

# Enter



**WORLD PRESS PHOTO**

A PUBLICATION OF THE WORLD PRESS PHOTO EDUCATION DEPARTMENT

January 2007 | Edition Six



## MASTERCLASS

STEPHAN VANFLETEREN

## GALLERIES


MODERN MANILA

## TALKING POINT

THE NEWSROOM. A ONE-WAY STREET?

## COOL KIT

PAINLESS RESIZING

TELL A FRIEND ABOUT ENTER 

# Enter



## WORLD PRESS PHOTO

A PUBLICATION OF WORLD PRESS PHOTO EDUCATIONAL DEPARTMENT

## WELCOME

SIXTH EDITION OF ENTER



© Donang Wahyu

**Welcome to edition six of Enter, the online magazine of World Press Photo's Education Department for those involved in the foundation's education programs.**

What role does a photographer play in today's typical newsroom? Do photojournalists feel second-class citizens behind those who provide the words in a publication?

They are questions posed in this edition's Talking Point feature. And the conclusion of the author – himself a former photo editor of an influential publication in South America – is that if image-makers do feel inferior, it is partly their own fault.

There's an even more international flavor to our galleries this time.

They include images of celebration after a peace deal is agreed in Nepal. There are studies of life in two contrasting retail environments – a shoe shop in the Philippines and an ancient market in Japan. And a series of unusual images highlights the dramatic effect the recent war in Lebanon had on a group of children.

Close-Up profiles Max Penson, who fought prejudice in the Soviet Union to record life in his adopted Uzbekistan in the nineteen thirties and forties.

Agenda again alerts you to some of the events, competitions and exhibitions worldwide which are taking place or have closing dates between this issue of Enter and the next.

If you have any upcoming information for Agenda, or are involved in organizing an event, let us know by using the email link at the foot of the Agenda page. We are particularly interested in what is planned between June and September 2007.

For more information on navigating and accessing Enter - and how to be emailed about future editions - click the link at the foot of this page.

Please continue to tell us what you think of the magazine and what we offer.

## IN THIS EDITION

### Galleries

showcase work by photographers who've been part of World Press Photo's education programs.

### Ask The Experts

is the chance for you to put questions to prominent photojournalists and other prominent people in the industry.

### Close Up

looks at role models from around the world. In this issue – the late Max Penson.

### Talking Point

discusses how photojournalists can contribute fully and gain respect in a media organization.

### Masterclass

is where a photographer who has taken part in a World Press Photo Joop Swart Masterclass talks about life and work. In this issue - Stephan Vanfleteren.

### Cool Kit

looks some of the tools available to resize images successfully.

### Agenda

provides a look forward to some events, competitions and opportunities over coming months

### Register

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

### Credits and Thanks



## GALLERIES

**Our galleries for edition six feature some of the contrasts of modern life.**

Two of them show what happens when war is over.

In November 2006, an agreement was signed between the government in Nepal and Maoist rebels to end more than a decade of violent struggle in the country.

The people of the capital Katmandu came out on to the streets and Indian photographer Nilayan Dutta was there to record what that took place.

There was little celebration amongst a group of children in Lebanon, though, when last year's war there came to an end. They were left without even a bed to sleep on.

Armenian Karen Mirzoyan asked each of them to show him the makeshift foam mattresses they had been given and his series of images tell their story.

In the modern city of Manila, the capital of the Philippines, many people dream of building a better life and although 21-year-old Janice Aguilar does not earn much working in a shoe shop, she's optimistic about the future.

Indonesian freelance Donang Wahyu photographed Janice at home and her work for his gallery in Enter.

Japan, too, has many high-tech cities but there are places that have changed little in centuries. Tokyo-based freelance Yu-ki Matsuoka found one of them - a market in Yokohama.

His gallery features some of the characters who make their living there and remain happy doing so.

## CHOOSE A GALLERY

### 01 NILAYAN DUTTA



### 02 KAREN MIRZOYAN



### 03 DONANG WAHYU



### 04 YU-KI MATSUOKA







### NILAYAN DUTTA

**In November 2006, an agreement was signed in Nepal bringing to an end eleven years of violence in which an estimated 13,000 people died.**



Photojournalist Nilayan Dutta was in the capital, Katmandu, and his gallery records the mood in the city as the government and Maoist rebels agreed to stop fighting. A new multi-party

coalition government is to be formed and its announcement was greeted by widespread celebrations throughout the country.

"This moment marks the end of the two hundred and thirty eight-year-old feudal system," Maoist leader Prachanda declared. "Our party will work with new responsibility and new vigor to make a new Nepal."

Nilayan, born in Kolkata (Calcutta) thirty years ago, is a self-taught photographer who started working with *The Telegraph* in his home city and has since started to contribute to Reuters and The Associated Press from eastern and north-eastern India.

He completed an internship, courtesy of World Press Photo, with Focus Photo und Presseagentur and GEO in Germany in 2004. He is now represented by Drik Picture Library and is a lecturer in photojournalism at the College of Mass Communication and Journalism in Katmandu. His work has been published in many international publications.

For his gallery, he used a Canon 350D camera with an 18-55 lens. "I am engaged in a project to document the historic and political change in Nepal," says Nilayan. "The peace deal on 8 November 2006 ended the violence and has brought peace to the country. I think this is a very important time to document the changing situation which the people have been expecting for so long."



A flag stands in the middle of some ground in Ratnapark, Katmandu on 11th November 2006. Three days earlier, after peace talks concluded, a deal was signed between the Nepalese government and Maoists ending eleven years of violence in which an estimated 13,000 people died.



A Maoist activist, wearing a t-shirt bearing a picture of his movement's leader Prachanda, shouts slogans after the dispersal of an anti-Maoist crowd near the party office in Lalitpur, Katmandu.



People wait patiently outside the Maoist Party Office in Lalitpur, Katmandu to hear news of peace talks. Later that day, November 8 2006, the talks concluded successfully and a deal to end eleven years of violence in the country was signed.



A Maoist activist gives a speech at a street corner meeting on November 9 2006, the day after the peace deal was signed.

Anti-Maoists block the road in front of the Maoist Party Office in Lalitpur, Katmandu on 8th November 2006. They were celebrating the peace deal three days earlier ending eleven years of violence in Nepal.



Police stand guard in front of the Maoist Party Office in Lalitpur, Katmandu, November 8 2006.



Furniture is pulled on a hand-cart through a main road in Katmandu on November 11 2006. Nepal's economy suffered badly during eleven years of violence. As the result of a peace deal signed three days earlier, it was hoped business could return to normal quickly.



A traffic police officer examines a communist flag while Maoists celebrate the peace deal signed four days earlier by blocking a street in Katmandu.



An anti-Maoist supporter loudly makes a point near the Maoist Party Office in Lalitpur, Katmandu on November 8 2006.



### KAREN MIRZOYAN

**The reality of the effects of war are brought home in the gallery of 24-year-old Armenian Karen Mirzoyan.**



Now living and working in Yerevan, Tbilisi-born Karen traveled to Lebanon shortly after the recent war there and concentrated on how the hostilities had affected the children of Bent Jbeil city in the south of the

country.

“After the war, many children lost their homes and found temporary accommodation in public buildings and schools. Instead of a warm bed, each child only had a shabby piece of foam to sleep on,” says Karen.

He photographed each child with his and her makeshift mattress in a school in Sidon.

“I went to Lebanon with three other photographers and worked in the refugee camp with one of them, Anahit Hayrapetyan,” says Karen.

“The local offices of the United Nations assisted us greatly by assigning us two assistants, Ahmad Majzoub and Mahmoud Elassi, who helped us a great deal.

Working there wasn't easy but the local people were of great assistance and we felt no hostile attitude or danger. My main concern was not to embarrass the children I was photographing.”

A graduate of the Caucasus Media Institute (CMI) and Yerevan's State Linguistic University, Karen's long list of publications ranges from *The Times Educational Supplement* in London through The Associated Press and CNN.com to CBS News, World Press Photo *Enter* (edition two), *Pravda* and *Yerevan* magazine.

His exhibitions include one in his now home town and in Moscow's Kremlin.

He currently works with ArmeniaNow.com and Patker Photo Agency, which represents photographers in the Southern Caucasus and Central Asia.

He was awarded a Diploma of Excellence during the 2004-2005 CMI course.

All of the images in Karen's gallery were, he says, “captured using my good old Mamiya c33 medium-format camera, except one for which I used a Canon 20D digital camera”.

He used natural light for each shot.

“In my work I use many different techniques, from digital through to medium format film. I like working equally in black and white and color. I believe that every single theme requires a specific approach.”



Mohammed Abbas, aged eleven.



Salman Fkeih, aged twelve.



Rasha Abbas, aged eight.



Ali Fkeih, aged seven.



Mariam Abdulah, aged 13.



Hussein Abbas, aged eight.



Gihadik Ali, aged nine.



### DONANG WAHYU



**Daily life for a young girl in a busy modern city is the theme of the gallery by 28-year-old freelance photojournalist Donang Wahyu.**

Indonesian-born Donang chose to record how 21-year-old Janice Aguilar spends her time as a sales-clerk in Metro Manila, the capital of the Philippines and one of the most populous areas in the world.

“Janice left her parents, her six little sisters and her hometown in search of a better life in the big city,” says Donang of his subject. “Despite long working hours and low salary, Janice is enthusiastic about her job as a sales clerk. One day she hopes to open her own restaurant in her hometown, which is about three hours’ drive away.”

Janice works in the SM Mall of Asia which is the largest shopping mall in the Philippines and the third largest in the world. It is one of a number springing up throughout Asia, packed with luxury goods that are often out of the financial reach of the people who work there.

For his gallery, Donang used a Canon EOS 10D with available light.

“I always use simple equipment working on a photo story. Just a camera and one lens, which is a Canon 17-35mm (f/2,8) without vertical grip. I like to get close to my subject”

Donang was born in Solo, central Java and is now resident in Bekasi, in the west of Java. Some of his images were featured in a book about the 2004 Tsunami in Aceh called Ocean of Tears, published by Antara Galeri Foto Jurnalistik.

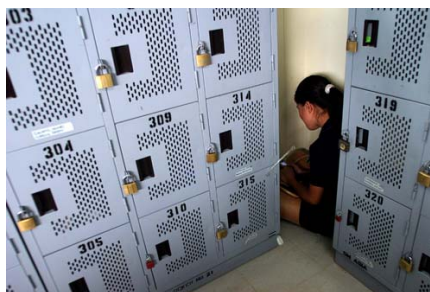
Now he is working on another book entitled Portrait of Commitment: Why people become leaders in HIV/AIDS work. It concentrates on the many people from all walks of life trying to tackle HIV/AIDS in Indonesia.



Twenty-one-year-old Janice Aguilar stands in front of the Mall of Asia and waits for a bus in the rain to take her home after work.



Sales clerks apply make-up in their locker room. A few minutes later, they’ll appear in the store ready to serve their customers and “assist in satisfying all their needs.”



A sales clerk squats amongst one hundred lockers using her cellular phone during break time. No cellular usage is allowed during work hours.



Janice too makes the most of her break-time by phoning friends and family.



Janice helps a customer try on new sandals.



Lunch time comes. Janice eats with her colleagues in the cafeteria provided especially for all the mall’s employees.



Before staff enter the mall, security officers check them all. The procedure is repeated as workers leave again to prevent product theft.



Janice stands in front of a boutique, examining a gown displayed there as she walks by after work.



Having dinner after work in the small dining room in the house Janice rents with three friends.





### YU-KI MATSUOKA

**Freelance photographer Yu-ki Matsuoka wanted to find somewhere where a good life was not necessarily measured by money and status alone. He found it in a market in Yokohama, Japan.**



Kyoto-born Yu-ki, a 32-year-old now based in Tokyo, says the market is one of only a few like it remaining in Japan. "It's a traditional market located in the centre of the city," says the photographer. "It is packed – 20,000 people visit at weekends."

Someone who really caught Yu-ki's eye was an elderly man – Mr. Ogawa. "He was an ex-gambler turned book seller. Every time I went to the market, he was the first person I spoke to. He told me many stories of his life. He was a good gambler but he said he spent all his winnings on women and alcohol."

I loved the expression on his face – a mixture of sorrow and happiness. I imagine many people in the market have stories like him to tell".

"Going to the market made me realize there is another form of happiness not ruled just by money. It is true to say that Japan is full of money worshippers but we also have a warm community where you buy simple things with a smile on your face".

Yu-ki's gallery, entitled Good Ordinary People, was shot with Mamiya 645ProTL and Nikon F90X cameras and a strobe light.

Yu-ki held his first solo exhibition in 2006 which was attended by 400 people and where he sold eight pictures taken in Morocco.



"Mr. Ogawa was one of the main reasons I started this project. We got on well - every time I went to the market, I had a good conversation with him. Although I have not been going to the market much since he closed his bookshop, we have exchanged phone numbers and are still in touch. I am very grateful to him because he gave me many opportunities to take pictures and treated me as his friend, even though he is three times my age".



"This old man is a famous figure in the market. He is a great salesman of his vegetables. I have never asked his age. He's probably over 80."



"At first, this woman would not let me take her picture. But we talked, and she finally agreed. Which probably explains the expression on her face."



"She looks happy after finishing her shopping. Standing in the middle of the street with all the flags, it looks like a celebration of daily life - particularly of finding good deals."



"With some shops, I wonder how they make a living. This tobacco shop is one example. The shop-keeper usually reads newspapers or watches T.V. Remember; this is a shop in Japan, one of the busy countries in the world - not known for being laid-back."



### ASK THE EXPERTS

It is good to see some people can still run a shop of this kind without being ruled by efficiency”.



“He was passing me by and too photogenic for me to ignore. You can see his down-to-earth attitude to life.”



“He has to wake up very early to make Tofu. In the afternoon, he can relax until his customers rush to buy Tofu for dinner.”

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



For edition six there are three questions. Question one and its answers are below.

**The first question is from photojournalist Nwazulike Hope who has worked with the Nigerian army for a year but is now on a one year’s program with the News Agency of Nigeria, courtesy of the army. Her question is:**

“Is it good for a photojournalist to offer prints of the pictures we take to subjects as complimentary copies?”

In what cases is this a good idea and are there any circumstances in which it is not a good strategy?”



**We have two answers.** The first is from Guy Tillim, a freelance photographer in Cape Town in South Africa.

The recipient of the Oskar Barnack Award in 2005, Guy has been a magazine and newspaper photographer and a guest lecturer at the Nigerian Institute of Journalism. He now says he is concentrating more on his own projects.

Says Guy: “There are no rules about this, just as there are none about how to be a good photojournalist. People I’ve photographed have sometimes asked for photographs of themselves and, if I’ve been in a position to deliver them, I’ve agreed.

If I could not easily deliver them (perhaps because of the remoteness of the location) or I did not want to go to the trouble to return a print for whatever reason, then I would say no.

If that meant that the subjects would not be photographed then that was better than to promise and not deliver.

Often subjects recognize that it would be too demanding to return prints and let you get about your work. People accept a photographer into their homes and places of work for more complex reasons than simply to obtain a print.

Giving prints should not be seen as a strategy, it’s not a trade or barter for access.

There is a more interesting negotiation: that of building trust with and gaining the respect of one’s subjects, leading to better photos than starting from a trade.

It is not the right of the subject to receive prints nor the duty of the photographer to provide them. Every circumstance is different.”



Our second answer is from Kenny Irby, a Visual Journalism Group Leader and Diversity Director at the The Poynter Institute in St. Petersburg, Florida, USA.

Says Kenny: “It is best that photojournalists earn access by non-financial means. Our role is to educate viewers, report on the under-covered and give a voice to the voiceless.”

To quote a trusted friend and former CNN photojournalist, Andre Jones: “you get in where you fit it.”

Getting in - gaining access - is an essential step in coverage and giving away photographs during coverage is generally not an accepted professional practice at newspapers, wire agencies, magazines or online entities.

Consider my most recent international work in Lagos, Nigeria, on behalf of World Press Photo.

I was constantly informed about the “cash and carry” requests made to reporters of all disciplines - especially photographers - to “show me the money,” “present the brown envelope” and “pay to play”.





A PUBLICATION OF THE WORLD PRESS PHOTO EDUCATION DEPARTMENT

Independence, fairness and integrity are non-negotiable attributes of authentic documentary coverage. It is what distinguishes our work from the commercial, paparazzi, advertising and other genres of photography.

This may make it harder to gain access. Yet the value and importance is immeasurable in free societies. Photographic reporters have an important mission to gain access, build trust and capture the truth of situations. Photographic reporters must invest the time to make connections and explain that what the individual gets back for allowing access is the privilege of an honest depiction of their story and circumstances.

And then – maybe - a set of the published photographs. A few reasoned guidelines worth considering:  
Show images on the back of your digital camera (LCD Display) or low-resolution proofs to gain and build trust, but not for approval.

Be aware that showing photographs before publication can give the individual a false sense of authority over what will be published. Share photographs to gain insight, test receptivity, validate direction and offer advance notice.

You can build goodwill in more lasting ways without compromising your integrity - have exhibitions, provide extra copies of the paper and only provide published photographs.

Be aware that it is a dangerous precedent to give away unpublished work, especially in high-resolution form."

**The second question in this edition is from 43-year-old John Onongaya, a photojournalist with the News Agency of Nigeria (NAN) for the last two years.**



John, who participated in the four-month proficiency course in photojournalism at the Nigerian Institute of Journalism at the end of 2006, says:

"I have a digital camera. My question is - how do I make sure my pictures are considered for publication.

In what format should I shoot and what size should they be?"

The answer is provided by Mexican freelance photographer



Heriberto Rodriguez, who worked for a decade for Reuters News Pictures in Mexico, Central America and the Caribbean and has contributed to many newspapers and magazines in his native country and

internationally.

Says Heriberto: "Most professional photographers now take photographs in RAW format, which is uncompressed, unlike JPEG images.

A RAW file is 16 bits per channel and, as such, produces better color balance, brightness and contrast.

Photos in JPEG format are only 8 bits per channel and are compressed in the camera where adjustments are also made to maximize color, brightness and sharpness.

This can reduce your options later in post-production.

So it is better, if possible, to take uncompressed RAW images and process later after which copies can be saved in any format you wish, including JPEG. Then you can transmit the finished images via the Internet to a publisher.

One way to understand the differences is that a RAW file provides 4096 graduations between pure black and pure white. JPEG files have only 256 levels across the same spectrum.

This means that RAW files are better quality but much bigger. If you open a RAW file from a Canon 5D for instance, it will be 4368 by 2912 pixels at 300 DPI, equal to 14.56 by 9.0707 inches (37 x 23 cm). That's a huge 72.8 Mb.

No publisher wants your RAW files though. You should work to perfect your photograph in an image editor such as Photoshop and then save it in another format such as TIFF or JPEG, the most-used by publications.

JPEG will compress most and produce smaller file sizes. Saving as a JPG will reduce your image to 8 bits per channel and its size to 36.4 Mb.

Now, choose a greater level of compression and re-save the JPEG, reducing the file size further, to 3.4 Mb for instance. A file of that size can safely and easily be transmitted to your publisher.

Remember always to keep the original RAW file so you can work on it again later if you wish.

When it comes to what size a photograph can be published that, of course, is up to the publisher but generally, an image of 10 inches long by 6 or 7 inches wide (25 cm by 18 cm) at a resolution of 300 DPI – the minimum for a high-quality print - will measure around 3000 by 2000 pixels.

Saved as a Tiff file it will be about 18 Mb and as the highest quality JPEG, just under 2 Mb.

Different digital cameras produce photo files of different sizes. The cheapest now offer around 5 Mb and the best Digital SLRs can currently produce files of 16.7 Mb.

When taking pictures for publication, it is a good idea to work at the maximum picture quality offered by the camera as long as your memory card is big enough to record the files – especially if you are in continuous shooting mode, taking a series of pictures in a quick burst, or bracketing, which is automatically taking three shots of the same subject with slightly different exposure for each.

Depending on the demands of the publisher, you may also have to resize your image at a later stage and this is dealt with in more detail in Cool Kit in this issue.

**The third question in this issue is posed by 34-year-old James Barr, who hopes to become a professional photojournalist very soon.**



A graduate in 2006 of the University of Wales, Newport, where he gained a BA Honors degree in Documentary Photography, James has already completed a work placement at



*The Guardian* in London and an internship with *The Philippine Daily Inquirer*.

Currently James is employed in a steel works in his home town of Sheffield in Northern England, saving up money for his next project.

James says "Very often the best and most interesting pictures are taken in locations which are difficult to access – sometimes for security reasons, sometimes because those locations are dangerous and often just because people would rather keep the whole thing secret."

He asks, "What's the best way to gain access to take pictures when these difficulties arise?"



The answer comes from photographer and historian Jan Banning from Utrecht in the Netherlands.

He has wide experience of gaining access in his work, specializing in documentary

photography.

Among his publications are books Vietnam. Doi Moi about Vietnam and Traces of War. Survivors of the Burma and Sumatra Railways about those who suffered forced labour in Asia in World War Two.

Among his other projects is The Office, focusing on the sold-called "dynamic" world of bureaucracies.

Says Jan: "It seems to me that there is a big difference between having no access because of security and because someone wants to keep something secret. In the case of security, you should certainly try to get a realistic assessment of

the risks involved and of what you can do to minimize those for yourself.

In all cases, begin by trying to find out if anyone else - photographer, radio or TV journalist, NGO, embassy personnel - has had access and how they managed it, via whom.

Try to get 'closer' to the person who can grant access; find people who know him. Gather all the information you can about

the decision-maker and arrange a good introduction.

Remember that what may seem impossible at first can sometimes be achieved through personal contacts. But this differs from country to country.

If you're not familiar with the country, find out how decisions are made, gauge the atmosphere and discover the right 'tone' in which to approach people. Once an appointment is made, present a well-chosen selection of photos of comparable themes you took earlier.

Depending on time, you might consider - in the case of authorities not being very co-operative - writing a request that is not untrue, but which presents your plan in a way that might sound acceptable or innocent to the authorities.

Avoid lying but don't hesitate to embellish and present the truth in the most favorable light. When writing the letter, keep in mind atmosphere and tone.

Also, try to give them a reason to grant access. Put yourself in their place: what could, theoretically, be the benefit for the person who decides? Remember, vanity (theirs) can sometimes be a useful tool.

As for my own project about bureaucracies, much effort goes into obtaining permission. In each case, I contact colleagues and embassies – again, the approach differs from place to place. In Russia and Yemen, I took the official path with a journalists' accreditation.

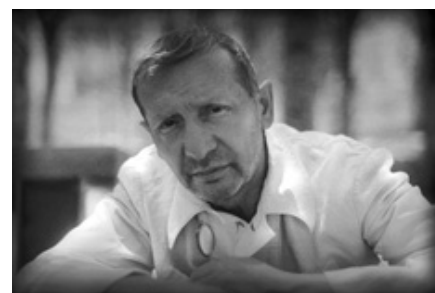
In India, I contacted a local scientist, who knew another scientist who knew the top civil servant of the Public Relations department. In Bolivia, I came into contact with a nice man from the International Rotary Club and he had good personal contacts.

So contacts are very important, wherever you are working.

Good luck!"

## CLOSE UP

**Max Penson was a photojournalist who left a unique record of the Sovietization of his adopted homeland, Uzbekistan. Like many who suffered from the widespread anti-Semitism of the time, Penson had to overcome huge obstacles in his work.**



Max Penson. © Maxime Penson 2006

**For this edition's Close Up, Bill Kouwenhoven profiles a man whose life was a study in survival.**

*"There cannot be many masters left who choose a specific terrain for their work, dedicate themselves to it completely and make it an integrated part of their personal destiny... It is, for instance, virtually impossible to speak about the city of Ferghana without mentioning the omnipresent Penson who traveled all over Uzbekistan with his camera. His unparalleled photo archives contain material that enables us to trace a period in the republic's history, year by year and page by page."* Sergei Eisenstein, 1940.

Born in the Belarusian village of Velizh, the son of a Jewish bookbinder, Max Penson studied art but by 1915 was forced to flee anti-Semitic pogroms at the beginning of World War One.

Settling in Tashkent, the capital of the Tsarist province of Uzbekistan in Central Asia, he taught art in local schools and in 1921, at the age of 28, won a camera as the result of his teaching abilities.

From then on, he became immersed in photography and followed the rule of "one roll a day."



Penson learned Uzbek and threw himself into his work as a photographer for the local *Pravda Vostoka* (Truth of the East).

He documented the abrupt transformation of Uzbek society: the unveiling and education of women, the creation of massive civil engineering projects, the establishment of the industrialized cotton industry and the Sovietization of his new home.

His images were distributed by the Soviet news agency, TASS and were included in the legendary 1933 volume *USSR Under Construction*, edited by Alexander Rodchenko.

He produced art prints of much of his work - his image *Uzbek Madonna* received the Grand Prize at the 1937 Universal Exhibition in Paris - and he had one solo exhibition of more than three hundred images in 1939 in Tashkent. But his relative isolation prevented him from becoming as well known as his contemporary Rodchenko.

After 1949, when Stalin purged all Jews from professional life, Penson - disillusioned and banned from working professionally - burned many of his prints and negatives.

Penson used various styles. Images of traditional scenes of canal workers, harvesters, older people, and festivals in a soft Pictorialist manner, though out of fashion and frowned upon by Soviet authorities, which lent a quality of timelessness to his subjects.

Using early generation Leica cameras, his images resemble those of Rodchenko and his contemporaries in Nazi Germany such as Leni Riefenstahl with their emphasis on mass forms of workers drilling, soldiers training, and people at group athletic events.

His javelin throwers and tennis players, for all their "Constructivist" use of camera angles and repeating patterns, do more than show masses of people in action. They actively portray the new realities the Soviets intended to show the world.

And, although staged for the cameras, these images of sport allowed an element of chance to be present.

They do not always present an idealized world so often seen in propaganda pictures of the era.

Penson's study of art history and painting helped him create graceful images that served aesthetic and propaganda purposes such as the woman, with a badge of Lenin on her blouse, reading by a new electric light illustrating Lenin's declaration that "Communism is Soviet power plus the electrification of the whole country."

Penson's work recorded the hopes and dreams of the early days of the Soviet Union and the bitter disappointment of the later Stalin years.

After his suicide in 1959, his archive was nearly destroyed in the great earthquake that struck Tashkent in 1966. His family rescued more than 50,000 images and negatives that form the basis of an important collection that has led to a traveling exhibition and website.

Penson's dedication was legendary. His daughter Dina said that: "He was too devoted to his work. He worked from morning to night, and then, as soon as he got home, he would disappear into his darkroom to print pictures for the next day's paper."

Above all, he was a humanist. Once reprimanding his son Miron, himself a photojournalist, he told his editor at the paper: "My son is using a flash in his photos very often. Tell him to use his heart instead...." This is plainly visible in all his images.

Max Penson is the subject of a major retrospective, curated by Olga Sviblova of the Moscow House of Photography, entitled *Max Penson (19893-1958) Photographs of Uzbekistan*. It is sponsored by Roman Abramovich, at Gilbert Collection, Somerset House, London.

Bill Kouwenhoven

### IN THIS EDITION



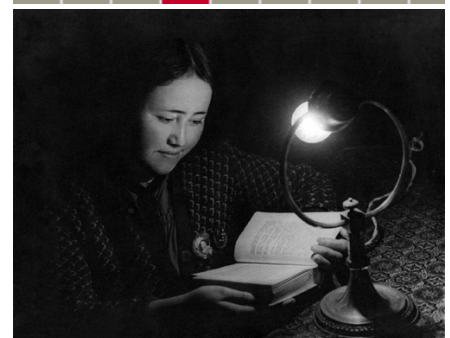
Collective gymnastics on ladders, ca 1930. © Max Penson/Moscow House of Photography



Military Parade, 1935. © Max Penson/Moscow House of Photography



Building the Tashkent Canal. Returning home after a working day, 1942. © Max Penson/Moscow House of Photography



Bearer of the Order of Lenin, Khalima Alieva, 1934. © Max Penson/Moscow House of Photography



At the construction site of the Liagan Canal, 1942. © Max Penson/Moscow House of Photography





## TALKING POINT

1 2 3 4 5 6 7 8 9



Collective exercises, about 1930. © Max Penson/Moscow House of Photography

1 2 3 4 5 6 7 8 9

Pushkin Street, evening, Tashkent 1934. © Max Penson/Moscow House of Photography

1 2 3 4 5 6 7 8 9

Memorial meeting in Tashkent after Kirov's murder, 1934. © Max Penson/Moscow House of Photography

1 2 3 4 5 6 7 8 9

Bus passengers look at a solar eclipse, 1934. © Max Penson/Moscow House of Photography

**Are photographers real journalists? When it comes to the hierarchy of the newsroom, do the people who take pictures get treated the same as those who provide words?**

**For this issue's Talking Point, internationally renowned photojournalist Diego Goldberg argues that sometimes photographers are treated as second class citizens at work – and it is partly their own fault.**

**Diego has seen things from both sides of the fence.**

**He has operated all over the world taking pictures for many leading news publications, winning prizes and plaudits in the process. Then, from 1996 to 2003, he was the Photo Editor at *Clarín*, the Argentinean newspaper with the largest circulation in the Spanish-speaking world.**

In most of the world, photojournalists work in newspapers and magazines as salaried members in fixed structures.

Freelance photographers - independent or through photo agencies - work mainly in the US and Western Europe, where markets are sufficiently developed to sustain such an activity.

These two ways of practicing our profession generate different mentalities and work practices.

Freelancers, by necessity, learn to think for themselves. They have to be informed, decide what is important and what superfluous, generate ideas, propose assignments, develop a point of view, investigate the themes they want to cover and produce them.

They have to make themselves heard, they have to "sell" their ideas to the editors. In short, they have to be journalists. It is a Darwinian imperative, their survival is at stake.

On the other hand, staff photographers on newspapers and magazines work somewhere which, in some respects, resembles a fire station.

Photographers wait to be called for daily assignments chosen and developed in the newsroom by journalists. The photographer is an illustrator, provider of visual "proofs" of what will be written later. Not really a journalist with a point of view.

The information flow is a one-way street in most newsrooms and whenever a story comes up, a driver and a photographer are summoned at the same time and almost with the same relevance - as we used to joke at *Clarín*.

Of course, there is another reality we also have to consider. Because journalists largely outnumber photojournalists in media structures, photographers have to cover all types of assignments and jump from one story to another no matter what the subject is. Rarely do they have a chance to develop or specialize in the type of stories that they are best suited for.

In my experience this system devalues the role of the photojournalist, encourages a laissez-faire attitude and reduces their role to that of passive actor in the media discourse. This need not and should not be so.

For this to change, photo departments have to generate a flow of information, proposals and assignment ideas towards the newsroom. Photo editors play a crucial part in this: they have to have an active role in the newsroom and a hierarchical position according to their responsibilities.

The photo editor is the link between the photo department and the newsroom with a role to listen and suggest, propose and accept.

The photo editor has to lead, inspire and motivate the photographers, establishing work routines, acting as a conduit for the photographers' ideas and initiatives. They have a key role in changing the one way street to a two way avenue .

The situation and status of photojournalists in many countries has to change and we must not mince our words.



Photographers often feel that they are not seen as true and fully-fledged journalists. And they should also be prepared to accept some of the blame.

As Picture Editor at *Clarín*, I urged photographers to come up with ideas for stories. I even once promised to relieve them from their daily tasks to pursue any story they might want to photograph.

Of the more than fifty staff photographers, only two came up with wonderful ideas, journalists were then assigned to write them and they were published in our Sunday magazine as illustrated in the gallery linked to from the right.

The fact that so few photographers came up with ideas has to do with how they see themselves and fight for space in a competitive environment such as the newsroom. They feel dejected and therefore perform as passive subjects which confirms, for others, their image as professionals of a lesser rank. It is a vicious circle that must be broken.

Photographers have to claim their well-deserved place in the structures of newspapers and magazines. The photographer has to become a full time journalist with an agenda and contacts: gaining access, developing exclusive stories, investigating themes and proposing assignments. It has to be an active role, not only in suggesting "picture stories" but in the normal newsworthy daily production cycle of the newsroom.

Things can and must change and it is largely in the hands of photographers themselves.

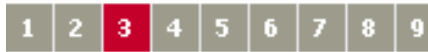
*Diego Goldberg*



Photographer Alejandra Lopez always wanted to do a story on twins. *Clarín's* Sunday magazine thought it was a good idea and the feature was published



More pages from photographer Alejandra Lopez's story on twins. After it was published in *Clarín's* Sunday magazine, she later herself gave birth to twins.



*Rosa Barreiros is Sebastian Barreiros mother. When the bomb went off, some minutes before 10 am on July 18, 1994, Sebastian was passing by the AMIA building holding his mother's hand. He was five years old and he was carrying his soccer ball.*

Santiago Porter wanted to photograph survivors of a bombing attack on a building belonging to the Argentine Israelite Mutual Association, or AMIA, in Buenos Aires on July 18, 1994. Eighty five people were killed. Photographer Santiago's idea was capture those who escaped with the lives and some of the possessions they had with them at the time. A journalist was assigned to write the words and the article was published in the Sunday magazine of *Clarín*.



Another of the pages from the article suggested by photographer Santiago Porter of survivors of a bombing in Buenos Aires on July 18, 1994. The target was a building belonging to the Argentine Israelite Mutual Association, or AMIA. The survivors were photographed with possessions they had with them at the time. The article was published in the Sunday magazine of *Clarín*.

**Tomas Stargardter emailed Enter after reading, in edition five, the Talking Point article about how technology is changing the news business.**

To read the article in edition five in full visit Archive by clicking on the menu on the left. Says Tomas, who is Photo Editor at *La Prensa* in Managua, Nicaragua: "The technology has changed but the rules have not. Actually the ethical rules that govern photojournalism are at this point more important than ever.

As it becomes easier to manipulate images, it's the trust we have on the

photojournalist abiding by these unbending and unchanging rules, that allows us to sell the message.

Altering images through digital means is just as unethical as posing a scene to be photographed.

As "people or citizen" electronic journalism continues to grow, the need for properly trained and educated photojournalists is higher since they are the ones that will guarantee that work is unbiased and true.

The recent Reuters image from Lebanon (see right) is just another example of a news agency relying on local photojournalists only to gain early access.

The price was tainted images that tarnished the reputation of the agency. As journalists, our credibility is our only asset. Once we lose that we have lost it all."

## IN THIS EDITION



This is the clumsy case of photo manipulation referred to by Tomas. It cost a Lebanese photographer his relationship with the Reuters agency in August 2006. Internet bloggers noticed that the image above had been doctored to show damage following an air raid on Beirut was worse than it really was.

Repeated cloud formations, inserted in Photoshop, gave the game away. Reuters apologized, replaced the image with original below and said it would not be using the photographer again.

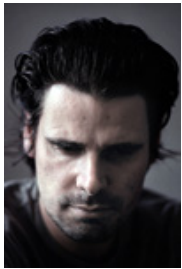




## MASTERCLASS

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

**These five-day events, introduced in 1994 to encourage and train young photographers, are normally held**



**every November so that a dozen young practitioners from all over the world can meet and learn from some of the world's top professionals and each other. The subject for edition five is Stephan**

**Vanfleteren, a 37-year-old from Vilvoorde in Belgium who was a Masterclass participant in 1998.**

A multi-World Press Photo prize winner, Stephan has worked as a freelance photographer for *De Morgen* since 1994, as well as other international newspapers and magazines.

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

I wanted to be an architect, but soon realized it would mean depending on other people's budgets. That's why photography appealed. Setting out alone, being responsible for your own decisions, traveling the world with a camera. Is there a better way to meet people and see the world? My first 'break' was actually the result of a portrait I took as a student, of Belgian surrealist painter Paul Delvaux at the end of his life. He was almost completely blind. When I showed him the result a week later he felt the photograph with his wrinkled hand and said it was good. It was then that I knew I had to continue with photography.

*What qualities does a top photojournalist need?*

The same qualities that make you a good person.

*What is your most memorable assignment.*

The most precious assignments are often those you impose on yourself. I plan by myself or with friends and colleagues to go out on a shoot. There is nothing as satisfying as an impulsive or wild idea

originated in a pub, on the train or out in the street that sometime later comes to life in your dark room, in a newspaper, a magazine or book. The assignment that had the most impact was during the genocide in Rwanda in 1994 where, as a relatively young photographer, I witnessed things you hope to never witness, even as an old man.

The most intense and adventurous assignment was two weeks I spent non-stop on the freight trains with the 'hobos' (train tramps) in the United States. And the reportage that got under my skin the most was one I did on poverty and loneliness in my home country Belgium.

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

Last year I bought my first digital camera. I love it - when the job is quick, cheap or is not that important. But for subjects that are precious, I automatically grab for film. But I don't know for how much longer with the laws laid down by commercial logic. How much longer will film be produced? And at what cost? The continuing improvement of digital cameras might make a complete transfer faster than we expect.

At the moment I find putting in a new film in my camera as touching as Humphrey Bogart lighting a cigarette in the film *Casablanca* but neither is cheap nor healthy.

*What essential equipment do you travel with?*

Everything depends on the assignment. For portraits I often use a Pentax 6/7 with only the standard lens. The Canon 5D for the fast job and pure reportage. For the more personal, intimate work, nothing beats the eternal love for my old, worn out and, unfortunately sometimes unreliable, Rolleiflex.

*Do you prefer natural light or artificial/mix?*

There's nothing like the simplicity and beauty of natural light. And nothing as annoying as carrying around lamps and tripods. Flash, in particular, is not my thing. Even though I often see fellow photographers handle it well.

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

Under pressure you never know whether you have taken a good image. Intuition takes over and you have no control over that. You can only hope that you make the right decisions at that particular moment.

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

Follow your heart, brains, dreams and conscience.

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

That's hard to say. Some pictures are important in certain periods of your life. There are some pictures you have to take before you can capture others later in life. I don't see photographs as a collection of separate images but as a gradual process leading to a captivating entity. Asking for someone's favorite photo is like asking a parent which is his or her favorite child.

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

Whatever beautiful, exotic or interesting place I travel to nothing is more unpleasant than standing in the departure hall of the airport, ticket in your hand, at the beginning of a journey. Every time, an indefinable feeling of acute homesickness, restlessness and mild fear comes over me. It disappears only when I get my camera out and hear the sound of my shutter as I stand right in 'the field'.

Nothing beats flying back home to my wife and children with a bag full of exposed film and new life experiences.





But if I could choose who I'd like to sit next to then it would be Nelson Mandela in the window seat, Fidel Castro in the aisle seat and air hostess Margaret Thatcher pouring us Cuba Libres. Shaken, not stirred.

*What ambitions do you have left?*

I am working on a project about my home country Belgium which should be ready next year and which will result in a photo exhibition and a photo book. After that we'll see what happens.

The future is invisible. The past though is sometimes visible thanks to photographers, film makers, writers and journalists.

### IN THIS EDITION

1 2 3 4 5 6 7 8 9

A mass grave as the result of a cholera epidemic in Goma, Congo, after the Rwanda genocide in 1994.

1 2 3 4 5 6 7 8 9

An old couple on a day trip to Brussels, 2000.

1 2 3 4 5 6 7 8 9



A hobo in a boxcar, Oregon, Usa, 1998.

1 2 3 4 5 6 7 8 9

Mister 'Colombo', in his apartment. He died a few years later. Brussels, 2003.

1 2 3 4 5 6 7 8 9

Mister René in his favourite bar in Brussels. He died in 2005. Brussels.

1 2 3 4 5 6 7 8 9



Juanita and Albert at home in Antwerp, 2003.

1 2 3 4 5 6 7 8 9



A father and daughter at home after his work in the slums of Sincejo, Colombia, November 2005.

1 2 3 4 5 6 7 8 9

A husband and wife at home in a slum in Sincelejo, Colombia, November 2005.

1 2 3 4 5 6 7 8 9

A man takes a pig he has failed to sell back home over a bridge in the village of Saiza in the middle of the jungle in Cordoba province, Colombia. People were living in the village again after it had been deserted for five years following the execution of eight villagers. During that time it had become overgrown. November 2005.



## COOL KIT

**Each issue, Cool Kit takes a look at kit - equipment and tools - available to photojournalists for their work. Here we examine image resizing and what is needed to achieve it.**

When you take a photograph on a digital camera, its quality when printed depends on a number of factors. Among them are the type of camera you are using and the dimensions of its sensor together with how good your lens is. Then there is the level of compression you employ and the resolution you shoot at.

Many digital cameras give you choice over compression though a decreasing number still offer just 8-bit JPEG, explained in detail from a link at the foot of the article and in this edition's Ask The Experts feature.

More expensive models now offer capture in 16-bit RAW, which records exactly and only what is seen through the lens - uncompressed - for the highest quality and greater flexibility in post-production.

However, what all cameras have is a maximum possible resolution which can prove insufficient for displaying and selling your images, particularly to magazines requiring high-quality photographs.

You will almost certainly have to resize your picture upwards - "blow it up".

If, for instance, you want to sell a picture to a magazine or leading agency, many will require the file to be at least 50 Mb in size. Which means you will need to increase the size of the original by several times whilst being very careful not to damage its quality unduly.

You may also have to reduce it for other uses: 5 Mb, produced by even the most basic cameras on sale now, is too big for a web page or an email - even in these days of broadband.

First downsizing. This is the easier of the two because you are taking an image with a certain number of pixels and making it

smaller, so there should be little loss of quality.

You will almost certainly lose sharpness but there are ways to solve this, particularly in Photoshop CS and CS2, the latest version of the leading professional photo editing software which offers tools for resizing which are effective and relatively easy to use.

There's a link to an article detailing what to do at the foot of this article.

But Photoshop is expensive and there are many other alternative programs which also offer tools for resizing downwards or are dedicated to the task, and some are free.

And there are websites which actually do the job online, such as [resize2mail.com](http://resize2mail.com). This can be useful if you are working on a machine away from home, such as in an internet cafe.

Upsizing is more challenging because once a picture is taken, you can not add more information of the original subject so blowing the picture up, without help, inevitably reduces quality. The same number of pixels occupies a bigger area and resolution, by definition, decreases.

What many software packages do is analyse pixels and add new ones as closely-related as possible - part of the process known as interpolation. They do so in different ways.

Many experts say Photoshop does a good job. But others reckon there is a limit to its effectiveness, arguing that blowing up a 5 Mb image by 10 times, for instance, will not look as good as it should.

There are specialist packages which some professionals claim does the job better. Two of these are Genuine Fractals and Smartscale, both plug-ins for Photoshop which were originally owned by two separate companies but have both now been acquired by Onone Software.

Both use different software techniques to Photoshop to replicate pixels. There's a link to a pdf document explaining how Genuine Fractals works at the end of this

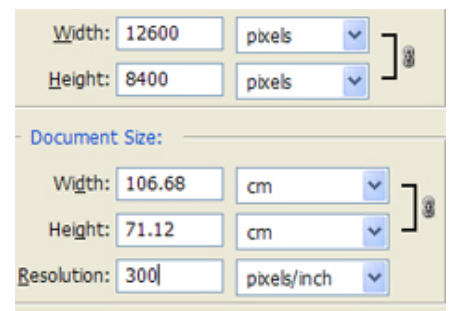
article. And there are links there to reviews of both.

There are a number of programs which offer different solutions and links to some appear below. Blow Up from plug-in specialists Alien Skin is one. Photosizer Pro and PhotoZoom Pro 2 are two more.

But, as always, do plenty of research and check out free trial downloads from those companies that offer them.

Happy resizing.

## IN THIS EDITION



The resizing panel in Photoshop



Genuine Fractals



## AGENDA

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

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

But if you know of an interesting competition, event or opportunity coming up later in the year - especially in the southern hemisphere - please email us.

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



Two of the images that won French photographer Véronique de Viguier last year's Canon Female Photojournalist award (see Competitions in Agenda for news of this year's contest). Veronique became the competition's sixth winner with her project on communist militawomen in Nepal.



## AGENDA 01

### FESTIVALS, FAIRS AND CONFERENCES

The early months of the year are the busiest for contests and competitions in the photographic world.

Have a look at Enter edition three in the Archive section to see what was happening last year.

Among the competitions with entry dates just passed or about to pass this year are Pictures Of The Year International ([click for website](#)), the Alexia Foundation ([click here](#)), the Third International Press Photo Contest ([click here](#)) and, of course, the World Press Photo competition ([click here](#)).

Some other contests, in more detail, are:

#### **Date/deadline: 25 January 2007**

#### **Concurso De Reportaje Fotográfico "Historias De Mujeres Mexicanas"**

Any photographer over 16 year of age and of any nationality can participate in this contest for picture stories around the theme of Mexican Women.

#### **Date/deadline: 21 February 2007**

#### **African Journalist Awards**

CNN International launched the African Journalist Awards in 1995. The CNN multi-choice African Journalist Awards comprises 16 categories: Print, Television, Radio, Online and Photojournalists who may submit their entries in English, French and Portuguese languages. This includes the award named after the late Mohamed Amin, see Close Up in Enter edition five.

#### **Date/deadline: 15th April 2007**

#### **Miguel Gil Moreno Journalism Prize**

The Miguel Gil Moreno Foundation and Random House Mondadori invite entries for the Sixth Miguel Gil Moreno Journalism Prize Competition.

#### **Dates/deadlines: April 1 to May 15, 2007**

#### **AThe Microsoft Future Pro Photographer Contest**

Open to students actively enrolled in two-year, four-year, or advanced degree-granting colleges or universities. Prizes include equipment, memberships in prestigious photographic societies and \$20,000. The entry period is tentatively scheduled from April 1 through May 15, 2007.

#### **Date/deadline: 31 May 2007**

#### **The Canon Female Photojournalist Award 2007**

Call for submissions to be published in March on their website. Further details available at [canonafjprix@club-internet.fr](mailto:canonafjprix@club-internet.fr)



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## WORLD PRESS PHOTO

A PUBLICATION OF THE WORLD PRESS PHOTO EDUCATION DEPARTMENT

## AGENDA 02

AWARDS, CONTESTS AND SUBMISSIONS

**Date/deadline: 2 February 2007**

**National Geographic Magazine to Award Annual Photography Grant**  
[Click here for pdf document](#) (requires Acrobat Reader - download free [here](#))

Any professional photographer can participate.

**Date/deadline: 2 February 2007**

**Portfolio Review of PhotoEspaña**

Photographers can win a portfolio review to be held 1-3 June in Madrid. Registration [here](#).

**Date/deadline: 1 March 2007 for projects starting after 1 May 2007.**

**Balkan Incentive Fund for Culture**

In 2006, the European Cultural Fund set up a new grant initiative, the Balkan Incentive Fund for Culture. Its first deadline was in July 2006 but from now on the deadlines for the Fund are the same as those for Grants. The Balkan Incentive Fund for Culture is specifically aimed at cultural projects by applicants from the following: Albania, Bosnia and Herzegovina, Croatia, Macedonia, Serbia and Montenegro and Kosovo.

**Date/deadline: Throughout the year.**

**IREX Small Grants Fund - Africa and Asia**

In lieu of a formal application or proposal, the International Research & Exchanges Board requests that interested organizations submit a brief letter of inquiry - of no more than two pages - to help determine whether the proposal meets the board's current interests.

## AGENDA 03

GRANTS, SCHOLARSHIPS, FELLOWSHIPS

**Date/deadline: 15 - 20 March 2007 (Entries closing date 28 Feb 2007)**

**Egypt's 1st International Photography Festival**

The competition is open to any photographer over 18 years old. Entries are invited in the following categories: Photo Travel Slides, Photo Travel Prints, Large Color Prints with a theme of "Portraits", Electronic Imaging (Color) with a theme of "Portraits", Nature Prints and Nature Digital. Prizes range from \$8000 to \$1000.

**Date/deadline: 24 -27 MAY 2007**

**Global Investigative Journalism Conference (CAJ), Toronto, Canada**

The Canadian Association of Journalists (CAJ) hosts the fourth global investigative journalism conference in Toronto. It brings together journalists from 30 countries to network and discuss issues facing investigative reporting today.

**Date/deadline: 10 May - 17 JUNE 2007**

**Transphotographiques. International Festival of Photography in Lille, France**

After skipping one year, it looks like the festival of film and photography will be back in May 2007.

**Date/deadline: 30 MAY - 22 JULY 2007**

**PhotoEspaña, Madrid, Spain**

The 10th Anniversary of this International Festival of Photography and Visual Arts.

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## WORLD PRESS PHOTO

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