



WELCOME

SECOND EDITION OF ENTER

Welcome to the second edition of Enter, the online magazine of World Press Photo's Educational Departmental for participants and organizations involved in the foundation's seminar programs.

First of all, many thanks to all of you who provided feedback after the publication three months ago of edition one.

Almost all the reaction was extremely positive and we have done our best to implement some of the suggestions you made for improving Enter. Please let us know what you think of edition two as well. It is your magazine, after all.

And please do take advantage of some of the interactive features in Enter.

Ask The Expert, for instance, gives you a chance to pick the brains of some of the leading professionals in photojournalism so do send us a question, and a suggestion of who might answer it, to the email address on the Ask The Expert main page.

Talking Point is meant to be just that. So let us know if you agree with one of today's leading documentary photographers, Sebastião Salgado, who is featured in this issue. Is, as he suggests, the Environment one of the most important – or perhaps the most important – subject for a photojournalist these days? And if you don't agree, then let us know why.

One of the aims of Enter is to encourage dialogue between photojournalists so that experiences and opinions can be shared between professionals many thousands of miles apart.

All the contents are explained in the column to the right. You can easily navigate around them using the menu to the left, which appears on every page. If you received an email from World Press Photo telling you about this edition of Enter, it is either because you have been connected with the seminar program in the past or you registered to receive the email in edition one.

You do not need to register again. You will automatically receive another email telling you when the next edition appears in a few months.

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

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

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

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

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

IN THIS EDITION

Galleries

showcase work by photographers who've been part of World Press Photo's educational programs. The theme is The Elements.

Picture Power

shows how one photographer's work helped improve conditions for war veterans in Bangladesh. But the fight isn't over.

Ask The Experts

is a chance for photographers to put a question to an expert of their choice. Let us have questions for future editions too.

Close Up

looks at a role model for young photographers starting out on their careers. In this issue - Eduardo Masferre.

Talking Point

hears from Sebastião Salgado why photographing unspoilt areas of the environment is taking up eight years of his life.

Masterclass

is where a photojournalist who has taken part in a World Press Photo Joop Swart Masterclass talks about life and work – in this issue, Nadia Benchallal

Growing Together

discovers how World Press Photo partner organisations promote professional standards in the developing world.

Cool Kit

highlights some of the newest photo equipment on the market. In this issue – digital image tanks.

Register

is where people new to Enter can sign up to be told about future editions

Credits and Thanks



GALLERIES

For issue two of Enter, we asked former World Press Photo seminar participants to offer us galleries of images with a theme – The Elements. They depict Air, Water, Land and Fire, though not in all cases literally.

Air was chosen by thirty-four-year-old Jordan Simeonov, who lives in the Bulgarian capital Sofia and has been a staff photographer for a daily newspaper there since 1996.

A World Press Photo seminar attendee four years ago, he decided to photograph former pilots from the Bulgarian air force who had, at some time in their careers, bailed out of their aircraft. It is said that in the past the Bulgarian was the only air force in the world in which pilots bailed out so that colleagues could use the abandoned planes as target practice – though this did not happen to any of the men featured.

Freelance photographer Rana Chakraborty from Calcutta wanted to highlight claims that pharmaceutical companies in India pollute water resources with effluent and waste.

His wide-ranging career includes work for India-Today, The Times of India, The Economic Times, The Associate Press and BBC News Online. He visited Medok, the neighboring district to Hyderabad, where local people have been engaged in a fight to prove that pharmaceutical companies there have been poisoning water and causing widespread health problems. His gallery on the theme of Water tells their story.

Andrei Liankevich focused on one of the minority communities in Armenia - the Yezids – for his gallery on the theme of Land.

Twenty-four-year-old Andrei, from Minsk, Belarus, says the Yezids have been engaged in highland cattle breeding for centuries and have always led a nomadic life, governed by the rhythm of the seasons. He photographed them during a crucial period in the migration cycle when the Yezids move their cattle up the slopes of Mount Ara and prepare for a stay of five to six months in the mountains.

Karén Mirzoyan took Fire as his theme. The 23-year-old has lived in Yerevan, Armenia for the last 11 years, presently working for armenianow.com magazine.

Karén attended a World Press Photo seminar in 2004 and his gallery features portraits of people who, sometime in their lives, have seriously contemplated or actually attempted suicide. What he wanted to show was the “fire of life” that was rekindled in this group, some of whom had gone to successful careers and lives.

Issue three of Enter is due to be published at the end of January 2006 and the galleries then will be on the theme of Festivities.

It happens to be just after Christmas and New Year (in fact, we shall be publishing in the same week as the first day of the Chinese New Year 2006) but photographers should by no means confine themselves to those. Any festivities qualify.

If you have been a seminar attendee and would like to submit a gallery for consideration, please [click here](#) and email Claudia.

WATER

Many people, says freelance photographer Rana Chakraborty, recall the disaster in 1984 at Bhopal, the capital of India's Madhya Pradesh state, when a Union Carbide plant leaked tons of the toxic gas Methyl Isocyanate.

Three thousand people were reported killed almost immediately and estimates of those injured rose to more than half a million.

Less known, says Rana, is the current fight of local people in Medok (also known as Medak), north of Hyderabad, the state capital of Andhra Pradesh.

Once famous for more than 20 huge natural lakes the area is now infamous for water pollution, say the people who live there.

They claim that the large pharmaceutical companies in the area – it is known as the “pharma capital” of India – are poisoning the water resources with their waste. “Health studies done by some international NGOs, like Greenpeace, and some local NGOs suggest the area is a hub of toxic poisoning,” says Rana from Calcutta, whose wide-ranging career includes work for national and international newspapers, magazines and web sites and documentary film.

“Cancer in the area increased in 20 years. Cases of miscarriages are a common event. Some girls cannot find marriage partners because the locality is known for sterile women,” continues Rana.

In April this year, Rana visited a public hearing in the village of Jinnaram being held on the direction of India's Supreme Court to allow local people to put their case. The images he took there and in the surrounding area make up his gallery on the theme of water. “But the hearing was a farce,” says Rana, as villagers tried unsuccessfully to present what they said were samples of polluted soil and water from the area.

Rana says a local farmer Syed Akbartold him: “I have five acres of land. It is impossible to produce even grass at my land, due to toxic poisoning. I have to go other villages and cities for work. I lost everything and thus I am not afraid of anything - not even the government or the police, in raising my voice against these industries”.



AIR

Of her portfolio of images of Jordan Simeonov was fascinated by the men who, as pilots in the Bulgarian Air Force, had to bail out of their aircraft in emergencies. His gallery, showing some of them, is on the theme of Air.

"The pilots are interesting because they have experience of dangerous situations," says Jordan, a thirty-four-year-old staff photographer for a daily newspaper in the Bulgarian capital Sofia and a WPPH seminar attendee four years ago.

"They are ready to pay with their lives. Not everybody has this courage."

"This is an extremely dangerous and risky procedure. The overloading when the seat is launched means the pilot goes out at very high speed - he is 20 times his own weight - and there is the very real possibility of technical failure," continues Jordan.

"It is an experience on the verge of life and death and a lot of pilots are injured or die."

"Some of those who have gone through this ordeal refuse to repeat it, even when given the order to do so".

Jordan has not yet finished his portfolio of pilots and when he has, he intends to publish it as a book.

FIRE

Karén Mirzoyan chose to photograph people in Armenia, where he lives, who had seriously considered or unsuccessfully attempted suicide.

He noticed that within his subjects, a fire had been rekindled when they failed to kill themselves.

"Something or someone prevented them from committing suicide at the last moment. These are people who have been very close to death by their own hand," says Karen, who currently works for the armenianow.com online magazine in Armenia after four years as a photojournalist with a number of publications in the country.

He has also exhibited in Armenia and undertaken a number of photographic projects. Karen lives in Yerevan and attended a World Press Photo seminar there in 2004.

"The subject is very topical in Armenia where the number of suicides grows," he continues. During 2004, three hundred and fifty five people took their own lives. During the first four months of 2005 another 131 people are dead."

"But these are just statistics. I am very interested about the thoughts a person has during his or her last seconds, what makes them take the step."

The people who agreed to be photographed do not show the faces they had at the time of their unsuccessful attempts, says Karen. Indeed, many of them now laughingly look back on a difficult period of their life.

LAND

Andrei Liankevich from Minsk in Belarus said that for his theme of Land he was attracted to photographing the Yezids, one of the minority communities in Armenia, because they are a closed and isolated society with their own special traditions.

"The Yezids worship the sun and their most important deity created the world while looking at the beauty of a peacock," says Andrei, who attended a World Press Photo seminar at the Caucasus Media Institute in Armenia. "There are three castes and the roles of men and women are strictly defined"

"For instance, a bride in Yezid society cannot talk to the oldest man in her husband's family or eat in his presence before the marriage. Then, the groom throws an apple at the bride's head and the more pieces it splits into, the better." Andrei, who graduated in economics but has worked as a photographer for leading Belarusian newspapers, photographed the nomadic Yezids, who've been highland cattle breeders since anyone can remember, during the most crucial period in their migration cycle. A month before they move their cattle up the slopes of Mount Ara the shepherds and their families prepare themselves for a stay of between five and six months in the mountains.

Moving up to the meadows of Mount Ara takes one or two days. Then they shift their camp every couple of weeks, grazing and living on mountain slopes at up to three thousand meters.

Finally, the camp will arrive in to Alpine meadows where a large variety of herbs and plants will be available for the herds.

PICTURE POWER

Although he was very small at the time, Abir Abdullah remembers vividly when his father was taken away in the middle of the night during Bangladesh's war of independence.

As Abir was to learn later, his father was lined up with two others to be shot by a Pakistani army firing squad.

"The first two persons were gunned down and my father was praying to God and counting his time. But suddenly the army people opened his eyes and told him that they wouldn't kill him because he was a doctor and did good service to the sick people."

Abir says his father had been protesting about killings and rape by the Pakistani army. "After three months of beatings and torture, my father was eventually freed at the war's end," he remembers.

Not surprisingly, although now grown up and a successful photo-journalist in Bangladesh, Abir Abdullah's thoughts have rarely been far from the war in 1971. And he wondered how the veterans of that war were being treated in their home country.

What he discovered shocked him.

"During the nine months of war in 1971, after which Bangladesh separated from Pakistan, many people lost their lives. Thousands of soldiers and civilians lost arms and legs. The injured and disabled freedom fighters have still not been properly rehabilitated. They are ignored by the nation at large and hidden away from mainstream society, their lives stretching ahead — friendless, jobless, and lonely."

After what he says was much official indifference and hostility, Abir finally managed to start visiting the wounded from the war, some of whom pass their time at a rest house near College Gate at Mohammadpur in the capital Dhaka.

The images Abir captured there went to make up an exhibition in 2000 which was widely visited and covered by the media in Bangladesh.

Thirty-four-year-old Abir, who has won many awards for photography and is the Bangladesh representative of the European Press Photo Agency, hoped his images would help end what he sees as the terrible state in which these men exist.

"What I have seen personally is that, as a result, some of the freedom fighters have been given better shelter and the Government has increased the monthly honorium (money). I certainly believe that my exhibition created impact with officials and the general public," says Abir, who was one of the first participants in a World Press Photo Seminar in Bangladesh and completed a three year project supported by the organization.

"But I am far from satisfied. I can see some positive changes over the last three or four years but it needs a long time to change the whole situation. We have, after all, been independent 34 years."

Still, only a minority of the war veterans receive sufficient financial support from the government, says Abir, and outside the capital many have homes which are not fit to live in.

Which is why he says he will continue to campaign — through the power of pictures — to help those still alive.



A PUBLICATION OF WORLD PRESS PHOTO EDUCATIONAL DEPARTMENT

ASK THE EXPERTS

Each issue, Enter offers a chance for aspiring photojournalists to put a question to someone who is a leader in the field.

There is no substitute, it is said, for experience and our experts are only too pleased to pass on some of theirs to people just starting out on their careers.

Michael Machellah, who has recently been taking part in a World Press Photo seminar in Tanzania, wants to know how best to identify himself when he first travels to a conflict zone.

He puts the question to Alexandra Boulat, co-founder of the VII photo agency, whose news and features stories can be seen in various international magazines including the National Geographic and Paris-Match.

Ng Swanti, who comes from Indonesia, is wondering how best to sell her pictures and would like to know what advantages there are in signing up with an agency.

The answer is provided by Adrian Evans, Director of Panos Pictures.

Aware just how easy it is to change digital images in Photoshop, Sriyantha Walpola, a former World Press Photo seminar attendee from Sri Lanka, asks just how much photo manipulation is permissible and are there any leading publications which ban it altogether?

The answer is provided by Per Folkver, picture editor-in-chief of the Danish newspaper Politiken.

Would you like to put a question to an expert? Just email your question, and the person you'd like to answer it (we'll do our best) by [clicking here](#) and emailing us.

CHOOSE A QUESTION

QUESTION 01



Working in conflict zones tests the courage of any photojournalist. But lack of experience can be the most dangerous aspect of any assignment. Michael Machellah wants to know how to cut down the risks but properly identifying himself as a journalist. Alexandra Boulat tells him how.

QUESTION 02



So – you're capturing excellent images. But how do you sell them to all those picture editors who've never heard of you. Ng Swanti asks is it worth joining an agency? Panos Pictures boss Adrian Evans provides the answer.

QUESTION 03



Just how many changes can you make in your image in Photoshop and is the whole process frowned upon by picture editors? The question is posed by Sriyantha Walpola and a picture editor-in-chief Per Folkver comes up with the answer.



QUESTION 01 ANSWER

COVERING CONFLICT

Michael Machellah has recently been taking part in a World Press Photo seminar in Tanzania and is itching to start using his newly acquired skills.

But he's aware that his lack of experience in conflict zones, where he will undoubtedly one day be heading, could be very dangerous.

The best way to try and make sure you are safe used to be to identify yourself as a journalist or representative of the Press. But times are changing.

Michael asks: "How do conflict photographers identify themselves in a complicated war situation? Just how do you make clear you are a journalist?"

Alexandra Boulat, co-founder of the VII photo agency who has worked in some of the world's hottest spots over recent years, provides the answer.

Alexandra Boulat says:

Usually in a war zone, if you need to identify yourself, you would stick a board on your car windshield with a big "TV" sign on it, even if you are not actually from television. It is something everyone understands.

Or you can use tape and write "TV" on the car's windshield and the car's side doors. In addition, you may want to write, using white or yellow tape, another "TV" sign on your flack jacket and your helmet.

Do wear any ID or accreditation cards around your neck. And if there are police or army around, make sure to let them know that you are Press.

These days things are more dangerous than they used to be since journalists are becoming targets so just make sure what kind of danger you are facing.

Find out about the war you are covering. For example, I wouldn't suggest you identify yourself as a journalist if you travel to Baghdad..... but you may if you travel across Palestine.

Good luck ! Alexandra

Link:

Agency VII



QUESTION 02 ANSWER

USING AN AGENCY

Once you have started capturing images of sufficient quality and relevance, the question always arises - how do you sell them?

Setting up a professional-looking website with an attractive gallery can draw attention to your work.

But there are hundreds of such sites on the internet and unless you have already made a name for yourself, the going can be tough.

Ng Swanti from Indonesia, who attended a World Press Photo workshop in 2002, wants to know what the advantages are of joining a photo agency.

What is the relationship between photographer and agency, apart from business?

What is the position if a photographer wants to join more than one agency? And what are both parties' rights and obligations?

Adrian Evans, Director of Panos Pictures offers his advice.

Adrian Evans says:

The arrival of the internet promised a world in which every photographer could be their own agent, where everyone could market their own photography. Like so many technological advances the reality was very different. The photo agent remains as important today as before the onset of the digital age and in many ways it has strengthened the position of agencies.

Perhaps the greatest thing an agency can offer is distribution. The agency should be aiming to raise your profile by making your photographs available to the widest possible audience.

Buyers of photography are much more likely to use an agency than approach an individual photographer. They can access the work of many different photographers in one place. Added to this you will see a significant rise in the revenue you make from single image sales.

Selling stock is very difficult for a photographer to manage on their own, whereas a well managed online agency archive can deliver a regular income. Previously, agencies represented photographers exclusively across the globe, but this model is changing. Photographers questioned about why they should give their work to an agency who then uses sub-agents in other countries to distribute the work.

Every time a photograph was sold by the sub agent the photographer only received 30 or 35% of the original sale. Both the agent and the subagent were taking a percentage of the sale. In order to overcome this many photographers now look for an agency in each country.

What this effectively means is that there is now no standard model. At Panos the arrangements we have with our photographers range from global exclusivity to representation only in the UK and USA. Your rights depend on the deal you make with the agent.

The bottom line is that you always retain copyright of your images.

Don't sign up for a longer period of time than you feel happy with. A year is reasonable but five years would tie you into a relationship that you might well no longer want to be in. Look for the greatest flexibility in the relationship. It is more than a business partnership. Your agency should support you in exhibiting your work and help you develop long term projects which benefit both the agency and the photographer.



QUESTION 03 ANSWER

LIMITING MANIPULATION

There's always been photo manipulation. It is just that with film, it was often a long and laborious process and frequently difficult to disguise.

Today, retouching digital images – and film photos once they have been digitized – is almost child's play with a bit of experience in programs like Photoshop.

So, can we believe what we see? The camera may never lie but the computer-operator certainly can.

Sriyantha Walpola, a former World Press Photo seminar attendee from Sri Lanka, asks just how much photo manipulation is permissible and are there any leading publications which ban it altogether?

The answer is provided by Per Folkver, picture editor-in-chief of the Danish newspaper Politiken.

Per says:

In Photoshop - today's darkroom – the options for image editing are virtually unlimited. It has become easier to alter the original appearance of the digital image and to move elements around. The cleverest can do it without it being noticed, and the less clever get fired.

At my newspaper we often discuss where to draw the line. Our basic rule is simple - because it is easy to grasp: It is forbidden to remove or to add any element in one's picture.

We are not the only ones enforcing this rule. Many media outlets around the world also adhere to it. Because, although a photograph does not represent the naked truth – a photo is always a subjective statement – the rule makes sense, as it guarantees some degree of authenticity and credibility.

We can then say: "You can interpret the photograph however you wish, but we can guarantee that the event depicted by the photographer actually took place".

If photojournalism and documentary photography are to survive as means of telling stories, credibility is vital. Because just about all of the remaining photographic genres are subject to almost unlimited manipulation. One could even be tempted to add that much of modern photography is merely an advanced way of lying.

But how much image treatment can then be considered acceptable? I think that a good rule of thumb is that you can do the equivalent to what can be done in the analogue darkroom. However, the boundaries are blurred, and there are both ethical and aesthetic considerations.

There is no content without form. Nevertheless, it is paramount that the form supplements and supports the photo's content. Excessive burning resulting, for instance, in a person nearly disappearing in the dark may cause the viewer to misinterpret the photo. On the other hand, emphasizing certain elements in the photo may enhance the story inherent in the picture.

Many photographs undergo far too much image editing in Photoshop. Sometimes I wish that photographers would get hold of an analogue camera, put a slide film in, and shoot some pictures. That would remind them of the essence of light and of the necessity of shadows.

Link:

[Politiken](#)

CLOSE UP

It is ten years since Eduardo Masferre, described as the "father of Philippine photography", died at the age of eighty-six. His is an extraordinary story of a self-motivated documentary practitioner who left a unique history of his people. An appreciation for Enter by Alex Baluyut.

At the heart of Luzon, the largest island in the Philippine archipelago, lies the cordillera mountain range.

It is a majestic and sprawling range of high peaks and lowland forests.

A good seven-hour drive from Manila will place you in "a very special place on God's Earth," as a fellow traveler once remarked.

One can only imagine the hardship involved in undertaking an expedition into these mountains in the early years of the Spanish rule in the Philippines. We must appreciate the endeavors of the people who lived and died in these mountains.

And if one was to become a photographer operating in the very core of the Cordillera mountain range one had to be a truly remarkable person. Which Eduardo Masferre, Master documentary photographer was. Remarkable.

As a young man Masferre discovered for himself the magic of photography. Learning, as most Filipinos later would, through trial and error. With a box camera ordered through a magazine mail order catalog.

Masferre, with undying passion, sought the beauty of the Cordilleras and its people as his lifelong documentary project.

For close to five decades Masferre continued his documentation of the Cordilleras and its people. Capturing rituals, faces and landscapes which through time would slowly disappear with the advent of modernization.

His photographs have endured the test of time, becoming our only link to a history pure in its heritage.

The work of Eduardo Masferre would have gone unnoticed by the public if it had not been for another Filipino photographer, Atanacio "Butch" Baluyut - a portrait photographer based in Manila and owner of a small photo gallery there, the CX2 gallery based in Ermita.

In the late 1970's Butch walked into Masferre's photo studio in Bontok with the intention of looking for potential exhibitions to be mounted in Manila.

Baluyut believed that photo studios in remote towns must be a haven for great documentary work. And how right he was.

The Exhibition was organized and launched in 1982 at the CX2 gallery. And the rest as they say is Philippine Photographic history.

There were several succeeding exhibitions, a book was published of his work and the whole world fell in love with the work of Eduardo Masferre.

Links:

[Masferre profile](#)

[Biography of Atanacio "Butch" Baluyut Culturebase.net](#)

Seydou Keita:

[Seydou Keita](#)

[Africa Database](#)

Elsewhere in Enter:

[What is African photography?](#)



TALKING POINT

Sebastião Salgado is currently engaged in a project which will take a full eight years to complete. Universally regarded as one of the world's finest photographers, he is convinced the subject chosen for this huge commitment - the future of the environment - is among the most important challenges facing humanity.

"What we do to our environment is as important as what we do with our health, our employment, our economics," the 61-year-old Paris-based Salgado told Enter.

For what he calls The Genesis project, the man who worked as an economist at the World Bank until he discovered photography in the early 1970s is seeking out some of the ever-decreasing number of places on earth untouched by modern humanity.

So far he and his cameras have been to the Galapagos Islands, several parts of Africa and South America and Antarctica.

"For all the damage already caused to the environment, a world of purity, even innocence, can still be found in these wilderness areas", said Salgado at the start of the project. "I now intend to explore this world to record the unblemished faces of nature and humanity".

Eighteen months on, he says photography has an important part to play in raising awareness about the environment but it cannot change things alone.

"Photography contributes to a much larger flow of information. I work as part of a bigger movement which includes many organizations such as the UN Environmental Program. It is this which can improve the situation, not the photography alone".

Renowned, among many other things, for two big photographic projects about workers and mass-migration, both of which became successful books and traveling exhibitions, Salgado turned his attention to the environment during a visit to his native Brazil, where he saw the damage to Indian homelands caused by deforestation and mining.

"I shoot globally and I want to show globally," he says. "My photographs give the person who does not have the opportunity to go to places the chance to do so and have a look".

Although he is considered to be one of the masters of photographic concept and composition, he says the photographs in themselves are not the most important part of his work. What matters most, he insists, is the journalism. For anyone considering following in his footsteps, Salgado says preparation is vital, as is flexibility.

"You don't have to be a specialist in animal photography to take shots of animals nor a specialist in landscape to take landscapes. Become aware of the environmental issues by reading the increasing amount of coverage there is about them in the Press and magazines and you will come up with many nice stories to shoot. Then move from one subject to another. Remember, it's not the individual photographs which count. For a photojournalist, it's telling the story."

"As humans, we consider we are an advanced species. But it is important to recognize we are part of the planet, part of a global system. We must be prepared and aware".

For the technically-minded, Salgado shoots only on film, in black and white. And it will continue that way, he says.

"There is no digital black and white, I don't work on a computer or manage a digital archive. The technology is not the point," he adds, returning to a familiar theme, "what is important is the story".

Do you agree with Sebastião Salgado about the importance of photographing the disappearing elements of the environment? If you do - or you don't - let us know. [Click here](#) and email us.

Links:

[AmazonasImages](#)



MASTERCLASS

In each issue of Enter, we put a set of identical questions to people who have gone on to make their names in photojournalism after attending a World Press Photo Joop Swart Masterclass, named after the late magazine editor and honorary chairman of World Press Photo.

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

Our subject for issue two is Nadia Benchallah who was born in Orthez, France, 42 years ago. Among her awards are a Visa d'Or from Perpignan in 1994, a Mother Jones Grant and a W. Eugene Smith Fellowship in 1997.

She was also the recipient of a "European Eyes of Japan" grant, with which she documented a small town in the Japanese heartland in 2001 (see below). Based in Paris, she's been involved for 13 years in a long-term project recording the role and influence of women in areas of war and civil strife in the Muslim world.

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

I started out as an assistant in New York doing advertising and fashion. But I wanted to do documentary photography so, after a couple of years, with the money I had made as an assistant I went to Algeria to try and capture on film how women lived in that country. My parents are Algerian and came to France in the 1950s. I was born in France and had been to Algeria as a child but when I went back, it was very difficult to work there at that time (1992-1995) as a photographer. Some journalists and intellectuals had been killed by Islamists in the country so it was also very dangerous. There was a great deal of demand for images from Algeria because so few visas were being granted and the pictures I took were used widely in France, Italy, Spain, New York and elsewhere and won prizes.

That was my big break, if you like, after which I started being represented by Contact Press Images, to which I have now been affiliated for 11 years.

What qualities does a top photojournalist need?

You need many qualities. Perseverance, passion and curiosity are all important. You have to be aware of what is going on around you in the world sociologically and politically.

What is your most memorable assignment?

When I was invited to Japan in 2000 for a project called European Eyes on Japan. I simply loved the country. It was a discovery of an unknown territory. I was fascinated by the contrast and paradox of a very traditional way of life, led particularly by women, in what otherwise is such a modern, high-tech country. I worked in Tagasaki, Gunma prefecture, one hundred kilometers northwest of Tokyo, almost at the center of the archipelago. The images were shown in an exhibition there.

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

I do some digital photography for magazines, who now increasingly ask for it because it is quicker and cheaper and their budgets are not what they used to be. But for personal work I still prefer film and shoot in black and white. I don't know whether I'll ever be fully digital. I doubt it as far as my personal work is concerned. Still, I am very interested in all the digital developments which are very exciting. Who knows how far technology will get?

What essential equipment do you travel with?

My Canon EOS1 and Leica M6. And I also take a Rolleiflex which must be 50 years old. I like to operate with the Rolleiflex because it is so different - you have to work so slowly and concentrate.

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

Be passionate about what you are doing and persevere.

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

It is a shot I took in June last year in Northern Malaysia. I was on a beach and suddenly a storm got up. The clouds gathered very fast and became dark. I was worried about getting wet through but then I saw a young couple under an umbrella, walking along the beach. It is such a simple but intense picture. It is full of contrasts.

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

Anyone. I love to talk and like talking to anyone. You have a chat with people on a plane and then depart at the other end. It is a very brief relationship. It can be very interesting. I am always curious.

What ambitions do you have left?

To continue with my current project in which, through photography, I would like to reveal what it is like for women in Islam. I have been doing this now for more than 10 years and am involved at the moment in Islam in Asia. It is particularly important at the moment that non-Muslims try to understand Islam – that there are, of course, extremists but everyone must understand there are many more who are nothing of the sort. It is so important that there is an appreciation of Islam.

Links:

[Contact Press Images](#)

[Visa d'or](#)

[Mother Jones grant](#)

[Eugene Smith Fellowship](#)



GROWING TOGETHER

One of World Press Photo's greatest strengths – if not its greatest – is the relationship it has with partner organizations.

Seminars around the world could not take place without their full involvement and in Growing Together, Enter takes a look at what they offer and how they operate.

In a departure from edition one, when we concentrated on a single organisation, here we asked two – one in Eastern Europe, the other in Asia – how they select those who want to study photojournalism.

The South Asian Institute of Photography got its name – Pathshala - from the ancient education system that prevailed in South Asia.

“It brings to mind classes held underneath a large tree; conjuring up learning spaces without walls, in the cool shade of its leaves,” say the organizers.

The institute, started in 1998 as part of a three-year World Press Photo educational initiative, was launched to coincide with the Dhaka's annual World Press Photo exhibition.

Since then, Pathshala has slowly grown to become a fully-fledged educational wing of Drik, a socially-conscious photo resource centre also based in Dhaka, Bangladesh.

The organizers say that every year, till the end of May, prospective students submit portfolios and an application. Then, after a panel of teachers from Pathshala draws up a short list, applicants are called for interview.

“If their main area of interest or choice of profession is not photography then they will be wasting their time here”, says the Institute. “Pathshala also has an especially soft spot for female photographers, and so their applications, limited in number, are seldom refused.

Eventually, more than 80% students passing out from Pathshala become professional photographers.

In Eastern Europe, The Caucasus Media Institute (CMI) in Yerevan, Armenia is a vocational training center for journalists, established in 2002.

“Our purpose is to assist in the development of mass media in post-Soviet Caucasus,” says Lusine Toroyan, CMI's manager for administration and organizational development. “We help to shape media that communicates with the public and serves as a platform for debate through well-informed, skilled, creative and ethical journalism.”

To find applicants, the institute says it spreads the word in photojournalistic circles and in the Armenian media and internet. For foreign students an announcement is placed on a popular website www.photographer.ru

“After receiving documents and applications - personal potfolio, photostory, CV, recomendation letters, application forms with motivation - we make the prelimiary list of applicants” says Lusine. “Sometimes the photo story or the personal portfolio doesn't correspond to generally-accepted standards. But this is not a reason for an applicant not to be shortlisted.”

“Then, during interviews, the five members of the jury assess the presented portfolios and photo stories and, by questioning applicants, discover their motivation.”

Motivation is one of the major factors involved in selection, says the Insitutute. Why do they want to study photojournalism?

The jury takes into consideration visual, journalistic and technical aspects and testimonials from newspapers and magazines editors, photographers and art representatives.

Foreign students can be interviewed on the phone.

Links:

Photographers RU

CMI

Pathshala



COOL KIT

Here in Cool Kit, we look at equipment on the market for the professional photo-journalist and provide links to information and independent reviews.

In this edition, we examine those devices available for the storage of digital images on location becoming known by some as Image Tanks. Links to some reviews and manufacturers' sites appear at the end of the article.

Among the many advantages of "going digital" is that it releases the photographer from having to worry about the cost, both in stock and processing terms, of film. Relatively cheap and re-usable digital memory cards mean there is almost no limit to the number of images that can be captured.

That's the theory anyway. But as technology improves rapidly and more people choose to capture in the RAW format, individual file sizes grow and the photographer on location for lengthy periods has to consider the best way of storing all those pixels.

Taking an armful of memory cards is one answer. But then the cost does rise, only one copy of each image is stored and the only way to review your precious pictures is on a small screen at the back of your camera. There is always the danger too that cards, which are relatively small, can get lost or damaged.

Many photo-journalists travel with a laptop which, if equipped with a DVD/CD writer, can provide excellent viewing, editing and multiple back-up facilities. But some hesitate about taking an expensive computer on the road which can be heavy and vulnerable in inhospitable locations.

So, one solution adopted by an increasing number of traveling photographers is a specialist piece of equipment some call an image tank.

Most crucially perhaps, these devices allow a photographer to back up and, in most cases, view images on reasonably large screens until, on returning home, they can be transferred to computer hard disc or more permanent archival media such as CD or DVD.

Images tanks come in various forms, some of which are adaptations of existing media devices and others which are designed specifically for the purpose.

One not-so-specialist choice is something which many people carry already – an Apple ipod. Among the latest incarnations of this hugely popular MP3 player is the ipod photo which is designed to allow you to store and then show pictures on its two inch, 116,000 pixel, 65,000 color LCD screen.

Available with 40 and 60 gigabyte discs, storage should be adequate. However, whilst this may be the most popular portable music-player around, you cannot transfer images straight into the machine from the camera without extra attachments nor can you see them without using Apple's own i-tunes.

So what of the devices designed specifically for digital photo storage? One popular model is the SmartDisk Flashtrax, a flip top which resembles an oversized clamshell mobile phone.

It has been around for a couple of years now and is roughly the size of a paperback book which should fit well inside any photographer's bags. A

According to some reviewers, a newer version - the Flashtrax XT - is an improvement but no longer lets you rotate photos nor display TIFFs. But you can still zoom and pan JPEGs, GIFs, and some raw files, and compile photos into albums. It's ability to record and play back audio, FM radio and TV is a nice-to-have but whether they'll be much use to the serious photographer is questionable.

Two companies better known for their other photographic equipment now have image tanks on the market – Nikon's Coolwalker MSV-01 and Epson's P-2000. At first look, there is not a great deal to choose between them but both appear to have been developed with the professional in mind.

Like the Flashtrax, they display JPEG and some Raw images and use USB 2.0 connections to computers.

Some things to consider are that the Coolwalker, a 30gig handheld, is - according to some reviews - specifically designed to be used with Nikon digital

SLR cameras and certain Coolpix point-and-shoot models. If you're shooting with another brand of camera, the device won't display Raw images (though it does display TIFFs and JPEGs from other cameras), and its audio functions, such as playback of voice notations with photos and MOV or WAV video files, work only with files generated by Nikon cameras.

The P 2000, which has a 40-gig capacity, has 3.8 inch screen, more than an inch larger than the Coolwalker. But one review points out that it can't apparently view any JPG over 8.9 megapixels, which should be available in cameras soon. There are reports of battery life of about three hours.

As with many new pieces of kit, however, some shortcomings are soon ironed out with firmware upgrades, so keep an eye out on manufacturers' websites after purchase.

Links:

[PC Magazine reviews the ipod Photo](#)

[Macworld reviews the ipod Photo](#)

[Creative Pro reviews the Flashtrax](#)

[Macworld reviews the Flashtrax](#)

[Macworld compares the Nikon Coolwalker, the Epson P-2000 and the Flashtrax](#)

[Digital Photography Review reviews the Epson P-2000](#)

[Apple](#)

[Nikon](#)

[Epson](#)

[SmartDisk \(Flashtrax\)](#)



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 two:

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Michael Machellah, Tanzania
Karén Mirzoyan, Georgia
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Sebastião Salgado, Brazil
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Special thanks to:
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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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