and tolerance.

**Date/Deadline: 12 November 2008**

### **Atlanta Photojournalism Seminar Digital contest**

The Atlanta Photojournalism Seminar aims to "promote the highest standards of photojournalism through an annual educational conference and photography contest" judged by working photographers. Anyone anywhere can enter. The entry fee is US\$45. There are 15 different categories including two multimedia. All photographs must have been taken between November 2, 2007 and November 5, 2008. Winners will be announced during the Seminar which is held on December 5 and 6 2008.

**Date/Deadline: 10 October 2008**

### **Walter Reuter Journalism Prize**

Mexican journalists are invited to enter for the Walter Reuter Journalism Prize.

Submitted work should explore the bilateral relations between Mexico and Germany. Photos will also be accepted. The prize includes €2,000 for the winner and an all-expenses paid week in Germany. For more information you can contact [fesmex@fesmex.org](mailto:fesmex@fesmex.org) or [info@premioalemandeperiodismo.org](mailto:info@premioalemandeperiodismo.org) or visit the website above.

**Date/Deadline: 29 August 2008**

### **ADEPA Journalism Awards**

Argentinean journalists and photographers can compete in this journalism contest organized by the Asociación de Entidades Periodísticas Argentinas. The work must have been published in national media between July 1, 2007 and June 30, 2008. To know more, visit the website above.

## **AGENDA 02**

GRANTS, SCHOLARSHIPS, FELLOWSHIPS

**Date/Deadline: rolling**

### **Pulitzer Center on Crisis Reporting – Travel Grant**

The Pulitzer Center on Crisis Reporting funds international travel costs associated with reporting projects on topics and regions of global importance with an emphasis on issues that have gone unreported or under-reported in the mainstream American media.

The amount of individual travel grants depends on the specific project and detailed budget planning. Most awards fall in the range of \$3,000 to \$10,000. Grants are open to journalists from any nationality - staff journalists as well as freelance. Proposed projects must include a credible plan for the broad dissemination of the resulting work in U.S. media (print and/or broadcast).

**Date/Deadline: 15 November 2008**

### **Getty Images Grants for Editorial Photography**

Every year, Getty Images awards five photojournalists individual grants of \$20,000 each. Recipients are given the opportunity to sign a one-year exclusive-rights deal with Getty Images during which their work will be marketed and available for license to customers worldwide through [gettyimages.com](http://gettyimages.com), while retaining copyright. Grants will be announced in February 2009.

**Date/Deadline: 12 December 2008**

### **Julia Dean Photo Workshops – The New Documentarian Award**

The Julia Dean Photo Workshops announces the New Documentarian Award for a Long-Term Project. Any professional, amateur or student photographer who has not had a book published can enter. According to the website, the New Documentarian Award refers to a new approach for showing, sharing and promoting documentary photography. The award is a cash prize to continue the documentary project. There is an entry fee of US\$45.

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## AGENDA 03

FESTIVALS, FAIRS AND CONFERENCES

**Dates: 22 January-12 February 2009**

### Chobi Mela V

The fifth Chobi Mela festival of photography will be held in Bangladesh. The theme for this year is "Freedom". Chobi Mela is organized by Drik Picture Library Ltd. and Pathshala, The South Asian Institute of Photography. It brings together photographic work and practitioners from various parts of the globe but especially from the sub-continent and the rest of Asia. Through exhibitions, discussions and dialogues it explores present-day photography and showcases the work of established and unknown photographers.

**Dates: 23-28 November 2008**

### Angkor Photography Festival

The fourth Angkor Photography Festival, in Siem Reap, Cambodia, is built around free workshops it organizes for emerging Asian photographers. The workshops are taught by renown photographers who have many years experience. The organizers are accepting applications shortly. The program for 2008 will be five evening audiovisual presentations curated by the workshop tutors and one evening of audio visual presentations curated by the Festival.

**Dates: 1 August - 30 September 2008**

### Festival XV Encuentros Abiertos Argentina

The 15th edition of Encuentros Abiertos Festival de la Luz will be held in museums, cultural centers, galleries and art venues around Argentina. The activities include exhibitions, debates and conferences, a portfolio forum and workshops.

**Dates: 4- 30 November 2008**

### Month of Photography Festival, Slovakia

Society FOTOFO & Central European House of Photography in Bratislava,

Slovakia will organize the 18th edition of the Month of Photography.

The concept of the festival is to reflect what is going on in photography in Central and Eastern Europe. At the same time the festival aims to show the best from historical and contemporary photography worldwide. Activities include a portfolios reviewing and a competitive review of works by young photographers from all over the world. The winner will exhibit in the 2009 edition of festival.

**Dates: 30 August - 14 September 2008**

### Visa pour l'Image

Visa pour l'Image is the International Festival of Photojournalism, held in Perpignan, France. It includes exhibitions and screenings.

Parallel to the festival, there is also a professional week from 1 -7 September in Perpignan where professional photographers can meet colleagues and talk about work and their profession. Says the event's General Director, Jean-François Leroy : "For the last twenty years, Visa pour L'Image has been the gathering point for all the photographers, picture editors and everybody involved in photojournalism.

Around thirty shows (including the World Press Photo exhibition), many meetings with photographers, and six evenings shows with all the best news pictures of the year. Perpignan is the place where you have to be, to meet the most interesting people in this industry, in a very friendly atmosphere."

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“**Canon** has been a major partner of World Press Photo for fifteen years. 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.”

