

Enter



WORLD PRESS PHOTO

VIEW INDEX 

ASK THE EXPERTS

TO CROP OR NOT TO CROP?

TALKING POINT

SHOOT WHAT'S AROUND YOU

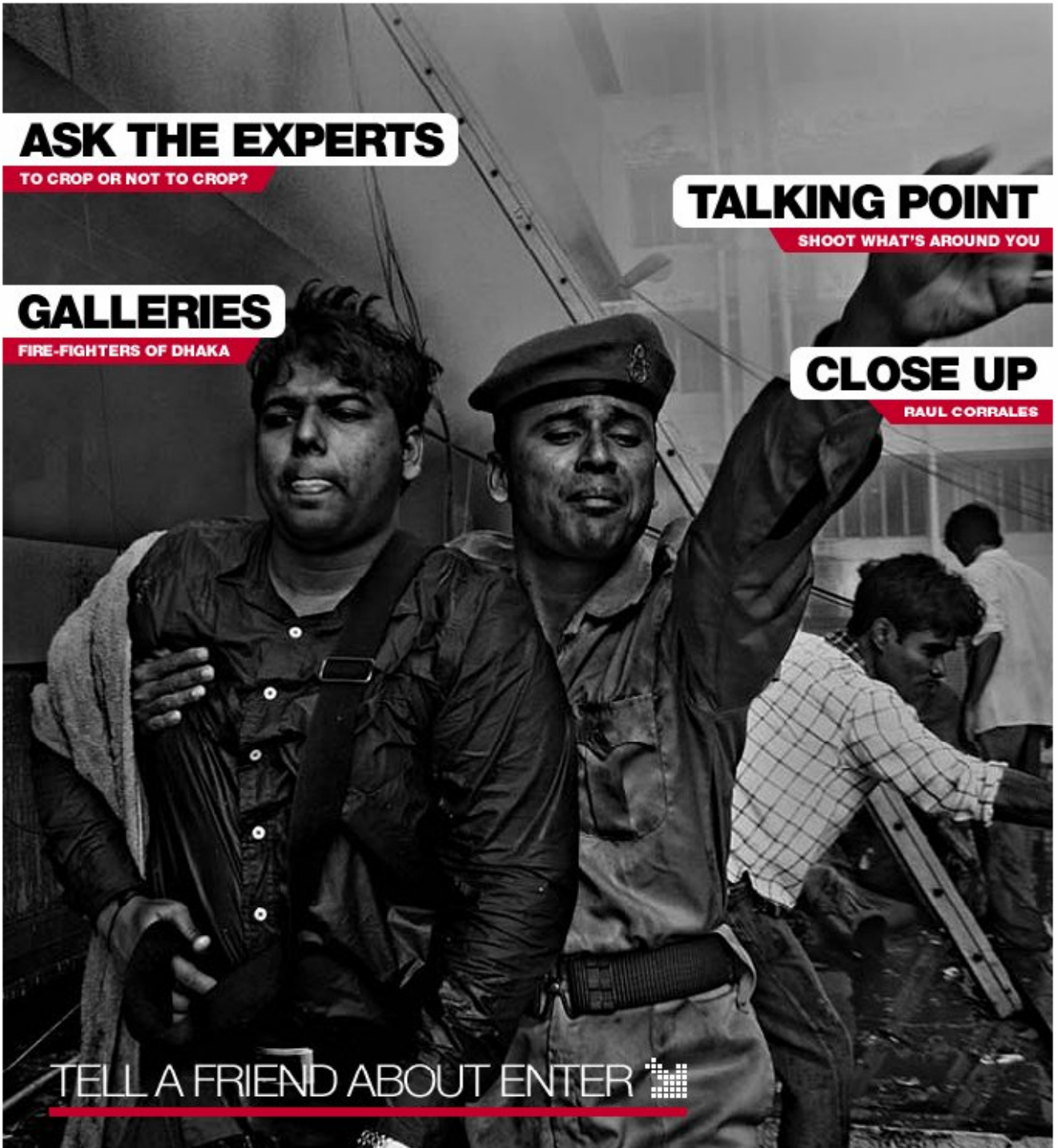
GALLERIES

FIRE-FIGHTERS OF DHAKA

CLOSE UP

RAUL CORRALES

TELL A FRIEND ABOUT ENTER 



Enter



WORLD PRESS PHOTO

A PUBLICATION OF WORLD PRESS PHOTO EDUCATIONAL DEPARTMENT

WELCOME

SEVENTH EDITION OF ENTER

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

In this edition, we are introducing some better interactivity. Previously, those who commented on our Talking Point feature had to wait until the following edition to read what had been said.

This time, you have another chance to react - in this case to the suggestion in Talking Point that to succeed in a shrinking market, freelance photographers need to reflect better what is already around them.

But for the first time we'll be posting the best of the comments about a week after publication, so return then to see how this was received.

There's a change too in our galleries.

Up until now, all four galleries in each issue have featured work submitted by photographers. That is the same this time for three of the galleries but the fourth is a portfolio suggested by one of our partner organizations.

Close-Up profiles Raul Corrales, considered by many to have been one of Cuba's greatest photographers but until recently relatively unknown outside his own country.

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 main Agenda page. We are particularly interested in what is planned between September and December 2007.

For more information on navigating and accessing Enter - and how to be emailed about future editions - click the link at the top of the right-hand column.

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 - Raul Corrales.

Talking Point

discusses how freelance photographers can do better in a shrinking market.

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 - Lynsey Addario.

Cool Kit

examines some of the tools available to help catalogue your image library.

Agenda

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

Register

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

Credits and Thanks

Enter



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GALLERIES

There is a slight difference to our Galleries section for edition seven.

In the past, work submitted by photographers featured in all of our four galleries.

This time, only three galleries contain submissions.

The fourth gallery for this and future editions will instead be a portfolio recommended to us by one of our partner organizations.

In the first of our submitted galleries, an unusual group appears – punks in Jakarta, Indonesia.

It was the idea of Syamsul Hadi who thought punks generally get a bad press. So he decided to do something about it with his camera.

The result is a series of pictures offering fresh insight into the world of a particular collection of like-minded young men, contrasting the image they like to present to the outside world with, in many cases, their very different home lives.

Violence and protest feature strongly in Tomislav Georgiev's coverage of two protests by ethnic Albanian nationalists in Kosovo earlier in 2007. In the first, two protestors died.

It is the kind of increasingly dangerous work many photojournalists face these days but Tomislav says he tries to present new angles on the story, not always going for the obvious.

Abir Abdullah also looked for new ways to show what happens when fire breaks out in a crowded city.

His gallery illustrates not only the under-resourced official emergency services tackling a blazing building in Dhaka, Bangladesh but also how ordinary citizens and volunteers struggled to rescue many caught up in the drama.

Finally, color is something used to great effect in this edition's portfolio by Nicolás Lobo-guerrero Rodríguez from Columbia. He presents a number of unusual views of his country's capital Bogota.

Like the others photographers here, Nicolás believes that a viewer can be engaged by going for the less-obvious. You can judge for yourself in his portfolio.

SYAMSUL HADI

For his gallery, screenwriter turned photojournalist Syamsul Hadi researched the community of punks in Jakarta, Indonesia, for five years.

It took that long, he says, to gain their trust – hanging out with them, visiting their homes, talking to their parents where he could and persuading them to be photographed.

After Syamsul trained to be a screenwriter, he taught others the craft but now works as a stills photographer on feature films – taking publicity shots of scenes and actors – with companies called Kalyana Shira Films, MILES Films and LUMA Film Productions in South Jakarta.

He also has a small photography company named Box Breaker, specializing in portrait, documentary and reportage.

"I have a passion for photography and took part in a World Press Photo workshop to learn how to make the best of my ability – how to use photography to communicate and tell stories through photojournalism in a balanced way and without prejudice," says the 25-year-old. Syamsul focused on the punks in Jakarta to show another side to this often threatening and occasionally unlawful group with their unusual hair styles, tattoos and music.

"They look bad and people always judge them by the way they appear," says Syamsul. "But to me they are no different from you and me. They are human, have parents, are married, have children and have hopes and ambitions."

"They are my subjects, they are my friends and I love to hang out with them sometimes."

Syamsul now hopes that the images of punks will form the basis of a solo exhibition and book.



1 2 3 4 5 6 7 8 9

The picture on the left is of Ace, the Punk also known as Karyadi who is 24 and decided to become a punk in 1998. He had his first tattoo in 2000, whilst drunk. He was influenced by the Sex Pistols pop group. In the center, with her back to the camera, is punk woman Effi Yuanita - also known as Effi Punktat who is Ace's wife. Born in Bandung in 1973, Effi decided to become a punk in 1990.

The image on the right is of the two punks and their four-year-old daughter Elfira Jasmine. The photos were taken at their house at Ciledug, West Jakarta in November 2006.

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On the left - one of the biggest trouble-makers in Jakarta's punk society: Amsoy also known as Syamsul Noviard. Jailed three times and said to have been close to death on five occasions, 29-year-old Amsoy says he doesn't understand why he loves to fight and drink. He has been in hospital several times for drug and alcohol problems and fight injuries.

On the right - Amsoy with his first child, four-year-old Sabrina Az Zahra. Realizing now that he has been bad in past, Amsoy is determined to be good. His wife is expecting a second child and Amsoy says he now intends to live as a good Muslim. The images were taken at home in South Meruya, West Jakarta in November 2006.

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The left-hand image shows Bedul, also known as Martha Dwiguna. Since the 28-year-old was fired from McDonalds a few years ago, he's been doing temporary jobs to make ends meet and lives in a small room in Kedoya, West Jakarta, owned by a friend. Influenced by an American street punk band Unseen, Bedul believes being a punk is more than just appreciating the music - it's a way of life, he says, and also about tattoos.

Pictured right - left to right - are 42-year-old Om Popo, Bedul and 29-year-old Wiro, Bedul's best friend. To Bedul, his friends are his family. Now Bedul is building a small business in paper and shirt printing. The images were taken in Bedul's room, Kedoya, West Jakarta, in November 2006.

1 2 3 4 5 6 7 8 9

The left-hand photograph shows Ompong also known as Anthony Chandra. For him, it all started with an admiration for the Mohawk hair and style of a few youngsters around his house in South Meruya, West Jakarta. In 1998, he started to hang around with them and have his body tattooed. Influenced by the lyrics of foreign punk bands like The Pist, Blank 77, Casualties and Oxymoron, Ompong is now the bass player in a group called The Out of Control.

Pictured right is Ompong with his mother and niece. Although proud to be a punk, he says he also loves his parents. He doesn't earn much but is happy to give money to his mother believing that "heaven is at her feet."

The images were taken at Ompong's house in South Meruya, West Jakarta, in November 2006.

1 2 3 4 5 6 7 8 9

Wax Mad also known as Eko Dwiin is shown in the left-hand image. Oxymoron, a German punk band, is one of his biggest influences and despite his tattoo and rebellious life-style he says after spending time in jail, he won't go back again.

Pictured right is 29-year-old Wax Mad with his parents. Wax says he believes he is different from everybody else and that by working hard he can accomplish his dreams. He wants to be able to record his band, pay for his parents to go to Mecca and buy a small house for them in which to live. He says he doesn't want to disappoint his parents.

The images were taken in the rented house of his parents in South Meruya, West Jakarta, in November 2006.

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The left-hand image shows the man considered Jakarta's "skinhead godfather", Wiro Sick also known as Wirastomo Hizbul Wathon. He spread the skinhead and punk ideology in Jakarta, Yogyakarta, Semarang, Solo, Malang and a few smaller towns in Central Java. A ska, reggae and rocksteady fan, 29-year-old Wiro Sick - a skinhead for 15 years - lives by the Skinhead Bible, *A Spirit Of 69*, by George Marshall.

Pictured right is Wiro Sick with his 58-year-old mother Sangi Siti Rahayu, who retired early to try and give her son a normal life again. Now Wiro is hoping to marry soon and his dream is to run a small screen-printing business.

The images were taken in the house of Wiro's parents in Tanjung Duren, West Jakarta in November 2006.

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To the left is a portrait of street punk Zahar also known as Hard and Abu Zahar. The 24-year-old started hanging around with punks in junior high school and was influenced by Begundal Lowokwaru, a punk band from East Java.

To the right is Zahar with his mother and younger sister (with child) and brother. He says his dreams are simple - to make his mother proud of her punk son and be a role model for his sister and brother.

The images were taken in Zahar's parents' house in South Meruya, West Jakarta in November 2006.

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TOMISLAV GEORGIEV

For his gallery, Tomislav Georgiev covered two protests early in 2007 by ethnic Albanians in Pristina, Kosovo. The protestors want full independence from Serbia.

During the first, two protestors were killed when police opened fire with rubber bullets. The second, a few weeks later, saw renewed confrontations but no fatalities. Calling themselves "Self Determination", the Kosovo-Albanians see a draft U.N. proposal on the province's future as ignoring their drive for independence and catering to the small Serbian minority in the province.

Kosovo's Prime Minister, Agim Ceku, has denounced the protestors' leaders as "bearers of anarchist-revolutionary ideas." Currently employed with the weekly newspaper *Fokus*, Tomislav – who lives in Skopje, Macedonia and has won several photographic awards and grants in that country – says he tried not to take sides in the dispute he was covering. "I try to put my unique mark on the photos. I used humor and the final image shows dolls brought by protestors as part of a mock protest-within-a-protest, which were abandoned when it was all over." "To photograph this kind of event you don't always have to go for blood," says Tomislav.

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Shouting slogans and carrying a picture of their leader, Albin Kurti, the self-determination protestors soon confronted police. Mr Kurti was later arrested after this, the first of two demonstrations.

1 2 3 4 5 6 7 8 9
Kosovo-Albanian protestors and police come face to face in the second of the two demonstrations of this year.

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A policeman injured in clashes is helped to safety.

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Ethnic Albanians help an injured man after anti-riot police used tear gas to disperse some of the 2,000 protesting against a UN plan on the future status of Serbia's province.

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A shoe abandoned by one of the protestors.

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Protestors brought shop-window dummies to help make their point and left them behind.

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Organizers of the Kosovo-Albanian "self determination" movement prepare for the first of two protests in central Pristina in early 2007. Two of the protestors were later to die in clashes with police.

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A second demonstration was held to protest against a UN plan to award Kosovo internationally-supervised self rule. Self-determination campaigners want full and immediate independence for Serbia's southern province. Although there was confrontation between police and protestors, no-one was killed unlike in the first demonstration, when two protestors died.

ABIR ABDULLAH

Abir Abdullah's gallery is the result of a phone call from one of the students he teaches who told him that there was a fire in a building in Dhaka, Bangladesh.

The 35-year-old Bangladesh representative of the European Pressphoto Agency rushed to the address and started shooting.

"Fire fighters had already started rescue and were trying to extinguish the blaze with their limited resources and equipment and with the help of the civilian volunteers.

"I was a bit confused in the beginning and was actually running around the building", says Abir. "I was trying to understand the best location and also watching the direction of the light. At the front of the building the situation was dramatic and mysterious, with all the smoke and light." "I was there for two and a half hours and my concern was to take photographs which showed the rescue operation but also the efforts of the civilian volunteers. I tried to include many layers to show the contrast of life and death."

"I took the photographs in color but later converted to black and white which made them more atmospheric."

A former participant in a World Press Photo seminar in Bangladesh, Abir is a multi-award winner including a Mother Jones grant in 2001, second prize in the Unicef Photographer of the year in 2005, first prizes in a World Health Organization (WHO) photo contest in Switzerland in 2002, the South Asian Journalists Association (SAJA) Photo Award 2005 and Asian Press Photo contest (Portrait) in 2006.



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A fire-fighter accompanies a victim away from danger. The fire started on the second floor of an 11-storey building housing two private television channels and other businesses.

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An injured man is carried down a ladder by rescuers.

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As water hoses are trained on the burning building, trapped people escape with the help of a crane.

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The rescues continue.

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Even for experienced fire-fighters, the blaze presented enormous challenges.

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One rescue worker was hurt when he was electrified inside the building.

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One man was rescued along a rope, high above the ground.

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Bangladeshi rescue workers fight to extinguish the fire.

1 2 3 4 5 6 7 8 9

Efforts continued to put the fire out despite considerable difficulty.

NICOLAS RODRIGUEZ

This edition's portfolio is from Nicolás Lobo-guerrero Rodríguez from Colombia.

Nicolás is a freelance photographer in Bogotá and most of the images in his gallery were captured in and around the city.

A participant in a World Press Photo seminar in Colombia in November 2006, 22-year-old Nicolás shoots in color for a purpose.

"I use a particular concept of color; bright and bold ranges to highlight detail. That way, I can capture the viewer's attention. I use color as one more element of composition but in some cases, to make the image more dramatic, I use black & white composition" says Nicolás. Nicolás's interest in photography was sparked early - by his mother, who worked in a photo laboratory.

"When I am taking an image, I try to compose carefully so that I do not need to edit it in the computer. I use natural light as it suits my style".

"I like to explore shooting angles: when I find something interesting, I observe it from a point of view which people are not used to so I can get a better visual impact."

1 2 3 4 5 6 7 8 9

Houses built with recycled materials result in dangerous structures. People adjust because they can not afford anything else. Ciudad Bolivar, Bogotá. November 2006.

1 2 3 4 5 6 7 8 9

Conditions for cooking food are far from ideal and present a high degree of risk for all the family. Ciudad Bolivar, Bogotá. November 2006

1 2 3 4 5 6 7 8 9

Here, as anywhere, young animals are constantly at risk from injury - such as fractures and muscle damage. Here a young bull is taken away after a fracture. It will be destroyed afterwards. Villavicencio, Meta, Colombia.

1 2 3 4 5 6 7 8 9

The Market Square - where visitors can find souvenirs and learn about ancestral culture. It is also a place for local people to trade. Villa de Leyva, Boyacá, Colombia, January 2007.

1 2 3 4 5 6 7 8 9

An unusual point of view of a tennis court between games. Bogotá, Colombia February 2007.

1 2 3 4 5 6 7 8 9

"Open-door theater" - a play free of charge. Theatre Fundación Gilberto Alzate Avendaño, Bogotá, March 2007.

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Despite the poor conditions in which people live, you can always find a smiling face. Ciudad Bolivar, Bogotá. November 2006

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Horses being cooled off in Villavicencio, Meta, Colombia. November 2006.

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El Hueco, an area in Ciudad Bolivar, Bogotá, Colombia. Here small houses are built without ventilation, public services or areas for children. November 2006.



ASK THE EXPERTS

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

For edition seven there are two questions. You can read the answers by clicking on the word View under each question below or and by using the navigation to the left.

QUESTION ONE

The first question is from Dina Ismail Mohamed Ryad Zaky, a 29-year-old diplomat and photographer from Cairo.

Dina – who attended a World Press Photo seminar earlier this year – asks: “Cropping a picture can sometimes make it stronger, but not always. In which cases is it good to crop a picture and in which cases is it not a good idea? What rules should I keep in mind when cropping a picture?”

THE ANSWER

The answer comes from Ammar Abd Rabbo, a photographer and reporter who runs the Paris-based agency Balkis Press which covers news from the Middle East and Arab world.

Syrian-born Ammar, who is a regular World Press Photo contestant and has advised at a seminar in Cairo, Egypt, says: “I would try, as often as possible, not to crop a picture. It is best that it is composed when shooting it.

Usually, I let the client – newspaper or magazine – make the cropping decisions so it will fit the page or allow empty space on the photo accommodate a title or text. Now, it is true that when editing you will realize some elements in the photo do weaken it. There may be empty space with no information and no “graphic” interest, some incidental character or writing that diverts attention from the main subject.

You can crop out these useless elements to make the image stronger without losing any information.

Be careful not to make cropping systematic, because sometimes - even often - the crop weakens the picture. It can place borders too close to the subject, allowing no space and no way for the eye to get more information from the image. Occasionally, worse still, some important information such as writing, signs, characters can be lost in the cropping. So, some basic rules: Ask yourself “What do I lose by taking this out? What do I gain? What makes my image cleaner, clearer, easier to read and understand?” With time and more editing, you will see that every photo has its own “equilibrium” - its personality. Crop it, or change it from landscape to portrait for instance, and you can change this balance and the personality too.

QUESTION TWO

Question Two is from 31-year-old Michael Tsegaye who works with the Engineering Capacity Building Program in Addis Ababa and took part in World Press Photo training at Addis Ababa University in August 2006.

Says Michael “When shooting, it very often happens that people start posing in front of the camera, making it difficult to take a ‘natural’ picture of them. What is the best strategy to use in this kind of situation, preventing the pictures from looking ‘staged’ or posed?”

THE ANSWER

The answer comes from documentary photographer Jodi Bieber from Johannesburg in South Africa.

After being chosen to take part in a World Press Photo Masterclass in the late 1990s, Jodi started working on assignments for publications like the *New York Times Magazine*, *Geo* and *Stern* magazine. She now also works for non-profit organizations like MSF and Amnesty International on special projects for booklets and exhibitions.

Over more than a decade now, her own projects have focused on the country of her birth, South Africa – capturing images of the country’s youth living on the fringes of society.

Says Jodi “I would suggest you explain to whoever you are photographing that you would like to take more natural shots of them in their surroundings and could they continue to do what they were doing before you arrived.

I always like talking to who I am photographing and explain why I am there and what I am doing. We are not invisible and we are part of the process. People might still be self-conscious for a while but if you hang around long enough, they will start to take less notice of you.

If more and more people run into the frame and start posing I ask them to please move away and generally everyone around you understands and starts to also shout at others to move out of your frame.

The longer you spend with people the more comfortable they become with you and the less attention they give you.

If you choose to do a specific themed project, the more time you spend on the project the deeper, more complex and intimate your work will become.

If you are setting up a shoot sometime beforehand, with the help of NGOs or fixers, another point to stress is the importance that people do nothing special for you - wear their Sunday best, for instance, when you are supposed to be capturing them working in the fields.

I also like to ask that things be arranged for when they are actually happening. There are always simple mistakes – such as arranging for you to go to a school when the school is closed. Some people assume that just seeing the school is enough.

I always assume that most people have only a small idea of what our needs and wants are so communicating the most obvious gives them a lot of time to digest the information!



CLOSE UP

Relatively unknown until recently outside his native country, Raul Corrales is considered by many to have been the best Cuban photojournalist of his generation.

For this edition's Close Up, Bill Kouwenhoven profiles the man who was for many years overshadowed by a more famous rival.

Despite Raul Corrales having captured the Caribbean island on film for more than 30 years - before, during and after the revolution - it was a colleague, Alberto Korda, who became known as "the Cuban photographer". Indeed, it was Korda's single image of Ché Guevara, cropped from a bigger photograph, "Heroic Guerrillas," that became a world-wide icon after Ché's death.

Born the son of an immigrant farm-worker from Galicia, Spain, the young Corrales started working life with small jobs - paperboy, shoe-shiner, fruit-seller, and valet to a Mexican film-maker.

Then, at fourteen, as a bell-boy in a restaurant, he decided to become a photographer. He saved to buy a two-dollar 127 mm "Baby Black" and, composing in the viewfinder to save film, took pictures of people and places in Havana.

With no money to print images, he educated his eye by looking at his negatives with a magnifying glass. Later, working as a cleaner for a photo agency, he snuck in to develop and print his pictures.

One day, a client called and being the only person there with a camera, Corrales convinced the manager to give him the assignment.

He took one picture. It was good. He was hired. "That was my graduation day," he later said. In the late 1940s and 1950s, Corrales worked for a variety of newspapers including the Communist *Noticias de Hoy* and magazines *Bohemia* and *Carteles*, traveling throughout Cuba depicting economic conditions and following a variety of stories.

His rival Korda noted how Corrales was devoted to taking pictures of the unfair life of farmers in areas like Cienaga de Zapata. "I... admired him a lot because, apart from taking denouncing pictures of a social reality, he was very talented," said Korda.

Corrales also befriended and photographed Ernest Hemingway who traveled to Cuba to write *The Old Man and the Sea*, a novel about the dignity of the common man.

When Fidel Castro and his forces triumphed in 1959, Corrales became the leader's official photographer, working for the official paper *Revolución* and becoming chairman of the photography department of the National Institute for Agrarian Reform.

These jobs enabled him to continue to travel and document rapid changes in Cuba. He once said: "Things happened at such a speed that sometimes the pictures we took in the morning were already obsolete in the afternoon."

Accompanying Castro during the aborted US-backed invasion of the "Bay of Pigs" in 1961, the tank he was riding on lurched and he fell into the bay ruining what would have been historic film.

Korda would tell him: "When there is no longer misery in Cuba, you are going to starve to death." In later years, he was chairman of photography in the Union of Artists and Writers. Childhood poverty both sharpened Corrales's eye and made him aware of Cuba's social inequalities.

Images such as "Wash and Wear" (1950) showing two men, one barefoot in tattered pants and the other far better dressed, are simple and quiet but didactic.

"Sombreritos" (1960), owes much to the politically-engaged modernism of Tina Modotti in the way it focuses the eye on those attending a political rally.

Images of Fidel and company marching through the Sierra Madre mountains in 1960 look like a re-enactment of a guerrilla campaign in the way the scene is set.

Indeed, one of Corrales's most famous photographs, "Caballaria" (1960) depicts the takeover by the government of a

plantation of the infamous United Fruit Company.

It is a perfect propaganda piece. It was shot several months after the actual takeover, a re-staging of a famous image by Agustín Casasola from the Mexican revolution.

Another famous picture of a mass rally in Revolution Square, ordered by Fidel who wanted the entire crowd arrayed before "El Máximo Líder", became the image on the reverse of the Cuban ten-peso note.

"The Dream" (1959), shows a sleeping soldier under the portrait of a beautiful nude woman wearing only a necklace. The position of the soldier's cap and gun adds to the eroticism of the picture.

Other images of children sleeping, "Beauty Rest" (1948) and of Hemingway (1950), show more of Corrales's humanist side and his ability to distill a person's character or a mood into a single frame.

While Korda concentrated on single images of heroes of the Revolution, Corrales documented social conditions in a timeless, elegant fashion. He made every picture count.

Most of his work is political. "Don't forget, I am a Communist," he often said.

The Magnum photographer Burt Glinn, who also covered the Cuban Revolution and Fidel's march into Havana, said of him: "He had an excellent eye. He was the Cartier-Bresson of Cuba. He was a giant."

Corrales himself said: "I've been lucky of having witnessed unique events in the history of this country. And fortunately I was a photographer and I happened to have a camera with me. I can proudly say that the history of the Cuban revolution can be written without me, but it cannot be illustrated without using some of my pictures."

Bill Kouwenhoven



IN THIS EDITION

1 2 3 4 5 6 7 8 9

Sombrecitos, La Habana 1960 (Little Hats, Havana 1960). [Estate Raul Corrales, courtesy of Couturier Gallery, Los Angeles, California].

1 2 3 4 5 6 7 8 9

Beauty Rest, Cuba 1948. [Estate Raul Corrales, courtesy of Couturier Gallery, Los Angeles, California].

1 2 3 4 5 6 7 8 9

Wash and Wear, Cuba 1950. [Estate Raul Corrales, courtesy of Couturier Gallery, Los Angeles, California].

1 2 3 4 5 6 7 8 9

El Sueño, Caracas 1959 (the Dream). [Estate Raul Corrales, courtesy of Couturier Gallery, Los Angeles, California].

1 2 3 4 5 6 7 8 9

Primera declaracion de Fidel, La Habana 1960 (the first declaration of Fidel, Havana 1960). [Estate Raul Corrales, courtesy of Couturier Gallery, Los Angeles, California].

1 2 3 4 5 6 7 8 9

Hemingway, Cojimar, Cuba 1950. [Estate Raul Corrales, courtesy of Couturier Gallery, Los Angeles, California].

1 2 3 4 5 6 7 8 9

Caballeria, Cuba 1960 (Cavalry). [Estate Raul Corrales, courtesy of Couturier Gallery, Los Angeles, California].

1 2 3 4 5 6 7 8 9

Dos sombreros, Cuba 1960 (Two hats). [Estate Raul Corrales, courtesy of Couturier Gallery, Los Angeles, California].

1 2 3 4 5 6 7 8 9

Fidel en la Sierra Maestra, Cuba 1960 (Fidel in the Sierra Maestra). [Estate Raul Corrales, courtesy of Couturier Gallery, Los Angeles, California].

TALKING POINT

There is no doubt the role of the photojournalist is changing. Various factors – such as recent technological advances - are providing professionals with new tools to do their job better. But they are also introducing fresh challenges.

In the last edition of Enter, internationally-renowned photojournalist Diego Goldberg argued in Talking Point that staff photographers had it within their own power to succeed. You can read what people thought about Diego's article by clicking on Talking Point Reaction to the left.

In this issue, Sinartus Sosrodjodjo, the Jakarta-based founder and director of both the Jiwa Foto photo agency and the Pañña Institute for training, turns his attention to the freelancer and says that present difficulties in selling work in an ever-more competitive world can be tackled with a little imagination and a great deal of application.

Do let us know what you think of what Sinartus has to say. You can use the form to the right and - in this edition for the first time - we will post the best comments by updating the site a week or so after publication.

We are all aware that the editorial market is shrinking and, due to budget constraints, fewer jobs are being assigned by editors. Further adding salt to the wound, more and more opportunities are opening up for amateurs with digital and phone cameras. Their published images are starting to take a slice of the pie that once only professional photojournalists had access to. But before continuing to blame financial cutbacks and so-called citizen journalists, we should look closer at what is happening.

What I have observed is that many people these days who consider themselves photojournalists – particularly those at the start of the careers – seem to think that work will flow in without much effort on their part, especially if they are not affiliated to an agency. But it is they who must seize the initiative to increase the chances of getting their work published.

I often meet photojournalists who talk endlessly about current problems but in the end, they haven't got a story to offer anyone. Various excuses come up when faced with the question of "So why aren't you doing this story?"

Lack of funding or not being able to finding time out of their routine schedule are often blamed. Sadly enough, they just neglect opportunities to do stories which are right in front of them and can be undertaken without exhausting too many resources or too much time.

Take for example James Nachtwey's well-known work, published in *Life* magazine, of the man who lost his left arm and leg in a drunken accident with a train but who still manages to support his family as they cope living on the railroad track (as featured in his War Photographer video). This was not a war or a major disaster but a story about poverty which could be easily found - in this case, on the streets of Jakarta.

Living in Jakarta, I am almost certain that Nachtwey did not spend too much time or money in producing this intimate body of work. The story did not threaten anyone but offered readers a reminder of the poor conditions in a place like Jakarta and started a chain reaction which helped the family Nachtwey photographed.

In this era of digital, fast breaking news and tight deadlines, we may forget that photojournalism is not just about reporting disasters or wars. There are also the daily issues that are around our community as well.

We have the ability to help change things with our images. We should use this power not only when stories require expensive travel and equipment but also covering everyday subjects nearer to home which we often neglect and dismiss as great stories. These are everywhere around us - if we look hard enough.

Good ideas are readily available in today's media. Newspaper, radio and television news channels provide daily reminders of newsworthy events happening within our areas.

In the end, give yourself a fighting chance by re-discovering what is happening in your own neighborhood, do proper research and then pick up your camera and act as the catalyst. By focusing on finding real stories, often locally, and producing a consistent body of

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work to present to clients and agents, we can address the next and important question of building and expanding markets when traditional avenues are providing less work.

The biggest factor in our demise is not just shrinking markets and the digital invasion by the non-professional but our own lack of effort when we stop doing what we as photojournalists have taken an unwritten oath to do: telling the stories.

REACTIONS EDITION 6

Visitors to edition six of Enter reacted quickly to Talking Point.

Altaf Qadri, a news photographer who represents the European Pressphoto Agency in the Indian-controlled Jammu and Kashmir region, agreed with the author.

“As Mr. Diego says,” writes Altaf, “it is the responsibility of photographers to make their presence felt. I have seldom seen photographers suggest any idea about a particular story to reporters or the newsroom. No one is going to change the situation or trend unless we ourselves rise to the occasion.”

Freelance photographer Ameer Hamza, based in Karachi, Pakistan, and who freelances for the country's largest English selling daily, *Dawn*, and weekly, *The Friday Times*, wrote that Talking Point shared the blame between editors, writers and photographers rather than at the usual targets - editors and bosses at papers and magazines.

“I am the one who comes up with fresh ideas for my work. I then follow the process, similar to that described in your piece,” says Ameer. But he insists there is a serious problem. “Photographers in countries like Pakistan are never paid enough. So there is no motivation to work on stories that take much time, effort and resource.

Few can afford a fine camera let alone tackle a major story. Ever heard about Pakistanis winning any major international photo competition or being at the forefront of the global photojournalist community? Never? Nor me,” concludes Ameer.

Nick Moir, of the *The Sydney Morning Herald*, wrote: “The points Diego made ring very true in Australia. At The Sydney Morning Herald, even with a number of staff photographers with “World Press Photo” awards to their name, our daily grind of work is illustrating daily reports which come from Parliament or the latest fashion trends. Newspapers in Australia are advertising-driven and so room for images is constrained. Often an image is picked for our front page before it has even been shot!”

Nick says he thinks newspapers do not seem interested in giving enough space to photo essays. “Recently I spent a week - photographing dawn till dusk - following an outback MP in her constituency. The writer was given enough space to tell his story but my space for images was limited.

After a few years of treatment like this, and far worse, you can soon ask yourself - why try?” George Michel from the island of Mauritius in the Indian Ocean has been a photographer for almost 40 years and says photojournalists are treated as second-class citizens by writing colleagues, which is a shame.

“I am the Chief photographer and my team of eleven has to work with nearly fifty journalists and correspondents,” writes George. “There is no Photo Editor as the Chief Editor of each publication thinks he can judge an image as long he can read a text. This is where these guys make a big mistake. Not everyone can make decisions about a photograph.

As I always tell my fellow photo reporters - even if the editors will not publish my pictures and prefer giving priority to text, I will continue to do my job the same way as I have always done it.”

Freelance photographer Mauricio Palos from Mexico wrote: “What haunts most newspaper and staff photographers is that most editors, photo-editors and company heads don't realize that without their photographers - who want to develop their personal vision of their surroundings - their publications will eventually be routine and fail.

I worked for a couple of years as a chief photographer with a newspaper call *La Jornada San Luis* in Mexico City. There I felt in a cage, started working on a documentary of my own and then left. I thought I had better do so before I was too old”.

MASTERCLASS

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

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

The subject for edition seven is Lynsey Addario, a photojournalist based in Istanbul, Turkey, where she works for *The New York Times*, *The New York Times Magazine*, *Fortune* and *National Geographic* among others.

With no professional training or studies, Ms. Addario began photographing in 1996 for *The Buenos Aires Herald* in Argentina, where she worked for one year before returning to New York. In 1997, she began freelancing for the The Associated Press and has since covered many international stories for a variety of the world's top publications.

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

Photography has been a hobby since I was 13 but I never thought I would make a career out of it. Actually, I originally studied International Relations and thought I would go into something in that field. In 1996, I moved to Argentina to study Spanish and had this inexplicable desire to photograph for a newspaper.

I guess I realized it was a marriage of my love for photography and my interest in International Relations. After much persistence at the Buenos Aires Herald, they let me shoot an occasional assignment for them (though I had no previous experience) until eventually I started working for them regularly. I stayed in Argentina for a year.

My biggest break probably came during the Afghan war where I started working



often for *The New York Times*, my most regular client today.

What qualities does a top photojournalist need?

Well, a photojournalist has to like staying in weird hotel rooms in the middle of nowhere! Other than that, she should be incredibly personable in order to make strangers feel comfortable enough to let you into their lives. She should be independent and ready to work really, really hard for little financial compensation. This is definitely a labor of passion.

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

I am pretty much fully digital now, except for the pictures I take with my Widelux, a panoramic camera. I have become very comfortable with digital. Ironically, the first two film assignments I have shot in the last few years were last month and the coming month. I'll have to shoot film because I won't have access to electricity for a week or so and thus will not be able to download digital files.

What essential equipment do you travel with?

Aside from my cameras, right? Depends where I am going, and what I'll have access to. My ipod is a must. Coffee or Nescafe, if nothing else is available, is a must. I don't function very well without coffee. My running gear. Extra 100 GB hard drives. A satellite phone and terminal.

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

Probably the Nikon D200 and my Widelux. I always shoot natural light and I like the way the D200 is small and unassuming.

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

Observe. Then, shoot quickly (if it's a dangerous situation)

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

Get ready for a lot of rejection. Be tenacious. Be passionate. Work hard and for long hours over many years. And always try to work on long-term stories.

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

This Darfur image from 2004. I'm not sure why I chose this image. I guess it's because it elicits a lot of reaction from people who see it and because the moment is so contradictory. There is this moment of silence and an SLA Darfur rebel soldier - our truck had broken down, a sandstorm is coming, the soldier looks like a woman (though it is a man.)

How difficult is it for a woman photojournalist to operate in Muslim countries?

I think working in the muslim world as a woman is much easier than for a man. As a foreign female journalist, you become strangely unisex - having access to the men as well as the interior lives of women. Muslims for the most part are incredibly warm and hospitable and often families will invite you into their homes to meet their wives and children and to share a meal. I think this gets a little tricky for male photographers and the more religious families, where men outside of the family shouldn't see women uncovered. Also, people underestimate professional women all the time and tend to leave you alone. This is incredibly beneficial.

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

Basically, I am on airplanes more than I am on the ground so I have a ritual of never talking to the person next to me. Airplanes are for sleeping....

What ambitions do you have left?

I guess I should admit that I would like to win a World Press Photo prize one day! I'd also like to do a book. My pictures have been published in several compilations but I have never done a book for myself. And I'd like to just keep working on great

stories. 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
Sudanese rebels walk past dead Sudanese government soldiers as they travel through a temporary military camp near the Darfur-Chad border, in Darfur, October 19, 2006. Dozens of bodies of government soldiers littered the barren landscape, revealing evidence of the rebel's recent offensive in Darfur. (Credit: Lynsey Addario for The New York Times)

1 **2** 3 4 5 6 7 8 9
Young men convicted of petty crimes lie on bug-infested mattresses at the approved school for convicted juveniles in Freetown, Sierra Leone, November 23, 2006. The approved school is still undergoing renovation so conditions are very poor with little food and hygiene.

Most young inmates claim they are fed only one meal a day, there are no toilet or bathing facilities and only a few old mattresses for sleeping on. Juveniles and adults often live together in prisons in Africa because a lack of official documentation makes it difficult to establish ages correctly. (Credit: Lynsey Addario for The New York Times).

1 2 **3** 4 5 6 7 8 9
Mehreen Zair, 9, far left in white, during a Koran-reading session at the Mohamadia Mujadadia Izhar-ul-Koran madrassah, a day school at Peshawar, Pakistan. January 10 2001.

1 2 3 **4** 5 6 7 8 9
An Iraqi woman walks through a plume of smoke rising from a massive fire at a liquid gas factory as she searches for her husband in Basra, Iraq, May 26, 2003. The fire was allegedly started by looters and residents were afraid four liquid-gas tanks might explode. Weeks after the end of the war, looting continued to be one of the main problems in both Basra and Baghdad as coalition forces struggled to get life back to normal. (Credit: Lynsey Addario/Corbis Saba).

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1 2 3 4 5 6 7 8 9

US soldiers detain an Iraqi found in a compound in the early hours of the morning, roughly 30 km North of Baghdad near Balad, June 29, 2003.

American intelligence indicated he might belong to the Baathist party and support former Iraqi leader Saddam Hussain. US troops took part in a massive series of night raids and patrols early on the 29th as a way of showing force and retaliating against earlier attacks against US troops throughout Iraq. (Credit: Lynsey Addario, for the New York Times)

1 2 3 4 5 6 7 8 9

Prisoners line up in the remand section of the Pedemba Road Prison in Freetown, Sierra Leone, November 23, 2006.

Dozens of suspected juveniles are mixed with adult prisoners throughout Africa, but because of a lack of birth certificates it is difficult for officials to establish who really are juveniles and who adults. (Credit: Lynsey Addario for The New York Times)

1 2 3 4 5 6 7 8 9

Prisoners claiming to be juveniles in their cell in Lira Prison, Lira, Uganda, November 17, 2006. (Credit: Lynsey Addario for The New York Times)

1 2 3 4 5 6 7 8 9

A seven-week-old boy suffering from malnutrition and an intestinal blockage is held by a technician on an x-ray table. His mother looks on in the government hospital in Geneina, West Darfur, March 8, 2007.

Since the beginning of the war in Darfur, over two million people have been displaced from their villages and hundreds of thousands killed. Though much progress has been made by Non-Governmental Agencies (NGOs) and the United Nations in fighting disease and malnutrition, many Darfurians are still struggling with malnutrition, malaria, respiratory infection and other serious ailments.

1 2 3 4 5 6 7 8 9

Soldiers with the Sudanese Liberation Army sit by their truck, stuck in the mud in Darfur, Sudan, August 21, 2004.

The SLA is one of the Sudanese rebel groups controlling parts of Darfur.

They were staging a 24-hour boycott of Nigerian-hosted peace talks for Sudan in protest at recent attacks against civilians in Darfur, which they say killed 75 people in six villages. Up to 200,000 people have died since the conflict began in February 2003 and more than a million have fled their homes.

COOL KIT

Each issue, Cool Kit takes a look at kit - equipment and tools - available to photojournalists for their work. Here we examine how to organize your ever-growing number of digital images.

One great advantage of digital photography is that restrictions on how many pictures you can capture have all but disappeared. Armed with a pocket-full of memory cards, you can shoot away all day.

But once back home you must decide which pictures to keep, how to rate those you do and find them again amongst the thousands crowding your computer hard drive. Not easy.

That is where cataloging comes in.

With clever software, you type a keyword and with a single click all the images of a particular subject should appear. But which software is best?

Programs fall into two categories – cheap and expensive. But inexpensive solutions are not necessarily underpowered and the pricier can be too overloaded with features for all but the busiest professional.

There are many applications for storing and manipulating digital images but here we look at several worth considering for effective cataloging.

First, the cheapest – because it is free – is Picasa, from Google.

Although it costs nothing, Picasa, now in Version 2, is a fully-functional digital picture-editing program allowing you to tag your work so that a picture – which remains as a single copy on your hard-drive – can be given any number of descriptions irrespective of your drive's file structure. Then it can be accessed either individually or as part of a group of similar images, which is the basis of good digital cataloging.

Version 2.1, now out, also allows for RAW image manipulation from a number of camera manufacturers. As PC Magazine says: "Novices may be intimidated by the



breadth of tools on offer, but when they get over that hump, the application is wonderfully easy to use. Once again, Google's done it right."

Then there's ACDSee, now in Version 9. This program too has many fans and performs most of the functions you would expect.

Says About Graphics Software: "ACDSee 9 Photo Manager packs a lot of punch for under US\$40. It's rare to find a photo manager with this many features and options for browsing and organizing files." As with many programs, you can download a trial copy to explore and try.

At what many consider the truly professional end of the market are at least three programs fighting for supremacy. Dedicated to the Apple Mac is Aperture, which has had mixed reviews from many pros since it came out last year.

Aperture costs around \$300 and is marketed both as an advanced workflow tool, particularly for RAW files, and cataloger.

Macworld was not impressed by version 1.0 and says of version 1.5: "Apple (has) addressed most of the design shortcomings that have kept many photographers away from Aperture. (But) there's still room for improvement."

CNet agrees Aperture is not yet perfect but says it has "excellent sorting and organizing tools, it is very fast on the right hardware, there is smooth work flow from one task to another and an attractive interface."

Now comes Adobe's Lightroom to rival Aperture on the Mac – and it works on the PC too. Generally similar to Aperture, it was launched at \$199 but this introductory price was due to end in April.

Designed to work well with Adobe's Photoshop, some pros may ask why it is necessary at all when Bridge, part of Photoshop since CS, catalogues reasonably well and editing RAW and other formats is what Photoshop is all about.

Full reviews of the new program are just beginning to emerge but says Digital Outback Photo: "We consider Photoshop

Lightroom 1.0 a very important photographic organizer and workflow integrator. Overall we think (it) is more open and simpler to use than Apple Aperture and of course better integrated with Photoshop. Still Aperture pushed Adobe to produce Lightroom in its current form. One example how competition can really produce very useful new products."

Another choice in the past has been iView MediaPro, a long-time favorite with many digital photographers, now in version 3.

But the company was bought by Microsoft last year and the application is now being re-packaged as part of that company's new design, web and imaging suite Microsoft Expression Studio.

At the time of writing, the suite containing four programs was just due to be launched though the successor to iView MediaPro, Expression Media, will also be available separately at an estimated price of around \$299.

Beta testers of the new program says it has fewer features than Lightroom but was easy to use and can handling cataloging well.

With Apple, Adobe and Microsoft all competing head to head in this market, there is now plenty of choice for the professional.

As always, do plenty of research before deciding what to buy and use. Some useful links appear below to help.

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 by clicking here.

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

IN THIS EDITION

A man rinses soot from his face at the scene of a petrol pipeline explosion in Lagos, Nigeria, on December 26. This was the winning photograph in the Spot News category of the World Press Photo contest 2007. The photographer, Akintunde Akinleye from Nigeria took part in a two-week World Press Photo seminar in Nigeria in 2005 and a workshop in Ethiopia in August 2006.



AGENDA 01

AWARDS, CONTESTS AND SUBMISSIONS

Date/deadline: 31 May 2007

The Pilsner Urquell International Photography Awards

Among the world's largest and most prestigious photography contests for both professional and amateurs. Entries can be prints, slides and digital photos in Advertising, Architecture, Book, Editorial, Fine Art, Nature, People and other categories. Winner gets to be International Photographer of the Year and there is a \$10,000 cash prize.

Lucie Awards (Part of The Pilsner Urquell International Photography Awards)

Besides earning the chance to compete for the top two prizes, the category winners will each also receive two tickets to the Lucie Awards, to be held in New York on October 15 2007.

Date/deadline: 4 June 2007

Graphis

Graphis, the New-York based magazine or International Journal of Visual Communication, says it "strives to serve as a platform for outstanding work in Design, Photography, and Advertising."

This year, it introduces its own Graphis Awards. Enter and be eligible for new Gold or Platinum level Graphis Award.

Date/deadline: 15 June 2007

Friends of the Earth International Photo Competition

This is Friends of the Earth's second international contest and this year has the theme of Food and Agriculture. The best shots will feature in Friends of the Earth's 2008 wall calendar and in an activist cookbook.

The themes are People, Nature's bounty, Markets and Cooking and Eating. Anyone can enter but the organization is particularly keen on submissions from young people, women and those from the developing world.

Date/deadline: 2 July 2007

New Works Photography Awards

En Foco's New Works Photography Awards is an annual program selecting three to seven US-based photographers of African, Asian, Latino, Native American or Pacific Islander heritage.

Organizers say the awards "acts as a creative incubator, enabling artists to create or complete an in-depth, photographic series exploring themes emanating from their personal experiences, and providing the infrastructure for a professional exhibition in the New York area."

An artist's work can be in any photo-based style or genre (documentary, autobiographical, landscape, abstract, digital, pinhole, alternative processes, etc).

Artists receive an honorarium, photo-related supplies from Bogen and Loweepro; a feature article in Nueva Luz and a photographers' page on enfoco.org

AGENDA 02

GRANTS, SCHOLARSHIPS, FELLOWSHIPS

Date/deadline: Various

The Knight International Journalism Fellowships

The Knight International Journalism Fellowships aim to stimulate and nurture transformational change in journalists, media and societies around the world.

Organizers say: "International media professionals are sent to key countries where there are opportunities for meaningful and measurable change. Working with partner organizations on high-impact projects, they build skills and enhance the standards of independent news organizations.

By raising professional journalism practices worldwide, Knight International helps media make societies more accountable to their citizens."

Over the past 22 years, ICFJ has worked directly with more than 20,000 journalists from 176 countries.

Date/deadline: Various

Arts Council England

Grants for the arts is a continuous programme. There are no deadlines and you can apply any time.

Date/deadline: 30 September 2007.

Fund for Investigative Journalism

The Fund for Investigative Journalism gives grants, ranging from \$500 to \$10,000, to reporters working outside the protection and backing of major news organizations.

The organizers say: "Grants are limited to journalists seeking pre-publication help for investigative pieces involving corruption, malfeasance, incompetence and societal ills in general as well as for investigative media criticism. The Fund does not award educational scholarships or grants for professional training.

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Date/deadline: Various.

Ford foundation

Created with gifts and bequests by Edsel and Henry Ford, the Foundation is an independent organization, with its own board, and is entirely separate from the Ford Motor Company.

Its aims, for half more than half a century, are said to be "strengthen democratic values, reduce poverty and injustice, promote international cooperation and advance human achievement."

Say the organizers: "We work mainly by making grants or loans that build knowledge and strengthen organizations and networks. Since our financial resources are modest in comparison with societal needs, we focus on a limited number of problem areas and program strategies within our broad goals".

AGENDA 03

FESTIVALS, FAIRS AND CONFERENCES

Dates: 7-9 June 2007

Festival of the Photograph (Charlottesville, US)

The organizers say the festival is a not-for-profit celebration of photography – created by photographers.

With a program of exhibitions, workshops, interviews, outdoor screenings and special events, the Festival attracts professional and amateur photographers from around the world to "Charlottesville's picturesque historic downtown."

Dates: June/July 2007

FotoRio 2007 – Encontro Internacional de Fotografia do Rio de Janeiro

FotoRio 2007 sets out to promote exhibitions, workshops, round-table discussions, lectures and other activities.

Extending this year beyond the normal month of June into July, the organizers say Rio de Janeiro will be transformed into a meeting place for reflection on and debates about photography.

Dates: 2 June – 1 July 2007

Daylesford Foto Biennale 2007 (Australia)

Organizers say The Daylesford Foto Biennale will present "the best, most diverse, innovative and comprehensive collection of photography and photographic events Australia has yet to experience."

Dates: 3 July – 16 September 2007

Rencontres d'Arles

The Rencontres d'Arles 2007 reflects "the passionate commitment of specialists in many different areas of photography".

Dates: 26-29 July 2007

International Festival Of The Image (Birmingham, UK)

This event is staged by Rhubarb-Rhubarb, a photography training and development agency which says it works to "introduce photographers at different stages of their careers to those who can provide opportunities for commissions, exhibitions and publication."

It does so through a series of regional, national and international initiatives. Rhubarb says it curates exhibitions and provides networks for selling, publishing and offering support to buyers and commissioners.

Dates : 1 – 16 September 2007

Visa pour l'Image

The organizers of the Annual International Photojournalism Festival in Perpignan, France, say it provides an opportunity for "thousands of professionals to chat with their peers, talk about their work and profession during the symposium and discuss sales with photo agencies."

Dates: 6 September – 21 October 2007

le Mois de la Photo à Montréal

Celebrating its tenth year around the theme Replaying Narrative, le Mois de la Photo à Montréal will highlight more than 30 solo exhibitions of works by artists from Quebec, Canada, United States, South America, Europe and Asia.

A special series of exhibitions and events will take place in public spaces and former industrial buildings in the Saint-Henri district. All are free of charge.

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Ammar Abd Rabbo, France
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Michael Tsegaye, Ethiopia

Cover Image
Abir Abdullah, Bangladesh

Contributors:
Sinartus Sosrodjodjo, Indonesia
Bill Kouwenhoven, USA

The Enter team:

Editor-in-Chief: Mike Smartt
Editor: Claudia Hinterseer (**World Press Photo**)
Design: Mark Koetsier, Sophia Vos and Jorry van Someren (**that's-id! multimedia**)
Building and Distribution: Martijn Megens, Koen van Dongen and Dirk Heijens (**Lenthe Foundation/Emag**)
Hosting: Kevin Struis (**ASP4ALL**)
Editorial team:
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Managing Director World Press Photo: Michiel Munneke

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