

Enter



WORLD PRESS PHOTO

[VIEW INDEX](#)

ASK THE EXPERTS

THE NEW SKILLS NEEDED NOW

TALKING POINT

IMAGES FOR A WORLD ONLINE

GALLERIES

EARTHQUAKE AFTERMATH

COOL KIT

DSLR SHOTS HD MOVIES TOO



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WORLD PRESS PHOTO

A PUBLICATION OF WORLD PRESS PHOTO EDUCATIONAL DEPARTMENT

WELCOME

ELEVENTH EDITION OF ENTER

Welcome to the eleventh edition of Enter, the online magazine of World Press Photo's Education Department. For more information on navigating and accessing Enter - and how to be emailed about future editions - [click here](#).

The world is changing fast and no more so than in mass communication.

For those in photojournalism there are profound implications.

The traditional magazine assignment has become a rarity but other and different opportunities have appeared online and elsewhere.

In our first themed edition of Enter - number 11 - we take a long look at the future. Is it all bad news for photographers or is the new, connected universe full of exciting opportunities?

We have asked no fewer than fourteen experts from the world of news and photography to give us their take on the next few years.

They examine the new skills needed to satisfy commissioners and customers alike in a world where video is likely to be as important as still photography, if not more so.

What about the future of photographic books, festivals and galleries?

And what new technology is just around the corner for photographers to exploit?

Our Talking Point tackles some of these issues too and more.

Enter 11, of course, also highlights the work of many photographers who have benefited from World Press Photo seminars, workshops, contests and Masterclasses in the past.

But we also feature, for the first time, multi-media presentations as one new way to showcase photographic work.

Because we are concentrating on the future, there is no Close Up in this edition, where we normally highlight a photographer from the past who could be a role model.

Don't forget, we are very keen to know what you think of the magazine. Please take a few minutes to complete our short questionnaire - the link is in the right-hand column. Or send us an email by 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 image, by Halden Krog, a senior photographer with *The Times* of South Africa, was chosen by the paper's picture editor Robin Comley and editor Ray Hartley.

Says Robin: "On May 18 this year Halden was covering the xenophobic violence that had been sweeping the country for almost two weeks. Photographers had been working day and night as bands of thugs terrorized settlements - beating, stabbing and torching the homes of residents whose only crime was being a "foreigner".

And all the while, politicians and leaders were silent - none of them standing up to condemn what was happening.

The Times had been running increasingly violent images and on this Sunday, reports of attacks poured in by the minute.

It was late afternoon when Krog heard from a bystander in Ramaphosa settlement, east of Johannesburg, that someone had been set alight. At the scene, he saw Mozambican national Ernesto Nhamwuve struggling beneath a burning mattress as emergency service workers and police tried to extinguish the flames.

When the picture came through, the decision to use it on page one was made within minutes. The need for the public at large to be made aware of what was taking place in the country was overriding.

Publishing would also challenge those in power to take a stand and speak out. Within days of the picture appearing in newspapers around the country troops were sent into trouble spots and the violence rapidly decreased.

There was also a sense of outrage that we were once again seeing intolerance and brutality that many believed should have remained in the country's painful past.



GALLERIES

During the late eighties and early nineties, South Africans had become desensitized to endless images of violence and by the time of Nelson Mandela's inauguration in 1994 people were only too ready to believe him when he said: "Never, never and never again shall it be that this beautiful land will again experience the oppression of one by another." But 14 years later we were seeing it repeated.

Nhamwuve died in hospital later that afternoon. His body was transported to his home in Mozambique and his family asked to see the images from the newspapers in an attempt to come to terms with what had happened."

This image, by Adam Dwi Putra, was chosen by Hariyanto, Photo Editor at the daily newspaper *Media Indonesia*, the second largest newspaper in Jakarta.

Says Hariyanto: "On the whole, this photo is very strong, from a technical point of view as well as in its message, composition, color and action.

This photo is particularly relevant currently because of present conditions in Papua, where the government has prohibited traditional tribal warfare re-enactment.

It is a tradition which often resulted in casualties. The authenticity and uniqueness of Papua's culture has made it one of the most well known areas, apart from Bali, overseas. One of its attractions is the Baliem Valley Festival.

This yearly fight is typically attended by some 26 tribes indigenous to the Baliem Valley.

Each participant is attired in full costume including spears and arrows, traditional clothing, other accoutrements of war and facial war paint.

The photo clearly depicts the conditions of traditional warfare between tribes. "

Our galleries in this edition include three of the more traditional variety – highlighting high-quality stills photography – and two which embrace a new way of telling stories with images and sound; multi-media presentations.

For her blend of pictures and audio, Mariana Bazo was commissioned by Reuters to visit a clinic in the Peruvian Andes to record "vertical births". The result is two moving documentaries brought to life by multi-media experts at the international agency.

For her highly unusual gallery, Anastasia Taylor-Lind from the UK spent time with two young women who take risks most days of their lives to entertain with a program of dramatic stunt-riding.

When they are not at horse shows displaying their death-defying skills, Camilla Neprous and her partner Amy Woodward – the subject of Anastasia's gallery - are on film sets doubling for Hollywood stars.

Turkish freelance Eren Aytug visited refugee camps in and around the South African city of Cape Town where immigrants have sought shelter from a series of ferocious, and sometimes fatal, attacks by locals.

Eren says he cannot believe that after South Africa had freed itself from the horrors of apartheid this kind xenophobic violence could be taking place.

Qiu Yan – the Photo Director of the Changjiang Daily in China – could not get to the scene of a devastating earthquake in Sichuan Province in May 2008 straight away.

However, arriving a few days later, he was able to capture a series of exceptional and moving images reflecting the widespread damage to the area and its communities.

They are featured here in his gallery.

MARIANA BAZO

Blending still images and audio and packaging them in a form which looks almost like video - multimedia presentation - is a fast-growing practice on the internet.

No look at the future would be complete without considering this new way of presenting images online which is why the work of **Mariana Bazo** of **Reuters** is featured here.

Using more than one medium means photojournalists must - to some extent - become multi-tasking when capturing material and the first multi-media commission is always going to be a something of a challenge.

Mariana, from the Peruvian capital Lima, spent several days in a clinic in the Andean city of Cuzco in May 2008 recording births with her Canon 5D and an Olympus DS30 recorder.

You can view the two results by clicking on images in right-hand column of this page.

As with many ordinary commissions, the first thing to do was to get permission to shoot.

Says Mariana: "I had to obtain permission not just of the director and doctors but the mothers too. But they were very nice and let me shoot. I am a woman and mother and the mothers there would say 'Do you have a child? Good. You will understand.'

Actually the mothers looked on me as extra company during the pain of birth. They asked me questions, made comments, talked to me. Sometimes, I held their hands.

During one delivery, there was a blackout and I helped by providing a little light from my Blackberry and the screen on the back of my Canon 5D but I couldn't take pictures then".

Continues Mariana: "This was different from many of the stories I usually cover for Reuters. I had several days instead of having to rush to file my pictures and I had to capture all the sounds and do the interviews.



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The only difficulty I had was remembering to move the recorder I was using out of shot.

I am looking forward to using multi-media again. It opens new ways of showing pictures – it's wonderful to see the final project and that forty of my pictures were used in a story for Reuters. Reuters thought it was a good project – and experiment. There was plenty of feedback from a different audience and I wrote about the experience on the Reuters blog."

Once the material had been collected by Mariana, it was put together by a Reuters' team.

Says Reuters: "Mariana sent the elements to our online desk in Toronto where Julie Gordon, who has a background in radio and is fluent in Spanish, edited the audio and transcribed the material.

The edited audio was then sent over to Corinne Perkins who edited the images and sequenced them with the audio to create the final product.

Audacity was used to edit the audio and **Soundslides** was used to put all the elements together.

The use of audio allowed the women to tell their individual stories and enabled the project to follow each of the women separately rather than lump them together in a single slideshow. Audio also allowed the viewer to use another sense when experiencing the story.

Enabling the viewer to hear the natural sounds allows them to be closer to the location and feel the women's pain.

Unfortunately we don't have any metrics to measure how many viewed the slideshows but judging by the feedback on the photographer's blog entry, the presentation affected many readers and there was an outpouring of appreciation at the story being told."

ANASTASIA TAYLOR-LIND

Working as a stunt horse rider is a largely male-dominated occupation.

But for her gallery in this edition, 27-year-old British freelance photographer **Anastasia Taylor-Lind** focused on two women who travel the world performing this dangerous activity for audiences and film cameras.

At 22, Camilla Neprous is one of the world's leading stunt riders.

Says Anastasia, whose work has been seen in, among others, [The Sunday Times Magazine](#), [The Guardian Weekend Magazine](#), [Marie Claire](#) and [Geo](#) in Italy: "Having grown up in the circus, where her mother was a performer, Camilla left school at fourteen to join her father Gerard's stunt riding team The Devil's Horsemen.

"Today she lives with her partner Amy Woodward, who is also a stunt rider, and Amy's seven year old daughter Skye at the family farm in Buckinghamshire.

Camilla and Amy plan a civil partnership next year. They work together travelling around Europe, during the summer performing trick riding at horse shows and for the rest of the year body-doubling for Hollywood's biggest stars on film sets.

Camilla's father Gerrard and her brother Daniel are also stuntmen and they have over eighty horses at their farm Wychwood Stud in Buckinghamshire.

Camilla's achievements are all the more impressive given that most stunt riders are men. When I first met her she told me that she has always had to work twice as hard as a woman to earn respect as an accomplished athlete in a sometime superficial workplace."

Anastasia attended a World Press Photo/Asia-Europe Foundation photography workshop in Hanoi, Vietnam in 2004.

She shot all of her images for this gallery with a Canon 5D with either a 28mm or 35mm fixed lens, using available light.

EREN AYTUG

For his gallery, 29-year-old Turkish freelance Eren Aytug visited makeshift camps in the South African city of Cape Town where thousands of refugees have taken refuge after a series of xenophobic attacks.

Says Istanbul-based Eren, whose images have appeared in many Turkish magazines and newspapers over the last ten years: "The result of the attacks on immigrants was terrifying: sixty two dead, more than six hundred and fifty wounded, one hundred thousand people made homeless. Forty two thousand were placed in ninety-five refugee camps.

It's been fourteen years since the end of the apartheid regime and the country's main problems remain unemployment and an unequal distribution of income.

In South Africa, there are five million refugees from Zimbabwe, Mozambique, Somalia and various North African countries. They cross the border and then settle in one of the townships. Now they are being accused of making an already tight job market worse by accepting lower wages.

I photographed in refugee camps in May 2008 to understand more clearly what's going on in South Africa. The struggle in the country against apartheid had always excited me and I couldn't accept the fact that these are the same communities who are now behaving in this way towards innocent people.

The third image in my gallery is important for me. After the attacks, African TV channels were broadcasting "enough to crime" notices. The woman in the photograph is strengthening the meaning of that "enough" phrase on the TV as a victim of violence and crime.

The fifth image is also important. On entering a tent, I instantly noticed Amina. She was wearing dark clothes and her baby boy, sitting on her lap, had a red jumper. I think that their glances are simply reflecting their sorrow."

Eren used a Nikon D300 to take his images in natural light.



QIU YAN

When on 12 May 2008 a devastating earthquake hit China's Sichuan Province, Qiu Yan – the Photo Director of the *Changjiang Daily* - wanted to get there quickly to record its effects.

"But my job did not allow me to make it to the disaster zone at the very first moment. Most of the photographs were taken there about a week after the earthquake had happened," says Qiu Yan.

"I cherish every image, since they are all hard won. And - more importantly - they record, or more precisely immortalize, the survivors: their grief, their bravery and their selflessness."

Born in Hubei Province in China and still living there, World Press Photo winner Qiu Yan used a Canon 1D Mark II for his images. The forty-six-year-old attended a World Press Photo seminar in 2001-2003

He chose the eighth picture in his gallery as his favorite showing three generations of a family comforting each other after the loss of relatives in the earthquake.

ASK THE EXPERTS

Ask The Experts usually features answers from four prominent members of the photojournalistic community to questions from visitors to the magazine.

But because the theme to this edition is so wide - the whole future of what we do - Enter put the questions this time and we have no fewer than fourteen experts answering them. There is no doubt that more is going to be asked from photojournalists in the coming years.

There will - we all hope - still be many outlets for the more traditional forms of news journalism: dramatic, immediate, insightful and informative photography in newspapers and magazines.

But these ways of get the news to the people are in trouble, with only a few exceptions. Circulations are falling and with them, advertising revenue. Jobs are being lost, commissions and budgets cut.

So how can someone starting out on their career as a photojournalist plan for a future which is at best uncertain?

Three experts, Dave Clark, from the Dalian College of Image Art in China, freelance photographer Jimmy A. Domingo, from the Asian Center for Journalism in the Philippines and Kenny Irby from the Poynter Institute in St. Petersburg, Florida, all turn their attention to the fresh skills news photographers will have to learn.

The future of agencies is tackled by Louis Zaal, General Manager of Hollandse Hoogte in Amsterdam, David Larson, Managing Director of Africa Media Online and Shahidul Alam, founder of the Drik agency in Bangladesh.

Writing about the future of marketing are Evelien Schotsman, picture editor of Oxfam Novib and landscape, documentary and fine art photographer Simon Norfolk.

Photographer, author, lecturer and consultant Peter Krogh examines developing technologies and the future of galleries is the subject of the answer from Devika Daulet-Singh, an Indian-based Director of Photography.

Delivery of photographic output is what concerns Paula Johas, a photo editor with the Brazilian newspaper *OGlobo*.

How different platforms can integrate and compliment each other is the subject of an answer from *The New York Times's* Assistant Managing Editor, Michele McNally. Can photographic books survive in an online world is something publisher Gigi Giannuzzi considers and the future of festivals is tackled by Paris-based lecturer, art critic and curator Simon Njami.

SKILLS 1

The debate about whether stills photography and video should remain separate in photojournalism in future is beginning to gather pace (see also *Cool Kit* in this issue). When we asked *Dave Clark*, Course Leader in MA Photography at *Dalian College of Image Art* in China, what skills the photojournalist of tomorrow would need, he was in no doubt the ability to shoot and process static as well as moving images was an all-important one.

Said Dave: "Since the introduction of digital film scanners, photojournalism has been through a sustained period of change with photographers having to continually learn new skills to keep up to date.

It is my belief that this period of change is still only mid-way through its present cycle and is unlikely to settle in the foreseeable future.

The industry is currently seeing conflicting regional trends with printed newspapers increasing in Asia and decreasing in Europe and North America. The overall numbers of newspapers sold globally is still increasing, thanks mainly to the Chinese market, though there are few analysts who consider the outlook to be positive.

In all markets, the growth and importance placed on the online edition is evident and this, in turn, is influencing the work of photojournalists throughout the world.

Newspapers are slowly moving away from 'shovel technology' (the term used to describe replicating the print version online) to content specifically produced for the newspaper website and it is this change that is likely to impact the skills photojournalist will need most in the coming decade.



The introduction of a video function in the latest cameras from Nikon (D90) and Canon (5D MKII) are good indications of the camera for the future photojournalist.

Video cameras have for some years integrated a still camera function but lacked the quality and much of the creative control an SLR with interchangeable lenses gives the photographer.

The SLR digital still camera with a video function changes the dynamic, giving priority to the still pictures but affording the photographer the opportunity to record moving images as well, if needed, for the web version of the publication.

Most importantly for most photojournalists, the quality of the still picture is not compromised which can still be used for better quality print and exhibition. The photojournalist of the future will probably carry just one camera with which they will need to produce still pictures for the print version and video for the web edition.

The addition of video brings with it a number of new skills issues that go beyond simply learning basic video camera techniques.

These broadly can be divided into technical skills and journalistic skills, the latter often being missed out in staff training. Most photojournalists will find the techniques of using video on the camera reasonably easy to adapt to, particularly for short news videos that use few camera movements.

However getting to grips with sound recording and video editing present a considerable challenge, particularly given the speed at which photojournalists are expected to work.

Video editing packages such as **Adobe Premiere** and **Final Cut Pro** that are timeline based are not intuitive to photographers who are used to working on static images and they will need time to adapt.

In my view the most important new training is in narrative skills and journalism ethics.

In moving from still pictures to a video, the photographer is given a different role in the process of news reporting.

Whether using still or moving images within the video the photographer is required to tell a

whole story, with a beginning, a middle and an end, where the soundtrack takes the lead in telling the story. This must both have a clear narrative structure and also abide by journalism rules of fair and balanced reporting.

Getting these skills right in my mind is the key to the success of this new media and the lifeline for working photojournalists under threat of losing their livelihoods.

In short, the photographer of the future will still need their current skills to shoot and caption engaging visual news images for the printed paper. But in addition to this, they will also need to develop video, sound and narrative expertise to produce short video stories for the web."

SKILLS 2

A second take on the skills needed by photojournalists in future is provided by Jimmy A. Domingo, a freelance photographer and photojournalism program coordinator of the Asian Center for Journalism at the Ateneo de Manila University in the Philippines.

Says Jimmy: "If your pictures are not good enough, you are not close enough." This is attributed to the legendary photographer Robert Capa and it is a quote I have been using lately to start discussions on what makes a skillful or a complete photojournalist in this age of internet communication technologies.

Capa may not just have been referring to the physical closeness between a photographer and his subjects.

And this may hold truer in these times where a photojournalist has more platforms to show (and sell) his works and the competition is becoming stiffer.

What are the skills needed to get close in the various dimensions of a photography project and, in effect, be an effective photojournalist?

All things being equal in terms of technical skills - understanding light, capturing good quality images, achieving effective composition with a variety of lenses and array of angles and knowing when to press the shutter - as ever the most important skill is newsgathering.

And this involves a great deal of research to understand the subject being photographed and how a particular subject matter has been approached visually before.

We learn from the masters, from the role models of cutting-edge photojournalism. However, there is an information overload on the web, much of which I call digital garbage, and Internet research skill is a must. This is on top of good communication on the Internet for getting assignments, being in touch with editors and swift delivery of images.

With digital photography now being the norm - where one can only read generic camera-generated alphanumeric filenames and the physical photograph is seen only when it is opened - a proficiency in applying industry-standard metadata is essential. Extend this skill to batch processing in software.

This will help give sufficient information about a particular image and provide some copyright protection. I know a lot of photographers who have the required images but take time to retrieve them from a hard disk due to lack of an archiving system.

With the shrinking of print pages and more online platforms - where the huge challenge now is how to hold the interest of viewers - skill in creating multimedia presentations is vital.

Apart from still pictures, the inclusion of interviews in audio - making the subjects "speak" and/or self-recorded material - gives context to a story. Software like Soundslides can easily be learned for such presentations.

To get feedback on portfolios and ongoing projects, creating photojournalistic blogs is an option. A domain name is not that expensive and there are hundreds of free host sites with responsive content management systems.



On top of all this, an appreciation of the ethical issues in photojournalism is fundamental. Especially now, when software can be used with so much ease to modify images to the point of fakery and manipulation. The only safeguard is for photojournalists to say No to the "everybody-is-doing-it-why-shouldn't-I" behavior.

Finally, whatever skills a photojournalist has must be shared with aspiring visual story tellers. And acquiring teaching skills is another challenge but it should come naturally to those who are willing to take on such a daunting task."

SKILLS 3

There is little doubt that photojournalism is becoming a more exciting – and demanding – way of making a living.

And all of our experts in this edition seem to agree that a whole host of new skills will have to be learnt and practiced.

Kenny Irby is the Visual Journalism Group Leader & Director of Diversity Programs at the Poynter Institute, an international school for journalists and media leaders based in St. Petersburg, Florida in the USA.

This is his view on the next few years in photojournalism.

"Our moment has arrived! And it may never come again.

After all, we photojournalists have always longed to be integral members of the news coverage team, equal players in the process.

The Latin phrase "Carpe diem", from the Latin poem by Horace and translated as "seize the day", is an excellent motto for us.

It is the age of digital photography. Coverage and delivery - images moving moment-to-moment through cyberspace - is bringing tremendous technological change. And to succeed photojournalists require new skills.

Navigating in the "age of the always on" and "continuous deadlines cycles" requires highly sophisticated equipment. Full motion video is the newest option currently integrated into the digital single-lens-reflex (SLR) cameras (see **Cool Kit** in this edition).

At *The New York Times* online, you will notice that right there on the front page is an icon/feature displaying video in addition to still photography. And at *National Public Radio's* (NPR) online site you will find interactive features for stills and video.

Photographic reporters must up their game by developing new techniques of research, reporting and rendering beyond the moment.

Gone are the days when one had to abandon the scene of coverage in order find somewhere local for the production process and printing. Now material can be sent digitally directly from the camera, laptop or PDA.

Our audience's expectations are changing too. Consumers are better equipped to evaluate the integrity of photographs – scrutinizing both accuracy and aesthetics – as well as making themselves heard when they believe that their news organizations have fallen short.

Currently, all of the manufacturers of "pro-sumer" video cameras have moved to high definition capabilities.

Publications like the *The Tampa Tribune*, *The Detroit Free Press*, *The Indianapolis Star*, *The San Jose Mercury News* and *The Dallas Morning News* regularly publish four and five column front-page photographs from grabs which are often the byproduct of live streaming video posted first on their Web sites.

The mass migration to video forces every professional to come to terms with the impact not only of the extended moment but the frame grab - its frozen alternative. A single frozen moment pulled from some 32 frames of video every second.

Most newspapers now equip staff photographers with video cameras and have created scripting strategies and algorithms that allow frame grabs to be boosted seamlessly on the web without much or any intervention by human beings. It's all automated.

Which takes us back to audience.

I have witnessed many moments of news coverage but I have yet to see consumers of news debate whether an image that commanded their attention was a capture of film, digital or video media. They really don't care. And, honestly, I see no reason why they should?

So, there is a need for ethical standards and guidelines to help photographers measure up and provide a common understanding among journalists and viewers, readers and users about what constitutes fair and accurate visual reporting.

Anticipating the moment is as important as ever. It is one of the most important skills for today's photojournalist. Patience and anticipation is essential for the reporter in this new world.

There is no room for the single-skilled photojournalist as today's transforming news operations take shape. Within the next three to five years, the demand for photojournalists with experience and knowledge of video, audio, design, and writing - along with basic digital camera skills - will be the norm.

A good photograph, even in the declining global economy, may still be worth a thousand words. And some enterprising people are hoping that some pictures may also be worth a thousand or - perhaps - millions of dollars.

Says Mona Reeder, staff photographer at the Dallas Morning News: "Still photojournalism is a soulful narrative form. It's important to put at least as much of yourself into the work as you expect from your subjects. Compelling, intimate documentary photojournalism demands honesty, patience and sincerity from the photographer, and I believe you should approach it with empathy and compassion."

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Her photographic commentary called the **Bottom-line** produced tremendous comment and feedback both in the state of Texas and beyond.

Another trend is the ever-expanding throng of budding citizen photojournalists. Average folk, with digital cameras or camera phones, who are often in the right place at the right time with local, national and sometimes international outlets for developing news coverage.

There are many startup companies positioning themselves to assist them and capitalize on this market.

Today's competitive and changing landscape requires photographic reporters to communicate, research and report early as an idea is developed. Gathering material will need skills beyond still photography – the ability to caption well and then think ahead to new ways of storytelling through audio, video, graphics and illustrations.

Rigorous and ethical editing and good team-working will be vital.

I invite you to take a moment and engage with, not just look at the world we view.

Moment to moment, what a powerful way to examine how we are? Now is our time."

AGENCIES 1

We asked three experts about the future of photographic agencies. First we turned to Louis Zaal, the General Manager of the Hollandse Hoogte agency in Amsterdam, to use his crystal ball. What, we asked, would be agencies' strategies in the new digital world and how would they and their photographers need to adapt?

Said Louis: "Everything is economics.

Imagine you go to a shop to buy nails and are asked in which room you want to use the nails and how big is the picture you want to attach to the wall. Oh – and by the way - you are told you cannot take the nails to your second home in France and re-use of a nail is strictly forbidden!

Last year I made a comparison of prices, asking twelve picture sources for an image of a lonely tree at sun set. The pictures were almost the same. Prices were between 1 dollar and 330 euros. And for 330 euro, you were allowed to use the picture only once.

It now seems regular capitalist rules have entered the photography business. Ever heard of demand and supply which will always balance out?

For a long time Hollandse Hoogte, and other agencies for that matter, were able to behave as the grocery store in a small village; setting prices, providing friendly service and quality without question and a portfolio which reflected the preference of the owner.

As an agency was often the exclusive representative of a photographer or other agency in their own territory, they could set the rules for the customer without too much attention to the needs of that customer. In general, the market and the behavior of agencies did not change for many years. Hollandse Hoogte in 2001 was more or less the same as when it started in 1985.

But, in reality, the world had already changed enormously with devastating effects for many colleague agencies. Digitization, the Internet, fast and cheap computers and hard discs made photography a worldwide market.

New business models were developed, changing the position of the customer. No longer dependent on a small group of national agencies, he could shop anywhere. New price models made it possible to go for a better deal; royalty free, subscription models and microstock. Suddenly the agent could not dictate the price of a picture anymore as worldwide competition offered alternatives, for a much lower price.

Yes, I hear photographers and agency people say: "We have only quality, service, knowledge of the market."

But it seems that is not enough anymore. We now have to deal with purchasing managers who ask why they have to pay more for a cover picture; after all, a picture is a picture.

Not only has supply changed. Demand also is different. Advertisement revenue does not flow easily anymore to the printed media. And I always shock our (would be) photographers by telling them that, in the end, we fill only the back side of the advertisement pages in newspapers and magazines.

Fewer advertisements, fewer pages, less money. There are not as many general magazines. More special interest publications tailor content for very specific group of consumers.

What does this all mean? To agencies, photographers? Would-be World Press Photo winners?

There will always be a market for high quality journalistic photography - pictures which reveal what is happening in the world. Exclusive pictures. Ideas which turn into journalistic stories for magazines instead of general material.

The easy, worldwide usable picture has now eroded to a one dollar commodity while a personalized, regional, exclusive picture still can generate a high price.

We have to combine the quality and intelligence of commercial photo websites with our quality of imagery. Stories, ideas, concepts, dossiers.

As far as other markets are concerned, there are companies, NGO's, museums, books and the Internet all out there. There are assignments for international magazines who want complete freedom to re-use the work.

But this will also mean that we, the photographer and agent, have to give up our copyright or, at least, exclusivity to decide what to do with our pictures.

In order to survive, we will have to sell our material to the highest bidder and give up what we have lived on for so many years, our copyright.

But at least we do not have to fight for it anymore."

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AGENCIES 2

For a different perspective on the future of picture agencies, we asked David Larson, Managing Director of Africa Media Online, to tell us where he thinks his organization is headed.

"At Africa Media Online, we no longer define ourselves as a picture agency.

Rather we are a "digital trade route" providing everything needed to get images from African photographers to global markets – at the right quality and the right time.

Here in Africa, as elsewhere in the world, we have been feeling the impact of three primary innovations that have forced sweeping changes among picture agencies: the advent of digital, the mass interconnectivity provided by the Internet and the emergence of inexpensive "intelligent" cameras that allow amateurs to deliver to markets the kind of quality that only professionals could aspire to in the past.

At one time the picture agency was the interface between photographers or photo collections and the picture-buying markets.

Agencies were the warehouses of the analogue picture supply chain; gathering, cataloguing, researching and supplying images to publishing, art and product markets.

The physical and logistical challenges inherent in this analogue supply route meant that pictures were expensive and picture libraries were specialized and relatively few.

All that has changed. Digital means that on the whole, professional photographers have the potential to handle their own post-production, archiving and research.

The internet means they can deliver to any client in the world almost instantaneously, something only the major wire services could do in the past. Online systems have also meant a proliferation of picture agencies that are cluttering the media landscape.

And the rise of microstock has signaled the arrival of the amateur - on mass.

Sourcing, research, payment and delivery can be automated and there have been radical changes to once relatively stable pricing structures.

So where does that leave picture agencies? I believe their future is to redefine themselves to meet the new needs - and there are still needs. Let's take Africa Media Online as a case in point.

Redefinition as a "digital trade route" has meant we have found there is plenty of scope to service new needs. A great requirement is for the training and coaching of both photographers and picture buyers. With the advent of digital, photographers and designers have both needed to re-orientate themselves in the new world of bits and bytes.

Traditional publishing markets are oversubscribed and budgets are now cut in the wake of microstock. We also find ourselves coaching photographers to take advantage of new opportunities.

While traditional markets are not expanding at the same rate as supply, there are more people buying pictures than ever before. In November 2008, we will be exploring with twenty seven African photo entrepreneurs both the traditional B2B markets and the emerging Many2Many markets (accessed through social networking and other means) as well as coaching in producing work that amateurs can't.

To senior photographers with significant bodies of work we have found ourselves providing the means to enter the digital world - a high-end digitization service, including keywording on a multilingual thesaurus we developed.

If training and digitization gets "the right cargo on board the ship", then our online picture library system, called MEMAT, is the ship itself.

We have become a technology-provider creating web sites for photographers, whole photographic agencies and photo archives.

We provide the base infrastructure for photographers to present themselves online and to deliver to clients themselves.

This caters to the radical individuality of the internet age.

At the same time, the reality of information-overload means that aggregation is often what busy clients want, so we also represent photographers' pictures through our aggregated web site, africanpictures.net, providing the sales staff to build personal relationships with clients.

We also maintain a network of agents around the world who represent our collections in various markets. This, then, is the destination of the digital trade route – where the goods are offloaded at a foreign port, ready for sale."

AGENCIES 3

Shahidul Alam is something of a legend when it comes to encouraging photojournalism in the developing world.

His Drik agency in Bangladesh lit a beacon for home-grown talent and has helped allow media outlets in that country and beyond to recruit top-class practitioners locally.

He sees a bright future for agencies but recognizes the dangers that the internet can pose.

Says Shahidul: "The idea behind setting up Drik was to take the agency to the photographers rather than having the photographers come to the agency.

We were specifically dealing with Bangladeshi photographers then but the concept of building 'local' agencies that represented 'local' photographers has been part of the core vision. It was not simply a question of geography, but also politics.

We felt that local photographers had something different to say that would not be said by visiting photographers on short term assignments.

We did not have the services that western agencies were used to. No labs, no bank loans, no archival facilities. The photographers didn't have equipment, studios, training, books.

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Despite this, having decided that we would be physically in the hinterlands of the photo market, we needed to ensure we provided high quality images, research and delivery in order to compete.

We also needed to provide a much stronger support for local photographers than a typical agency would ever consider. So we built darkrooms and studios that photographers could use. Later we built galleries.

We needed efficient communication mechanisms to compete with western agencies and set up the country's first email service. Later we also developed publishing facilities, in print and on the web.

The logic in each step was to build the support structure that photographers needed, in a manner that was financially viable. Later we set up a school for photography, and eventually our own festival of photography.

We campaigned for legal reforms that protected the rights of the photographers and even ran programs on national television in order to educate the public.

Ironically, it was the web that allowed us to compete from a distance. And now it is the web that is a potential threat. Our challenge is to turn it around and make it an opportunity.

The availability of cheap or free images through the Net means we have to find a niche. The boutique will never be able to compete with the supermarket in price. It has to offer something special. The dollar-a-piece image is generic.

We need to offer something specific. So our emphasis has been on quality and exclusivity.

Images that require special access, that are rare and context that separates them from the run of the mill. All that, plus a huge emphasis on ethics.

Our clients know we can be trusted. Our pictures will have passed a stringent quality control, in terms of technical and aesthetic quality.

There are rigorous fact checks and an assurance of ethical standards. People who buy our pictures also buy peace of mind and a sense of well-being from the knowledge that the images have been produced by caring individuals who are respectful of their subjects.

We have also used new technology by setting up a portal for majority world agencies. We developed the search engine ourselves so we can constantly upgrade it using feedback from the photographers we serve. So the system is designed to work with low bandwidth. We know how to make do.

Our strategies have all been long term. The presence of Drik allowed the formation of The South Asian Institute of Photography, **Pathshala**.

The combined support of Drik and Pathshala led to initiating the **Chobi Mela** festival.

The three together form a formidable package. But it is dangerous to get complacent and Internet based Drik TV, our latest venture, will keep us at the cutting edge.

Dhaka is fast becoming an emerging capital of photography. Former students are in key positions in most leading newspapers and TV channels. The awards are coming in thick and fast.

There is a revolution taking place, and the agency is at the heart. Not simply through selling pictures but by nurturing individuals and through leading a movement."

MARKETING 1

Drawing attention to life in the developing world is an important function of many photojournalists. But is the world becoming weary of such imagery?

We asked Evelien Schotsman, picture editor of Oxfam Novib, how she thought photographers should be targeting this market in future.

Says Evelien: "It is getting harder and harder in this information-overblown world to create images that make people feel and think beyond the obvious clichés.

For a photojournalist it is not effective anymore just to try and capture the facts of life or tell an untold story. The media won't pay, the people won't buy.

We are spoilt: seen it, been there, done it.

It is getting more difficult for NGO's to convince the general public of the moral obligation people have in the rich parts of the world to support the less fortunate living in the poor parts.

But I still think photography is a strong tool in advocating a world without poverty.

Not by trying to capture the big contemporary issues, like climate change and food crises in a general way.

But by telling small stories of people trying to live a small but happy life. Not by trying to show "the truth" but by showing that the truth has many faces.

Not by showing harsh images alone but trying to lure people into another reality by showing the love and beauty that exists, even in the most deprived situations. Showing the similarities between those viewing an image and the victims, rather than the huge differences.

We all love our children and good food. We all need a safe place to stay, reliable neighbors and friends. Focusing on the strength of the people, not as powerless victims but as capable individuals in need of support to gain control (again) of their own lives.

For people to become interested, they need to be moved in an emotional and esthetical way.

So all techniques, manipulations and enhancements are allowed to highlight the emotional quality of the photo. In this sense I see a need for the photojournalist to become a photo artist of reality.

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And since photography is a cheap medium, it is the democratic means of communication not only for the rich and established but also the poor and oppressed."

MARKETING 2

For a second answer to the question of how photographers will market their work over the next five to ten years we turned to leading UK-based landscape, documentary and fine art photographer Simon Norfolk.

Said Simon: "In the few weeks between being asked to write this piece and me actually sitting down to do it, the international financial system has dissolved and the key banks nationalized.

All the money I had squirreled away to pay my future taxes and something for Mr and Mrs Norfolk's old age has disappeared in a bizarre Icelandic banking collapse. So my prognosis about the economy over the next 5-10 years is not very optimistic, I'm afraid.

I gave up trying to make a living from editorial a few years ago, instead selling my work as limited edition fine art prints through galleries in London, New York and Los Angeles.

I still work for magazines - most of what goes on the gallery wall starts out as a magazine commission - but I see magazine fees as start-up capital.

If they ask me to work for three days, then I see that as three days to get what will make them happy and then I'll stay on and do as much as it takes to satisfy myself and my print-buying clients.

I try not to accept work just for the sake of working and I try to always have a final masterplan in mind. If a story in anyway contributes to my long term project about 'The BattleField', for instance, then I'll say yes.

But this happy niche has only been made possible by my print sales. And the people buying my prints were the bonus-fuelled bankers we see on the evening news holding cardboard boxes outside closed-down banking headquarters.

Who knows whether these people will now still be buying my prints?

So my predictions for the future? More "name" photographers will be cashing in their reputations to teach "masterclasses" to wealthy orthodontists.

So-called "principled" photographers will be cozying up to Russian oligarchs and third-world billionaires. None of us will be saying "no" to wedding photography or lucrative teaching posts which sell to young students the rarely-realized dream that they'll one day have jobs as photographers.

My advice? Get re-skilled. Keep your photographic aspirations but try to get a trade like film editing, web-design or accounting.

Soon we'll all be amateur photographers with real money-making jobs on the side that we don't tell our colleagues about. We need to get over the snobbery attached to that.

And we have to be tougher in our demands. Magazines online will be built by re-skilled photography lovers around business plans that don't include paying wages to the photographers they ask to write.

They pay salaries to each other, they pay the man who comes to fix the photocopier, but the "name" photographers they ask to contribute six hundred words get nothing. With business models like that, how can we survive?"

TECHNOLOGY

Since its inception, photography has been one of the most technical of art forms. To answer the question "How will photographic technologies develop in the future?" we turned to USA-based photographer, author, lecturer and consultant Peter Krogh.

Says Peter: "From the wet plate through the development of automatic film cameras, photographic technologies have driven the practice of the profession, as well as aesthetic sensibilities.

It's certain that new imaging technologies will alter how photography is created, distributed and understood, at least as much as the introduction of color film changed it in the past.

One of the most obvious changes in photojournalism is the ease of electronic image distribution. This trend is certain to continue. It is easier for news organizations to find photographers in the field, accept submissions and distribute worldwide.

The dissemination of images is so quick, it would have seemed like science fiction a few short years ago.

We also likely to see a large increase in photo sharing sites like Flickr and image databases like Google.

These services will increasingly be able to know what pictures are about and which are the best through 'crowdsourcing data'. (The more users select an image after a search, the more the service thinks that's a "good" picture of the searched item.)

Posting and publishing images from the field is being simplified with tools like the Eye-Fi media card, which acts as both memory card and a wireless connection, searching out nearby Wi-Fi networks and automatically uploading images. The card can even access a database of Wi-Fi access points to tag the images with the location information. While its current form may not work yet for photojournalists, this technology is an area of rapid growth.

There is a trend in the industry to tag images automatically. In addition to the timestamp that your camera puts on the card, GPS location information promises to bring a revolution in automatic metadata creation for images.

Once where and when an image was created is established, you know quite a bit about the picture without the photographer having to input any keywords. Scheduled events like a World Cup football match can easily be tagged by time and place. And even unscheduled events like a protest or other conflict will still reside within the boundaries of a particular space and time (it happened at this place, starting at this time and ending at this time).

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Flickr has beta programs now that can spread one person's photo annotation far and wide. It won't be too long before it will be available to anyone with an internet connection. The concept at work is 'data exhaust' - as in something coming out of the tailpipe.

Data aggregation like this promises to revolutionize news gathering. All the electronic devices in a particular place collectively describe information about what is happening in that place - who is there, who was called, what was scheduled for what time.

In fact, it will ultimately be possible to stitch together the photographic record in ways that develop a four-dimensional record of history (3 dimensions, plus time).

We're also rapidly seeing the convergence of still and motion imaging technologies (see **Cool Kit** in this edition). Still cameras are now capturing good motion images and video cameras are now capable of producing publication-quality images.

As distribution vehicles for news-gathering increasingly become electronic, the distribution is converging as well. The lines between broadcast, print and web have effectively been erased. In the software world, Photoshop is becoming more adept at creating and dealing with motion graphics.

And perhaps as revolutionary as anything else will be the change in the aesthetics of photography. By combining a number of images taken with different exposures - High Dynamic Range (HDR) imaging - the photographer can re-interpret tonal values in a photograph more like the brain does, as opposed to the eye. At first look, HDR seems "un-photographic", but increasingly, it will become the norm in photographic imaging.

In fact, the way we have come to define a "straight" photo is really based on whether the image represents the light and tone the way film does. It is important to understand that there's nothing objectively truthful about the way film creates an image. It is a chemical process determined by the limits of the medium, the film's manufacturer and choices made by the photographer, lab and printer.

Similar to changes in music, the evolution in photography is being driven by new technologies, new sensibilities and new distribution models.

As photojournalists confront a rapidly changing medium, they will need to figure out how to use the new tools to tell stories that are relevant and speak to the hearts of the viewers, in a language that they understand.

The institutions of journalism need to address these issues - to stand fast to the principles that underlie integrity and to know how to use these wonderful new tools to promote the important job of truthful storytelling."

GALLERIES

Galleries in the developed world have always played an important role in how people appreciate and buy photography and they allow photographers to market their images in purpose-built locations.

We asked Devika Daulet-Singh, an Indian-based Director of Photography who specializes in managing archives, what she thought the future of galleries would be in the sub-continent.

Says Devika: "**Photoink**, which I set up in 2001 after moving back to Delhi after working with Contact Press Images in New York, expanded into a gallery early this year.

Hence my observations are grounded in the world we inhabit where we, once again, walk an uncharted path.

The challenges of developing a market for both edition and non-edition photographic prints is a new experience.

While we remain committed to presenting contemporary photography in India, our doors are equally open to photographers from across the world, promoting works over nationality.

Since Independence, photography in India has been viewed and disseminated primarily in news and editorial.

Originality has been controlled by media houses to the extent that personal work by photographers was never really encouraged or supported. The very few that were able to withstand those pressures did it out of the sheer grit of their personalities.

Coupled with no education institutions, independent photography found no patrons.

But in the last ten years we have seen a rising tide of young photographers whose ambitions exceed the newsprint. Where would these photographers go?

A photographic gallery becomes a natural space, its walls inviting works driven by independent thought. The photographic print is only now being viewed as an art object to be displayed in homes where traditionally there would have been paintings.

Being generally more affordable than paintings and sculptures, photographic prints have found a new lease on life. Younger art collectors are looking to acquire photographs to expand their existing interests in contemporary arts.

Over the next five to ten years, I see the establishment of more photography galleries which will nurture the development of private collections. Galleries will show more international photographers to broaden interest in the medium.

There is already a growing interest in works that are located within the sub-continent. The coming decade will see collectors seeking works that go beyond.

While the history of photography in India is nearly as old as the medium itself, there is no institutional support by the government.

It would not surprise me to see private non-profit institutions take the lead to preserve and present both old archives and contemporary works.

I would like to imagine the day when existing art institutions offer a Bachelor's and Master's degree in photography.

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Photography's place amongst the fine arts in India can only be cemented through a rigorous program established within the arts curriculum. And I'm optimistic about this happening sooner rather than later."

DELIVERY

How news and journalism is delivered in future is going to be of vital importance to photographers, whether it is online or on paper.

Paula Johas is a photo editor with the Brazilian newspaper *OGlobo* and says online news will continue to develop but the printed newspaper will still have its place. (This article was prepared with the assistance of Alexandre Sasaki and websites linked to from this article are in Portuguese.)

"On the Internet, news is free and there is more choice. But the future is good on the printed page too. I am optimistic about the future of printed photojournalism when adapted to the digital era.

On paper, we can read longer items to be digested at leisure, and there is often a different approach to the content.

The best photography will not only be factual. On the web, readers could display their own images. But photos taken with proper lighting, framing and creative composition will be increasingly part of the printed news.

Whatever the medium of delivery platform, journalism all begins with reporters, photographers and editors who can recognize, capture and tell a good story.

Without them, technological issues do not matter. Not everyone can turn facts into news and awaken the reader's interest.

But the world of information has changed. Editorial staff integration, a greater use of multimedia resources, the dissemination of blogs and "citizen-journalism" (in which the reader contributes with news and images) are gaining importance.

But there's a huge difference between collaboration and turning out an entire journal.

Interaction with the reader can increase participation in production but collaborators are not necessarily capable of turning facts into news.

The same logic applies to in photojournalism. Quantity is no substitute for quality.

Professional specialists can end up being forced to turn into "multimedia reporters". But saving money may mean fewer profits in future if standards drop.

Convergence is probably one answer. Articles can be commissioned from journalists with more than one platform in mind. **Globo** Online, for instance, offers workshops in the use of video cameras to reporters and photographers – multi-skilling in action.

In my opinion, it's hard for a single person to use many mediums simultaneously to produce a single, quality report. According to Lourival Sant'Anna, in *O Destino do Jornal* (The newspaper's destiny); "This kind of practice does not work in our current environments. The journalists aren't multimedia but the editorial staff is. A photographer, a cameraman and a text reporter are very different. We need a professional for each function."

But multi-media means the photojournalist can begin to tell stories without the limitations imposed by paper and page layouts. Photography has a great future in multimedia.

Photo galleries, one of the most successful developments on the Internet, are proof of that.

Can photojournalism be improved with the use of video and vice versa? The languages are different but complementary. Videos suit certain stories, still photojournalism others. Several articles published in printed newspapers arise from the efforts of photo reporters.

But whatever the medium, photos still matter.

Newspaper design communicates the character of the publication and photography is of huge importance to this. Images make a difference to how a paper or magazine looks and attracts readers.

The same is true in different ways on the Internet. And as technology continues to improve, the uses to which it can be put online will diversify.

In either case, the future of photojournalism looks good."

INTEGRATION

***The New York Times* has, for many years, been at the forefront of paper and internet integration of its product. But the revolution is only just beginning.**

The paper's Assistant Managing Editor, Michele McNally – a multi-award winner and a former chair of the World Press Photo Contest judging panel – looks forward to the day when picking up the newspaper will mean turning on, tuning in and watching those images burst into motion.

"One of our masthead editors in a recent meeting mentioned a scene from a movie – Harry Potter. You saw a newspaper's pictures moving.

A commuter turns the pages and the images just keep changing and jumping to life. Think about it – it could happen.

We make it happen on the web – the top of the homepage can indeed move when we want it to. Or you can stop it and view single images at your own pace. Or we can make them change when we think they should. So why not?

Who would have thought just a few short years ago that you could view slideshows and video on your phone, stretching them, enlarging or shrinking them at your whim?

How small does an electronic reader have to be before we all have one? Right now someone is geeking out at **Massachusetts Institute of Technology** and figuring out things we can't imagine and the demand for visuals will increase.

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Even four years ago I would not have believed we would see cameras that would satisfy me with video and stills. Well they are here.

Okay - I am an optimist. Why? I see more and more platforms for visual journalism.

I see the ability to tell stories in many different ways in so many different venues. I see the page views for slideshows doubling on *The New York Times* website this past year. And it starts with a simple premise: great reporting and great photojournalism.

I see the demand for our original photography increasing year by year. I see a proliferation of photo destination pages on media websites – even TV ones - that have all the video they want. Readers want to see pictures, why else are we all doing this?

Readers spend more time on a website if there is multi-media. Yes that means us. The future could be measured monetarily on the time spent on a site and web-based photojournalistic experiences do that. I can really see my 16-year-old daughter getting her news visually on a mobile device – and sharing it too.

Ah, yes the business model is still admittedly in the zygote stage.

Web advertising does not generate enough revenue to produce the highest quality journalism that a New York Times reader expects but the paper does.

I think the discerning reader will come to us for our content – in any way they want.

The New York Times has a core group of extremely loyal readers. It is important we deliver to them the best all around news report – and that means visual journalism too.

We must maintain the highest caliber and invest in international correspondents, unrelenting political reporters, astute critics and excellent photographers and videojournalists.

We continue to reach more and more people on the web with astounding numbers on breaking news days.

Do we need new skills for the future? You bet.

Newsrooms are grappling with this all the time. Photographers need audio skills. They should learn video and video editing, script building, story boarding.

Many of the smaller newsrooms will demand that photographers do all of the above. The larger will have more flexibility.

We have dedicated video journalists but we have photographers who also do video and expect more to want to in the future. All these skills are just another way to tell stories and they will be in demand.

Today, I am writing a contract for a photographer with audio skills, a videographer and a writer - all in one journalist.

But don't think the demand for the printed paper is over - there were lines around our building the day after November's election. It was heartwarming to see all those people waiting in the rain for a copy or two or three".

PHOTOGRAPHY BOOKS
Photography books have been around a long time – but will new technology threaten their future? After all, books can be bulky and expensive to produce whereas photography on the Internet is relatively cheap to provide.

Gigi Giannuzzi is director of Trolley Books based in London, a leading photographic publishing house. He thinks photographic books will last a while longer yet.

Says Gigi: "Books, in particular, have always been the best way to present work for photographers. I think, and hope, there will be a sustained level of quality books published in future.

The inevitable decline in printed material for information and news, as we have seen in newspapers and magazines as the result of progress of online, is not mirrored so much with books. As far as photography books are concerned, the screen is so far no replacement for printed paper.

You can still better understand the context of a project, or get an idea of a picture's reading, tone, depth or continuity in a sequence in a book.

Who knows what developments there will be in the next few years. But for me a book as an object will always remain as important, if not more so in future. I see them as precious commodities. I can't stand the idea of wasting paper or destroying a book, they only get more valuable to me.

Saying that, in the past year or so I have come to appreciate more the use of multimedia to present photography. Not as a replacement for books but as a different entity. They can be more dramatic in some ways and provide instant high impact. But they are short-lived and temporary in essence which leaves you asking questions or wanting to see more and that is why a book remains so important.

For all of our recent books we have produced slideshows, mostly with a fitting soundtrack that helps us present the project before the book is out.

For example, with the work of **Paolo Pellegrin in Lebanon in 2006**, for his book *'Double Blind'*, we were given permission by Patti Smith to use her song 'Qana', and it's really powerful collaboration.

The book that followed was a more permanent testimony to what happened.

But slideshows definitely get people's attention. Ours are developing a life of their own. We often present them at photo festivals under their own program.

The demand for photography books will remain. They are still uniquely important and I can't see a replacement in the near future.

Ultimately, I do think that photography demands books rather than the other way round and that's why they will still be around for a few more years."

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FESTIVALS

There are more and more festivals and biennales. It seems that every city, to increase its visibility on the global art scene, needs a cultural jamboree. Simon Njami, Paris-based lecturer, art critic and curator, looks at the future of these cultural jamborees.

Says Simon: "Biennales, fairs and festivals are becoming boring.

The reflection on what could or should be a festival is on its way.

In the next São Paulo biennale, the main floor on Niemeyer's building will be empty, as a statement and an invitation to reflect on the politics of showing art works.

The same inflation applies to the photographic field.

All around the world, from India to China, Korea to Africa, a new event is created. What are all those festivals for, and are they really still dealing with photography? That is a question I am intending to try and answer.

My feeling, nevertheless, is that this race to sensation is going to come to an end. Due to economic factors, of course, but more importantly, because of the confusion that has been created. I can imagine that festivals – those that want to survive the future - will have to focus on a very specific agenda. Perpignan is a good example.

When we go there, we know what to expect and why we want to be there.

One might argue on the selections and disagree with some choices, but this is part of the game.

There should even be, as it is the case of contemporary art museums, an organisation that groups all festival directors in order to build coherent strategies.

A festival is supposed to serve one purpose: the artist or more specifically, the photographer.

Lately, photographers have been no more than the main focus. They simply became a commodity to serve other interests.

And on a more global level, if you look at the map, what we would call "important festivals" are all located in the West. The non-western countries have started to react and we could see a slight change in the programming of major festivals, including regularly now images from other geographical areas.

I think that in the coming years, developing countries that have developed their own visual identity will start to play key roles in the global game. Not mimicking what already exists but as a new proposition.

New technologies, for instance, don't have the space they deserve. They will revolutionize the field of photography and especially photojournalism, where they have brought tremendous change. But it is still considered by festivals as a robotic tool. However, the notion of the image is no longer dictated by the old canons of the middle of the past century. There will be a revolution.

If you are still able to look at the classic exhibition print, that will remain a key element for any successful festival in the future.

We do, though, have to consider the new generations and their cultures. These are the ones who are going to shape the photographic landscape.

If we are too lazy to adapt our old views to a changing world, we'll condemn photography, as it is still defined, to history. Dead and frozen."

TALKING POINT

We all want to know what the future holds. So, who best to tell us about the next few years in Photojournalism?

Santiago Lyon is one of the world's foremost photojournalists and editors. A multi-award winner – including several top World Press Photo prizes – Santiago is Director of Photography at The Associated Press.

Photojournalism is very much alive and kicking. For almost the entire life of photography the only place you could see a photograph anywhere was on a piece of paper. Look where we are now.

The power of the still image and its value as a storytelling medium is evident through the multi-million-dollar global editorial photo market.

Photojournalism has changed considerably and will continue to develop and grow on many levels.

As a result, the way photography is assigned, gathered and delivered will likely look very different in coming years. And with each change will come difficult ethical questions of definition and intent.

As the economic model for many media-outlets changes, so does the desire and ability to finance photojournalism and the very nature and definition of assignments.

Sports and entertainment coverage is growing globally as people hunger for imagery of their heroes and role models.

There is also a rise in NGOs commissioning and assigning photography to illustrate the areas and issues in which they work.

Is this a reflection of a drop in news assignments by traditional media?

Can photography shot for NGOs be considered journalism? Should it be used as such, or better categorized as agenda-driven documentary work?

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All questions with no simple answers.

International news and photo agencies, newspapers and magazines continue to photograph events around the globe, providing a steady stream of imagery delivered according to the highest journalistic standards.

Staffing levels remain stable for some and shrink in others but there is growing freelance photography work generated on multiple fronts, a trend likely to continue.

Whatever the questions, whatever the answers, the appetites for imagery grow as the internet spreads.

With that appetite can come opportunity for photographers but perhaps limited choice as to the nature of the assignments available.

Self-assigned photography published on blogs may grow, in the same way text blogs have grown.

The rapidly-changing array of tools to gather imagery are but dumb pieces of glass, metal and plastic. They are useless without the sensitivity, talent, preparedness and intelligence of the photographer.

In a time when we are bombarded with images – the major news agencies each distribute more than a million images a year – and where the Internet provides a stream of endless combinations of photo, video and text storytelling, how can the modern photojournalist successfully make their images stand out in the crowd?

The new media consumers – the target audience for any form of journalism - obey new consumption rituals. The cup of coffee and the morning newspaper are being rapidly supplanted by self-aggregation of information from multiple sources, all of them online.

To capture the rapidly moving eyeballs of the consumer requires innovative and fresh storytelling.

It requires fluency in visual conventions as well as the ability to shed them and engage the viewer with something new, interesting, provocative and, above all, believable. Misleading PhotoShop manipulation is more and more prevalent.

New technologies will help root it out, but the essential credibility of the photographer will become ever more important.

And then there is video. Put a video camera in the hands of a photographer and wonderful things can happen.

Take away the conventional broadcast voice narrating what you are seeing and let the subjects of the story speak for themselves. Listen to the natural sound. With well-framed shots (composition is our forte, after all) and the intimacy of photographic technique - all of a sudden you can be transported to the scene.

Put the resulting work on the Internet and eyeballs will stop and look. Mix the video with some stills and it can become another storytelling technique.

Call the new mix multimedia if you like but ultimately it's just effective, innovative, essential storytelling.

Already it is possible to lift a decent quality still image from video. Imagine a 35mm shape camera that shoots video but has the opportunity to "tag" or mark the decisive moment on that video. The photographer can go back and see how well they captured the moment, even if it is from a video image. That technology is on the way.

Does the viewer really care where the image - still or moving - comes from as long as it touches their heart, their head or their stomach?

We have so many different types of screen and delivery methods that the mind boggles.

As technology makers develop and enhance the three screen scenarios (PDA, Computer and TV) and wireless high-speed bandwidth improves and spreads, we'll likely see an appetite for images on high definition screens that will start appearing all over the place - on the fronts of refrigerators (to toggle back and forth between TV and internet), as well as taxi interiors, airplane seatbacks - maybe even clothing and bags.

There is already almost-live delivery of still images onto some PDAs using news agency photos and that will likely increase.

Advertising and branding opportunities surrounding galleries of still images will possibly flourish.

However the future unfolds I believe there will always be an appetite for effective visual journalism, however we define it.

That's why we have eyes.

IN THIS EDITION

Whatever new technologies come along, the photographer's talent remains critical. Associated Press photographer Sergei Grits taking pictures in Tskhinvali in the breakaway Georgian province of South Ossetia, 16 August 2008.



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.

In this edition, we have two Masterclass subjects.

The first is Bangladeshi Munem Wasif, a freelance currently represented by the **VU Agency** in Paris.

Twenty five-year-old Munem, who took part in the 2007 Masterclass and is based in his home city of Dhaka, has won many awards including first prize in the **Konkurs Fotografii Prasowej** in Poland and an honorable mention in the 2007 All Roads Photography Program by the **National Geographic Society**. He was also named as one of thirty emerging photographers in the American **Photo District News** in 2008.

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

I was very bad at school. I was always interested in sports and outdoor activities. After school, my uncle suggested I take a course in photography at Begart Institute of Photography. Imtiaz Alam Beg (my teacher) inspired me a lot at that time.

Then the first photography festival 'Chobi Mela' happened. I got to see a World Press Photo retrospective in our national museum in Dhaka. I was very much moved by the ambiance of the event. Later, I entered the **Photography School 'Pathshala'**. I met people like Shahidul Alam, Barbara Stauss, Trent Parke, Raghu Rai, Abir Abdullah and Amitav Malakar. They changed my life forever.

I have just returned from Perpignan where I received the City of Perpignan Young Reporter's Award. I had an exhibition there. It got a huge response. I think this is the biggest break in my life.

What qualities does a top photojournalist need?

To love people and be good human being.

What is your most memorable assignment?

I don't do many assignments. I work only in Black and White. I usually work on personal stories. It takes a long time. I don't like to hunt for news. Covering the protest against the UK-based mining company Asia Energy, now **Global Coal Management**, in Phulbari was very important for me. I was there for three days on behalf of Drik News. I saw ordinary people protesting against a giant corporate for their lives and land. I was moved by the spirit of those people.

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

I am 100% digital now and I love it. Digital is not yet perfect but it will improve.

What essential equipment do you travel with?

Only a Canon 5d and a 28- 1.8 prime lens. Which doesn't mean a thing. I am not very much interested in technical aspects.

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

For me the 5d is good but I am still not very happy with the level of highlight tolerance and low light. I hate the digital pixel; I love the grain of film. I always photograph in natural light, it's beautiful and magical.

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

I believe in instinctive photography. In a complex situation, your subconscious will tell you what to do. But you will learn from experience.

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

"Magnum photographers were meant to go out on a crusade...I went round the corner to the local supermarket because this is to me is the front line." (Martin Parr). Please ask yourself before going to a troubled zone what you want to do?

And please try to remember publishing in big magazines is not the only photography. There are still so many stories need to be told in many ways, in your own countries, maybe in your houses too.

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

I am more interested in a whole body of work rather than a single photograph. I really like this body of work because I feel it's really personal, intimate and I am still discovering it three years later. I can smell it.

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

Ha ha. I don't like to travel by plane. I would love to travel my country's rivers by a boat with my girlfriend Reeta and some other friends.

What ambitions do you have left?

I want to photograph my own country, my people, the joy, the love, the anger, the mystery, the sadness. I can feel them when I look at my people's faces. Salute comrades.

This picture was taken in front of the gorgeous building called the Rose Garden (a pleasure lodge built by a Hindu Zamindar in the late 19th century). It is now used as a location for movies. It is one of the historical buildings of old Dhaka. 11 September 2006.

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WORLD PRESS PHOTO

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MASTERCLASS

The subject of our second Masterclass feature this edition is 32-year-old freelance photographer Colby Katz from Fort Lauderdale in Florida, USA.

Colby is one of the growing number of photojournalists embracing the world of multi-media to make the most of her work. You can see examples of her presentations **by clicking multimedia.**

In the recent past, her images have been featured in **Spin, GQ** and **Newsweek.**

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

My biggest break, I suppose, was meeting some great people who became my mentors - among them Maggie Steber and Robert Pledge, both of whom were involved with World Press Photo. Their help and guidance was invaluable.

What qualities does a top photojournalist need?

I think you need to be empathetic and easygoing.

What is your most memorable assignment?

Being one of the photographers at the wedding of Mary Kay Letourneau to Vili Fualaau. (Mary Kay is a former schoolteacher who became notorious in the US for having an affair with a student when she was 34 and he was 13.) I was supposed to cover an unusual angle of the wedding. While talking to some paparazzi, taking pictures in front of the resort where the wedding was being held, I found out about a couple of photographers dressed in military-grade sniper suits, complete with fake leaves covering their entire bodies and camouflage wraps to help hide their 1000 mm lenses. It took some time but I found them and they actually let me tag along for a little while.

After that shoot I became friends with the guys and followed them on a few more shoots, stalking celebrities from helicopters and hiding out in the woods.

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

I'm not fully digital but most of the assignments I get call for it. I never thought I would say this but I would consider going fully digital if I owned a medium format digital camera.

What essential equipment do you travel with?

A Canon 5D, Mamiya 7, Fuji Film.

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

I don't have a favorite camera. I wish I owned one of the Hasselblad medium format digital cameras. When it comes to lighting, I prefer balanced & strobe light.

How, when under pressure, do you try and make sure your results are as good as possible?

When working on my own projects, I'm never under pressure. Working for a client though, this happens all the time. The main thing I try to do when a subject won't give me much time is to shoot them from as many angles as possible so that the client has a variety of pictures to choose from, even if the setting remains the same.

How important do you think multi-media skills are for photojournalists now and in the future?

I think multi-media skills are essential. A lot of publications these days are looking for web content other than just stills. It's definitely a bonus for the client if the photographer can provide video or sound.

How much involvement do you have in producing the multi-media presentations containing your work?

All.

If you produce much of the multi-media yourself, how do you go about it? What tools do you use?

I use the programs **GarageBand, Soundslides,** and **iMovie.**

What ambitions do you have left?

I just don't know what to say here. I really want to finish a project I've been working on for the last 4 years on child beauty pageants. I ran in to some legal problems last year when some of the pageant moms tried to sue me. Unfortunately, that put a temporary halt on the project.



COOL KIT

A growing number of photographers are realizing that the future is not just about beautiful, high-resolution still images.

Part of the future – and many argue a very large part indeed – is going to be about video.

The reason is that the Internet, that wonderful communication tool you are currently using to read this (unless, of course, you still print pages out) is increasingly an image-driven tool and today more of those images move and make noises too.

The demand for video on the Internet is certain to grow fast and many photographers will see this as a new market.

Moving pictures can, of course, already be captured on most compact digital cameras, as well as mobile phones, but resolutions are low making them home-movie tools at best or for posting to sites such as **YouTube**.

But now for the first time, the ability to shoot high-quality movies with a DSLR (digital single-lens reflex) camera has been introduced in two new offerings, with more on the way.

This means that the professional or semi-pro photojournalist can offer both still pictures at the highest of resolutions – one of the cameras, a Canon, offers images of 21.5 megapixels – and moving pictures with sound at good definition, and, in the case of the Canon, high-definition.

This may seem like overkill for the Internet today as when compressed for delivery to a desktop, all that high-definition will be lost as files sizes are reduced. But quality will improve fast as broadband speeds increase. In some countries it is already fast enough to deliver high definition moving pictures.

And with people downloading video via broadband for high-definition results on their televisions, quality will need to be the best.

Two new "movie DSLRs" were released recently, the **Nikon D90** and the **Canon 5D Mark II**.

Both offer what's known as "live view", available in compact cameras for a long time but which has been difficult to achieve in DSLRs because of the optics.

It allows the photographer to have an instantly-updated preview of what the shot will look like using the screen at the back of the camera instead of, or as well, as through the viewfinder.

And one advantage of movies in a DSLR over video-only cameras is the ability to use a wide variety of lenses and explore the different depths of field and quality capture they offer.

According to Nikon the D90, sporting a 12.3 megapixel sensor, offers "truly cinematic results, stunning image quality and innovative high-performance".

But what about independent reviews? According to **Imaging Resource**: "The Nikon D90 records movies as a Motion JPEG in AVI format at 24 frames per second at what they're calling "720p equivalent" resolution: 1,280 x 720. Though you have to focus manually, and aperture remains fixed during recording, audio for the videos is captured through the monaural mic on the camera."

In a very full review at **dpreview.com** the conclusion about video is that "the movies are good by 'stills camera' standards, capturing a lot of detail and playing smoothly. The large sensor means the performance in low light is very good". But sound recording, says the review, is at a low sampling rate and there's nowhere for an external microphone. "It's hard to escape the impression that this is a first-generation implementation," concludes the review. "On this basis, the D90 probably isn't a camera you'd buy for its video capability".

The Canon 5D Mark II is the successor to the widely-used 5D and offers almost twice the resolution of the Nikon. Says Canon: "The integration of HD movie capability into a high-end 21.1 megapixel camera opens a multitude of new possibilities for photojournalists and news photographers."

A review at **Techradar.com** says: "The EOS 5D Mark II can also capture video. Proper video. High Definition video, in fact, and unlike the Nikon D90, which recently took the prize for the first HD-equipped DSLR, the 5D Mark II can shoot 1290 x 1080p at 30fps."

At **Camera Labs**, the reviewer says: "With Full HD and the possibility of connecting an external microphone, the EOS 5D Mark II promises the best quality movies from a still camera to date – only time will tell if it's a match for a dedicated HD camcorder though."

Video examples for both cameras can be seen at a number of web sites, including **Slashgear** for the Canon, in addition to the **manufacturer's site**, and **here** for the Nikon though you won't see the highest definition through Internet streaming.

For that you will have to download the large files from sites and that could take some time, even on a fast broadband connection.

With both these cameras, still photography is of the highest quality, as you would expect. Still frames can be captured when shooting movies and stills can, of course, be grabbed later in software from movie footage but not with the same quality as if they were shot as stills.

Although these are the two first DSLR's on the market with high-quality movie capabilities, more will appear soon and the people at **Red** say they have a much **more unusual offering in their product line**. Is it a DSLR or not? We'll have to wait and see.

There is little doubt that photojournalists will seriously have to start thinking about offering video in future and learning the skills necessary – see **Ask The Experts** in this issue.

As to whether it is the right time to buy the first DSLRs which offer movie capabilities – remember it is early days yet and the technology is bound to develop.

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AGENDA

Agenda is where 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 next 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

WORLD PRESS PHOTO

Contest deadline 15 January 2009

AGENDA 01

AWARDS, CONTESTS AND SUBMISSIONS

Deadline: 15 January 2009

Picture of the Year 2009

Picture of the Year is preparing for its 66th annual photojournalism competition and regular update notices will be posted on its website. The call for entries is tentatively scheduled for mid December.

Deadline: 15 January 2009

World Press Photo 2009

World Press Photo invites professional photographers and photojournalists to enter the 2009 World Press Photo contest. There is no submission fee. Entries can be uploaded online from 1 December 2008. For more information on how to enter: www.worldpressphoto.org/contest

Deadline: 30 January 2009

Excellence in Media Award for Global Health

The Excellence in Media Award for Global Health is given each year to a journalist (print, electronic, and/or visual) who has, in the prior year, most effectively captured the essence of a major issue in global health and conveyed it to a broad audience. The deadline for nominations is January 30, 2009. The Council welcomes Media Award submissions in four categories, including one for photojournalism.

Deadline: 31 December 2008

Fresh M.I.L.K photos

To celebrate the 10th anniversary of the original M.I.L.K. competition, M.I.L.K. Licensing is conducting a new competition founded on the themes of friends, families, lovers and laughter to create a new collection of 150 images. The 150 winning images will be published in a new book entitled Fresh M.I.L.K.: Friends, Families, Lovers & Laughter in the of Fall 2009 and on selected licensed products.

Deadline: 28 December 2008

2008 Inquiry Award

British ambassadors in five Middle East locations have launched The Inquirer Award 2008 to find the region's investigative reporter of the year. For the first time, the scheme includes a competition for photojournalists. The competition is open to journalists from Iraq, Syria, Jordan, Lebanon and Palestine. The deadline to apply is 28 December 2009. As part of the Inquirer Award program, the Thomson Foundation is running a series of training workshops on investigative reporting skills for both print and television media in Jordan, Syria, Lebanon and Palestine. There will also be practical training workshops for photojournalists in the participating countries.

Deadline: 15 January 2009

Arab Journalism Awards

The Dubai Press Club invites Arab journalists to submit entries in 12 categories, including photojournalism, for the annual Arab Journalism Award. The deadline for submissions is January 15, 2009.

Deadline: 30 May 2009

CRAF Centre for Research and Archivation of Photography

The CRAF – Center of Research and Archivation of Photography and the Istituto di Istruzione Superiore di Spilimbergo (Pordenone) - in collaboration with a large number of other organizations, is organizing the first edition of Photo for Peace – Photo for Tolerance. Participants can be students and professional or amateur photographers.

The requirements are to take and send one or more photographs, traditional or digital, in black and white or color, that have as their theme peace, tolerance, the struggle against every form of racism and the defense of human rights.

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AGENDA 02

GRANTS, SCHOLARSHIPS, FELLOWSHIPS

Deadline: 14 January 2009

Alexia Foundation

The Alexia Foundation offers a grant of USD 15,000 to enable a professional photographer to produce a substantial picture story that furthers the foundation's goals of promoting world peace and cultural understanding. Any photographer may apply for the grant. The foundation also offers a student grant consisting of scholarships to study photojournalism at Syracuse University in London. Applicants must be full-time students in an accredited college or university. The deadline for the students grant is February 2, 2009.

Deadline: Ongoing

The News Manual

The News Manual is a new online training resource for journalists. It was developed from the three-volume book, The News Manual, which was published as practical guide to people entering the profession and to support mid-career journalists wanting to improve their skills. The volumes are now accessible online for free. Chapter 46 in Volume II, on news pictures, deals with issues such as what makes a strong picture, why we need news pictures and different types of news pictures. Also check out chapter 47 for caption writing.

Deadline: Ongoing

News University

Another online training tool is newsu.org. You can register on the website and follow online courses and lectures. News University also offers a number of courses related to photojournalism. You can find them by looking at the course list. These courses deal with, among others things, the language of the image, the elements of award winning pictures and an exploration in the tough choices newsrooms face before publishing explicit images. NewsU includes a weblog, called ACCESS where you can learn more about online training for journalists.

Deadline: 22 December 2008

Noor-Nikon 'Masterclass in Documentary Photography'

Noor and Nikon invite professional West African photographers to submit their portfolios for selection for the 2009 workshop which takes place in Lagos from 16 to 20 March 2009. The five day workshop will contain a diverse and interactive program with the aim of understanding how to produce in-depth picture stories and improving skills. The workshop is free of charge. For participants applying from outside Nigeria, travel costs will be reimbursed (possession of a passport and travel insurance required).

AGENDA 03

FESTIVALS, FAIRS AND CONFERENCES

It is low season for festivals during this time of year. Some websites that you can check out regularly for updates on photography festivals and events are:

Photography Now is an international online platform for Photography and Art in different languages.

Festival of Light is a collaboration of over 20 international photography festivals. The website includes links to all of them.

This article by Simon Bainbridge describes some of the most well-known festivals in the world and is an interesting read.

World Press Photo's website lists a number of links to festivals in the world, as well as links to museums and galleries.

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A PUBLICATION OF WORLD PRESS PHOTO EDUCATIONAL DEPARTMENT

CREDITS AND THANKS

World Press Photo's Education Department wishes to thank the following people for their contributions and help in the production of Enter, edition eleven:

Alexandre Sassaki, Brazil
Anastasia Taylor-Lind, UK
Colby Katz, USA
Dave Clark, UK
David Larsen, South Africa
Devika Daulet-Singh, India
Eren Aytug, Turkey
Evelien Schotsman, The Netherlands
Hariyanto, Indonesia
Jimmy Domingo, Philippines
Kenny Irby, USA
Louis Zaal, The Netherlands
Gigi Giannuzzi, Italy
Mariana Bazo, Peru
Michele McNally, USA
Munem Wasif, Bangladesh
Qiu Yan, People's Republic of China
Robin Comley, South Africa
Paula Johas, Brazil
Peter Krogh, USA
Santiago Lyon, USA
Shahidul Alam, Bangladesh
Simon Njami, France
Simon Norfolk, UK

Cover Image:
Qiu Yan, People's Republic of China

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Maarten Koets, Kari Lundelin, Ruth de Vries and Eefje Ludwig (**World Press Photo**)
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Special thanks to:
Jacqueline Pijcke (Lenthe Foundation)

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Photo of Dave Clark in Ask The Experts by Dave Clark
Photo of David Larsen in Ask The Experts by Rosanne Larsen
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Photo of Jimmy Domingo in Ask The Experts by Alvin Astudillo
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Photo of Michele McNally in Ask the Experts by Michael O'Neill
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Photo of Peter Krogh in Ask the Experts by Darren Higgins
Photo of Shahidul Alam in Ask The Experts by Fariha Karim
Photo of Simon Njami in Ask The Experts by René-Paul Savignan
Photo of Simon Norfolk in Ask The Experts by White Light Studio, Kabul
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Photo of Munem Wasif in Masterclass by Munem Wasif
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Our education programs are supported by the Netherlands Ministry of Foreign Affairs. This electronic publication is made possible with support from the Lenthe Foundation.

"The **Dutch Postcode Lottery** supports World Press Photo. The largest charity lottery in the Netherlands believes in the importance and enormous power of photojournalism."

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