



WELCOME

THIRD EDITION OF ENTER

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

And an especially warm welcome to all of those are visiting Enter for the first time now that it is available to many more people. Regular visitors have already given us valuable feedback on the magazine and advice on how it might be improved. Please keep your comments coming. You can email us using the link at the foot of this page.

However, in this edition, you can go one step further by filling in a very short questionnaire. It will take you no more than a minute or two and will be of great help to us in making Enter as relevant as possible to you in future. We would also be very pleased if you interacted with us.

Many leading professionals in photojournalism have strong links with World Press Photo and are only too pleased to share their thoughts and experience with you. So please take advantage of Ask The Expert, for instance, by sending us a question, and a suggestion of who might answer it.

In Talking Point, an expert in a field is asked to write about a current topic. In Edition Three, academic Kari Andén-Papadopoulos discusses the real impact of the widely published and highly controversial amateur photographs taken of Iraqi prisoners and their American jailers at Abu Ghraib outside Baghdad.

And there's a new feature in this edition. Agenda, at its name implies, provides information about some of the events, competitions and exhibitions worldwide which are taking place or have closing dates between this issue and the next.

If you have any upcoming information for Agenda, or are involved in organizing an event, let us know. We are particularly interested in what is planned between July and October this year.

To help you navigate the magazine, all the contents are explained in the column to the right of this index page. You can easily navigate around them using the menu to the left, which also appears on every other page too.

If you received an email from World Press Photo telling you about this edition of Enter, it is either because you have been connected with the seminar program in the past or you registered to receive the email in an earlier edition. You do not need to register again. You will automatically receive another email telling you when the next edition appears in a few months.

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

If you did not receive an email about Enter or were recommended to come here by a friend, you will need to register to be alerted when each new edition of the magazine appears. And please do tell your friends, or anyone else you think might be interested, about Enter.

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

Visitors using a broadband connection should be able to download the cover without problem. If you are on a dial-up connection or just want to read Enter off-line, you can now download a pdf version by clicking a link towards the top of the right-hand column on this page. To read the pdf you will need a version of Acrobat Reader.

Let us know what you think of Enter and how we might improve it.

IN THIS EDITION

Galleries

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

Picture Power

shows how the Chinese media is beginning to exploit the potential of photography and graphic design.

Ask The Experts

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

Close Up

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

Talking Point

examines the worldwide impact of the amateur photographs of Iraqis being abused inside Abu Ghraib jail.

Masterclass

is where a photojournalist who has taken part in a World Press Photo Joop Swart Masterclass talks about life and work - in this issue, Cuban exile Cristóbal Herrera Ulashkevich.

Growing Together

discovers how World Press Photo partner organizations promote professional standards in the developing world. In this issue - where does the money come from?

Agenda

Selection of the contests, awards, grants, scholarships and other developmental schemes.

Credits and Thanks



GALLERIES

For issue three of Enter, we again asked former World Press Photo seminar participants to offer us galleries of images with a theme.

Last time it was The Elements. For this issue we wanted a collection of photographs of Festivities

The theme was meant to be interpreted loosely and our photographers did so in several ways.

The way different countries mark the end of World War II, for instance, interested Marc Beckmann, a 27-year-old past-participant of an ASEF forum.

He visited three countries, France, Germany and Russia, for his gallery.

These days, Ramadan is observed in many parts of the world but, for his gallery, freelance photographer Amit Bhargava went to record it in India's New Delhi.

He had the barest of essential equipment to take his pictures so that he could blend into the background and work unnoticed.

But Ng Sor Luan, staff photographer with The Straits Times, traveled a great distance – to a remote part of Mongolia – to record The Naadam Festival, a traditional event held nationwide.

“I thought it would be interesting to capture the festivities away from the capital,” says Sor Luan, who took part in a World Press Photo Jakarta Summer Workshop in 2002 and works with the The Straits Times in Singapore.

One of the most colorful celebratory events is the Masquerade festival in Oyo Town, in Nigeria's Oyo State.

Olugbemiga Olamikan, a 31-year-old attending a World Press Photo training workshop at the Nigeria Institute of Journalism, returned to his birthplace for his gallery.

“I traveled from Lagos looking for a photograph that would beat the others on the workshop,” he says.

For edition four of Enter, we are widening the scope of the galleries. We would like to invite you to submit portfolios of your work rather than a collection on a particular subject.

So pick up to 12 of your best images from your work and email us [by clicking here](#) to learn how to submit them.

Nine of the images will be chosen for each gallery that we use.

01 NAADAM

The Naadam Festival, a traditional Mongolian event held nationwide, is celebrated in great style in the country's capital Ulaanbaatar.

But photographer Ng Sor Luan wanted something different to record.

So the 27-year-old from Singapore searched for a location away from the hustle and bustle of the big urban sprawl and traveled to Dalanzadgad in Omnigobi - the central town of the South Gobi desert province.

“I thought it would be interesting to capture the festivities away from the capital, in a small desert city about which I could hardly find any information,” says Sor Luan, who took part in the World Press Photo South-East Asia Workshop in Jakarta in 2002 and has been working for the The Straits Times in Singapore.

“Then I could come back with fresh images of the celebration of an ancient festival which still holds an important place in the hearts of Mongolians.”

During the festival, Mongolians engage in three “manly” sports; wrestling, horse racing and archery - activities which are intrinsically linked to individual survival and the growth of the country over centuries. The festival usually lasts for a minimum of three days.

“However, this year, in Dalanzadgad, a much warmer summer meant high temperatures led to the celebrations being reduced to half their normal length.”

“As a result, my plans to photograph the archery segment fell through but I am glad to have recorded pictures of such a lesser-known place,” says Sor Luan.



02 RAMADAN

Freelance photographer Amit Bhargava wanted to get some intimate photographs of Muslims breaking fast during Ramadan in New Delhi.

"I went to the Jama Mosque and its adjoining areas with just one camera body and a telephoto lens tucked into my small lens case," says the 32-year-old who was born and lives in New Delhi.

Amit, who is represented by Corbis and whose pictures have appeared in many international publications including Life, Der Spiegel, Focus, Stern, Time and Newsweek, said he went to the old part of New Delhi to take his shots.

"I like to shoot close and be a part of the crowd," says the former participant of a World Press Photo seminar in India.

"I kept a low profile and mixed with the people. That gave me better access than acting like a professional photographer".

"Ramadan is the Holy Month of the Muslims. It is a time of worship and contemplation. Muslims do not eat from dawn to dusk and refrain from alcohol and sex during the period."

"There was so much life out there that I wanted to shoot during this festival month."

03 REMEMBRANCE

When it comes to global events – like World War II - the way they are celebrated, remembered or commemorated can vary greatly.

The contrasting approaches taken by different countries interested student photographer Marc Beckmann, who comes from Abancay in Peru but now lives in Bielefeld in Germany.

"I visited the 60th Anniversary events of D-Day in Normandy, the commemoration of the liberation of Auschwitz and the festivities to mark the end of the war in Europe in Moscow on eighth of May in Moscow," says 27-year-old Marc, a past-participant of an ASEF forum.

"For instance, the way how people remember events like the end of war in Europe gives us an insight into how history is dealt with today."

"Is it more like some kind of show with historic uniforms and vehicles and military parades, or is it true remembrance? What is the media's role? Is it enough just to show heads of state, laying wreaths?"

"I hope to have been able to give a glimpse of what history and remembrance mean today at these historic events and sites", says Marc.

04 MASQUERADE

Olugbemiga Olamikan, a 31-year-old "traveling" photojournalist from Abuja in Nigeria had to think fast.

He had to complete an assignment in 72 hours during his World Press Photo training workshop at Nigeria Institute of Journalism.

Then he remembered it was the period of the Masquerade festival in Oyo Town, Oyo State where he was born.

"I traveled from Lagos looking for a photograph that would beat the others on the workshop. One of the shots became photo of the week. So I decided to return two weeks later for the grand finale", says Olugbemiga.

Images from both visits, the second of which involved a journey of 1800 kms, make up Olugbemiga's gallery here.

On his first visit, he spent many hours with those taking part in the over 80 years old Masquerade festival in Oyo.

Visiting the grand finale, he spent another whole day shooting the proceedings before returning to Nigeria's capital, Abuja, where he is employed by Vanguard Media Limited, owner of Vanguard Newspapers.



PICTURE POWER

Newspaper and magazine readers in the developed world have taken high-quality photography for granted for many years.

But the widespread use of photographic illustration is a relatively new innovation in China where editors and consumers of the print media are now recognizing the power of pictures.

At the forefront of this revolution is the Nan Fang Du Shi Daily, a newspaper based in Guangzhou and circulated mainly in the Pearl River Delta in southern China.

Shiao-Lan Yi, a photo editor with the paper who took part in the visual literacy workshop at the World Press Photo 50th anniversary celebrations in 2005, explains how photographic images became a key element of its editorial policy.

Nan Fang Du Shi Daily was originally a weekly, first published in March 1995. It was A2 size and had eight pages. It was not until January 1996 that it became a daily when the paper's size changed to A3.

For a very long time, the newspaper had no department to manage its visual aspects. There were no photo editors and no particular pages set aside for photography alone.

Photographers were given assignments by the manager of the news collecting department. And photos could only be across a maximum of three columns.

Editors decided which photos to publish and how they should be used. People assumed photos were there only to explain text and fill spaces.

It was in 2000 that the vice-chief-editor decided for the first time to use half-page photos on every day's front page to accompany the most important or best visual story.

He noticed that a good picture would pass information to readers much more effectively than a thousand words - and pictures caught readers' attention.

In the same year, the newspaper also started to have a two-page photo feature called Witness, which is still published today.

The decision to use a half-page photo on the front immediately made the newspaper stand out from many of its competitors. Most of the other papers did not realize the importance of such images. Since then, the Nan Fang Du Shi Daily has become a leader in using images in newspaper-publishing in China.

In 2001, more photos and graphics were used in news and feature pages, reinforcing the impression to readers that Nan Fang Du Shi Daily was a publication at the forefront of illustrating news with images.

Then, in May 2004, a photo department was set up. It now includes photographers, photo editors and layout specialists. We call it the "vision center" of the newspaper. It was also the first time the newspaper had the position of photo editor.

There is also a chief photo editor whose responsibility it is to set out policy, such as the minimum size of photos and their level of quality.

Since then, photos have become increasingly prominent in major news stories and reports such as the account of the old airport moving and features like Witness 2004 and the Other World in Guangzhou.

Now, using big photos in news pages and having photo features is a trend in many large city newspapers in China and the photo department is a leading place in the newspaper's headquarters.

Nan Fang Du Shi Daily is still leading this trend and photographers, as a result, are attracted to come and work for it.

In a recent photo contest of seven pioneering newspapers, the Nan Fang Du Shi Daily photo department won four 4 prizes.

ASK THE EXPERTS

Starting out as a professional photojournalist is a daunting business. There is so much to learn.

Using this feature of Enter – Ask The Expert – might mean you making one or two fewer mistakes.

Here we give aspiring photojournalists the opportunity to put a question to someone who is a leader in the field.

Mwita Makang from Tanzania took the opportunity to quiz David Hurn, one of the Magnum Agency's leading professionals.

And his question has David scratching his head a little – are sad pictures more powerful than happy ones?

Nile Tuzun from California chose to ask the question that is most asked of our experts so far – just how do people setting out on their career make their mark?

Sinartus Sosrodjojo, General Manager of the JIWAFOFO, gives Nile some excellent advice on how to get noticed.

And another favourite inquiry concerns safety in the field. But Joseph Zablun of Tanzania puts a slightly different twist on the problem. He wants to know how to look after a friend or colleague who is injured working in a dangerous situation.

Freelance photographer Juda Ngwenya recalls when he had to try and rescue a fellow photojournalist who was shot as they worked together.

CHOOSE A QUESTION

QUESTION 01



The emotional impact of a photograph on the person looking at it can vary from one individual to the next. Mwita Makang from Tanzania asks Magnum's David Hurn about which images have the most impact.

QUESTION 02



Budding stars of photojournalism all have to start somewhere. But how to convince the rest of the world of your talent? Sinartus Sosrodjojo gives American Nile Tuzun a few tips.

QUESTION 03



Looking after yourself when working in dangerous conditions is difficult enough. But how do you care for a colleague who might be injured? Juda Ngwenya tells Joseph Zablun of Tanzania how he tried to cope.



QUESTION 01

Even after decades of moving pictures on our television and cinema screens, the power of the still photograph fails to diminish.

But what kind of emotional effect is the most powerful?

It is a question put by Mwita Makang'a from Tanzania - who wants to know "Is a sad picture more powerful or important than a happy one?"

The question is put in the context of World Press Photo exhibitions in the past.

The man who took on the unenviable task of providing an answer is David Hurn, one of the Magnum Agency's leading photographers.

ANSWER

David Hurn says: Are sad pictures more powerful than happy ones?

It's a very interesting question so let us not get bogged down in an academic exercise: What is sad? What is happy?

In the past, if one looks at the results of the most important photographic awards - and maybe these are what prompted the question - it would appear that the judges feel that sad is the more powerful of the two.

During the time I was teaching, I had a large text message above the entrance to my department. It stated: "There are two subjects a photographer should photograph. "That to be corrected and that to be appreciated".

The sentiment originally came from a great American photographer of the early 1900's, Lewis Hine.

Sadly nowadays, particularly in print, we see a concentration on the former. Personally, I prefer to focus on the latter.

A book I think which has merit and makes the point is *In Our Time, the World as seen by Magnum Photographers* (I have to declare an interest, of course, as a Magnum photographer).

However, it is full of a particular genre of photography at its very best and includes more than 250 images.

In some quarters it was criticized for its bias towards violence. But I remember, when teaching, studying the book in detail and discovering that it actually contained only nineteen pictures that could be said to recording violence plus, perhaps, a further twelve recording extreme poverty and depression.

The question arises. Why does just thirteen per cent of the whole have such a powerful impact?

I don't know the answer. But on this evidence it does seem the original question must be answered yes.

Still, for me it is not so. Instantly recalling the twenty most memorable pictures taken by others - three were sad, seventeen were not.

Of course, I suspect that if I did the exercise again tomorrow the results would throw up many different pictures. However I am sure the proportions would stay about the same.

Perhaps our preferences are simply subjective and reflect our own personalities?



QUESTION 02

It is one of the questions most asked by photojournalists starting out on their careers – how do I get noticed and market my work?

Nile Tuzun from California posed it to our expert, Sinartus Sosrodjojo, General Manager of JIWA FOTO, the assignment and stock photo agency representing international photographers across Asia.

"For a self-taught aspiring photojournalist, what would you recommend in regards to marketing a portfolio and getting exposure in the industry?", asks Nile.

"How can a photojournalist who is just getting started in their career go about making contacts and establishing relations in the field?"

ANSWER

Sinartus Sosrodjojo says: A web site is certainly a plus since photo editors can view your work at their convenience.

It can be updated regularly and marketed through email invitations. However, it should not be the end of your marketing effort.

The downside is that editors receive tons of email every day and your invitation might easily be disregarded as spam or lost amongst all the other emails.

Create teasers in the form of postcards or small brochures that can be sent in the post to drive editors to your site. Plan out your yearly marketing and send this material every quarter or so, showcasing part of your new work. Then editors will be lured into seeing something new on your site from time to time.

Keep in mind that photo editors are more interested in your ability to capture moments and photographs than in fancy web designs that takes ages to download. You only have one chance to impress.

Keep it simple yet elegant and to the point of showing your work.

It is good to make the initial contact through a phone call or email and then a personal visit showing a hard copy of your portfolio. Most editors are busy but will usually set up an appointment.

Your hard copy portfolio should also be of manageable size for viewing, with captions and explanations of your work. You want to make things simple for them to enjoy viewing your pictures as much as talking to you in person.

The most expensive CD presentation, web site or brochure will not gain you exposure if you are not consistent in how you shoot and market your work. Consistency is the key.

If you are starting, use local media as your source of exposure. Work for local magazines or newspapers and learn the tricks of the trade.

Making contacts in this industry requires both lots of networking and consistency. Making an initial contact is easy but keeping it is hard. Usually photographers make the round to editors but they rarely follow up with showing their work consistently and with respect.

By respect, I mean that you are not bombarding them with phone calls or email every day but having a schedule throughout the year when you will be sending out new materials for them to see.



QUESTION 03

Many photojournalists find themselves in dangerous situations when working.

Looking after themselves is as much a priority as getting the pictures they need. After all, no assignment is worth being killed for.

But often photographers are working alongside friends and colleagues. What happens if they get injured?

It's a question posed by Joseph Abalone of Tanzania.

He asks how best can a photographer defend himself - and what can a professional best do in a situation in which you see another photographer being beaten up or hurt in another way?

The answer is supplied by South African freelance photographer Juda Ngwenya, formerly Chief Photographer for Reuters in South Africa.

ANSWER

Your question is both valid and complex.

As a photographer one needs to have a very calculating and analytical mind. It is very important that you assess the situation, be on the look-out and clear enough (but make sure no one sees you).

Remember, as a photographer you need to document the scene as you are the only witness for the world and so your picture will tell the story.

Another important skill that you need to learn, is to think and act on the spur of the moment but, at the same time, be very cautious of everyone around you if you take pictures.

The truth of the matter is, much as it may sound very crude or inhuman, there is often nothing you can do except to quickly document the scene and run for cover and seek help.

Let me briefly summarize what happened to me in the 90's while we were covering unrest in the South African townships.

A mob we were photographing was anti-media and one of my colleagues was shot right next to me while we were running for cover.

There was no time to waste, the only option at that moment was to drag him to my car. I managed to drive him just few kilometers from the scene and I took pictures of him while he was fighting for his life on the back seat of my car. Unfortunately he was certified dead on arrival at the hospital.

Concern about a colleague is understandable, but what if the situation is volatile?

There is no need to feel guilty as the situation does not permit you to rescue the person.

CLOSE UP

Yevgeni Khaldei is one of Russia's most famous photographers.

Present at the fall of the Reichstag - where he took his best-known image - Khaldei overcame many difficulties in a long and eventful career to record the Nuremberg trials and many of the most important events during Stalin's regime.

It was on the May 2 1945 that Yevgeni Khaldei captured the image that became an icon of war photography: "Raising the Soviet Flag over the Reichstag".

The day before, in Moscow, Yevgeni had found himself in the VIP restaurant of the Russian news agency TASS.

He remembered Joe Rosenthal's famous picture of GIs raising a flag at Iwo Jima after it was taken by US forces.

Grabbing a red tablecloth he rushed to his friend, a Jewish tailor, who used the material to make three soviet flags.

Then, next morning Khaldei was back in Berlin where he took several pictures in various places and ended up at the Reichstag with his last flag. The image he recorded of that symbol of Russian victory went around the world.

Yet Yevgeni Khaldei is not just known as the capturer of that single moment.

He dedicated all his life to his passion and his coverage of sixty years of the USSR reveals a portfolio that deservedly occupies a prime place in photo history.

Yevgeni was born in the Ukraine in 1917 in the city of Ioussovlak (now Donetsk). The following year, during a pogrom, the first of many dramas in his life occurred when a bullet that killed his mother entered his lung.

He survived and, as a child, became interested in photography by looking at

magazines such as Ogoniok, the major news publication of the time.

He built his first camera using a cardboard box and his grandmother's reading glasses.

Years later, his ambition to become a photojournalist was realized in the 1930's as he worked for the TASS agency.

His war photography represents the highest point of his career.

He traveled many thousands of miles - from Mourmansk to Berlin and Sebastopol - recording the liberation of friendly countries.

But being Jewish presented him with difficulty throughout his life.

During the war, German fascists killed his father and three sisters.

In 1949, the anti-semitism of the Soviet regime made him lose his position at TASS and for 10 years he was able only to photograph the activities of Soviet youth.

However in 1959, at the time of Khrushchev, he found a job at Pravda but in 1970 he was fired again - always for the same reason.

Nevertheless he was a patriot and although his life was always problematic, he did not become a dissident.

The little that was generally known of Khaldei's work for many years was his war pictures with their strict framing and concentration on perspective and foreground.

Those pictures can teach documentary photographers much about photographic work and framing.

The other part of his work, far from war and representing an invaluable record of life in Soviet times, confirms just how important Khaldei was for photography and how much he deserves the recognition that came late in his career.

Yevgeni died in 1997 in Moscow at the age of 80.

By courtesy of Mark Grosset.



TALKING POINT

Talking Point is the feature which we hope will be just that. In each edition, we ask an expert to write an article about some current issue affecting photojournalism.

If you agree or disagree with what is said, please let us now by emailing us from the link at the foot this page. We would like to reflect your views in forthcoming editions.

In this issue, we look at the real impact of dramatic images in the media.

Few photographs in recent years have been considered as controversial as the amateur snapshots of U.S. soldiers abusing and torturing Iraqi prisoners at Abu Ghraib, the prison twenty five kilometres (20 miles) west of Baghdad.

They instantly became icons after being broadcast on American TV by ABC's *60 Minutes* at the end of April 2004 and fueling the political debate both inside and outside the United States.

Kari Andén-Papadopoulos, a Ph. D. research fellow at the Department of Journalism, Media and Communication Studies at Stockholm University, discuss the real impact of the images.

While popular wisdom holds it that the Abu Grahb photographs had a sensational impact on American politics and public opinion, most communication scholars are quite skeptical about claims of the powerful effects of news photographs.

And it is true that the meaning and impact of the torture photographs was far from obvious when the Abu Ghraib story broke.

Instead, a political debate took place in the United States about how best to put the photographs into context and how far-reaching the prisoner abuse scandal was going to be.

So, the Abu Ghraib case offers an opportunity to explore the relationship between news photographs and public, media and political reaction. My key conclusion is that even if it is hard to find evidence that such news icons have any immediate political or policy effect, they certainly have long-term cultural repercussions for the shaping of public consciousness and popular memory.

The Bush administration initially managed to contain the political consequences of the Abu Ghraib scandal and rode out the criticism while avoiding any real shake-up. The administration suggested the photos were nothing more than a series of sick abuses initiated and performed by the individuals that appear in the images.

These acts were carefully presented as deviant behavior by a small group of perverted individuals, deflecting responsibility from policymakers.

If this view is accepted, rather than serving as evidence of the administration's failed foreign policy, the photographs could instead be represented as merely showing what the young Americans smiling back at the camera were up to.

In this scenario, the photographs have been exploited by political elites to blame the individuals posing in the images, in order to protect those higher-up in the command chain.

However, if we want to assess their political impact, we must also consider their circulation outside news media and political circles. There is also the influence on popular culture.

Worldwide, the Abu Ghraib photos have continued to be re-represented in posters, murals, ads, comics, art and on popular websites.

In many cases they have been transformed into anti-war and anti-American messages.

So, even if in the short-term the Abu Ghraib photographs have had minimal political or policy repercussions, they may

nevertheless have helped to deal a fatal blow to the United States' mission in Iraq.

People have made use of the torture photographs to highlight so-called American pretensions to racial, cultural and political domination in Iraq.

Not only were these photographs bound to alienate Iraqis and much of the Arab world, in the long-term they would also register strongly in the minds of Americans.

The images have helped preserve the issue of prisoner-torture in public consciousness and become an integral part of peoples' understanding of the US "war on terror". "



MASTERCLASS

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

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

Our subject for issue three is Cristóbal Herrera Ulashkevich, who attended Masterclass in 1999. Born 35 years ago in Havana.

Cristobal currently lives in Costa Rica after he was refused re-entry into his home country of Cuba at the end of 2004. He had twice sent for publication pictures of Fidel Castro after he had fallen - the first time, he says, the Cuban leader had appeared weak and vulnerable in the media. After he had been "warned" after the first occasion in 2001, he had to hide to transmit the second pictures in 2004.

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

One day, when I was 20, I found a camera by the edge of a swimming pool at a hotel in Havana. Since the owner didn't show up, I supposed the camera was a gift from destiny and began shooting my family. In a week or so, I was bored of these pictures and was given some black and white film. began to walk the streets of Havana looking for situations that attracted my attention. When I became interested in Press work, I joined the photo staff of Bohemia, Cuba's oldest and most famous magazine. When, in 1999, I was selected to participate in the Joop Swart Masterclass of the World Press Photo foundation my career was given a boost as my work became acknowledged and I was asked to join the

Associated Press bureau in Cuba. With the support the agency I did some of my most interesting projects in Cuba and abroad.

What qualities does a top photojournalist need?

Human sensibility, vision to find good stories, determination and the most important of all - good luck.

What is your most memorable assignment?

A personal one I developed about communism in Cuba. It is called Cuba Dura which has a double meaning; for dura, in Spanish, means tough and at the same time, it means Cuba lasts. It is intended to capture the surrealism of a communist regime on the Caribbean island - the way it affects people and, of course, the way warm Cubans interpret what was written by Karl Marx and Frederic Engels in the cold Europe in the middle of the 19th Century. This project is giving me a lot of satisfaction but at the same time punishment. Today, I am deprived of my right to live in Cuba for some pictures I took to Castro last year.

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

I am 50% digital and 50% film. I prefer to use digital to shoot color because I find the quality superior than when using film. But for black and white, I prefer film for the grainy texture which is more interesting and poetic.

What essential equipment do you travel with?

Any film camera with a 28mm lens and as much film I can carry. To shoot color, I use a digital body with a 20 mm lens. In addition, I always travel with a 50 mm macro that I never use. Currently I am experimenting with Canon EOS.

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

Take pictures for your own satisfaction, follow your instincts, break the rules, and

when complaining, ignore the editors ... if you survive, then you have a lot of potential.

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

The picture of the funeral. This image inspired me to make the essay "Cuba Dura". I knew my grandfather had died and I went to his house. There I found him lying on bed, next to him were grandma and other relatives and neighbors, and on top of the scene, there was, as always, the omnipresent image of Castro. I asked grandma for permission to take some pictures. When that roll film was developed, I was so impressed with the symbolism of the images that I devoted most of my time to take images concentrating on communism. This is one of the most dearly loved photography I have.

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

Next to Isabel, my wife, and going back to Cuba.

What ambitions do you have left?

I am obsessed with communism; with the nonsense of it. So I would love to travel all over the world portraying the interpretation of this theory in the different countries where it was or is still applied. It is not only a professional ambition but a personal one because it is a way to understand my roots as my mother is Russian and my father Cuban. They are both communists and, although married for about 40 years, they still have different approaches.



GROWING TOGETHER

World Press Photo is only as strong as its partner organisations who co-operate worldwide in organizing and operating seminars and other activities.

In Growing Together for this issue we take a look at how three of these partners go about raising money for their own programs, both academic and cultural. None is finding it easy.

Like many similar originations, the Macedonian Institute for Media is finding it increasingly difficult to secure funding.

After a period when money was much more available – when the world's eyes and pocketbooks were on the Balkans during and immediately after the Kosovo crisis - MIM, as its known, has now lost about 20 per cent of its income.

However, as executive director Zaneta Trajkoska told Enter from the Macedonian capital Skopje: "We are a stubborn people. When one door closes, we look for another to open".

Formed with Danish and American partners in 2000 and launched officially a year later, MIM provides training and developmental programs for media professionals from one- day workshops to nine-month courses.

The financial position is made more difficult because as the foundation's activities grow, donations are decreasing. "We are managing things though. Costs are being kept under control as we look for more donors," says Zaneta. Much of the current funding comes from government and non-governmental institutions, as well as some media outlets who work in the country.

The organisation is also making some money from commercial activities – organizing trips for foreign producers in the country, producing weekly broadcast material for Radio Free Europe and renting out some of their facilities.

There are also charging participants a fee for a one-year diploma program in journalism but it is only around 10% of the real cost per student. One hope for the future is that money from the European Union may start to flow, says Zaneta.

Macedonia is now a candidate country and hopes to join the Union before the end of the decade when funds from Brussels should become available. Although it is halfway round the world from Macedonia, the Centra De La Fotografia in Lima, Perus's capital, faces similar challenges raising finance.

According to the director, Roberto Huarcaya, the seven-year-old center is a "private institution dedicated to the education of young photographers and to the promotion of the visual arts."

Three options are offered: a three-year, career-orientated program for aspiring professionals, a nine-month technical course and a selection of workshops for photo hobbyists.

The academic activities, says Roberto, are financed entirely through student fees and it has taken four years to achieve this break-even position. However, it is difficult to find enough students able to pay – the center is neither the cheapest nor the most expensive in Peru.

"So we have established a scholarship system to help people with lower incomes and, starting this semester, we are implementing a scale of fees depending on the family income," says Roberto.

For the cultural side – artistic and cultural projects related to photography – money is raised in the form of donations from "promoters" and exhibition sponsors. "Money from our private sponsors or patrons covers only part of our cultural activities so it is necessary to look for other sponsors - companies - on a monthly basis to cover operating costs," continues Roberto.

"This is very hard and does not always happen. These people do not expect anything in return, but we keep them informed of all our activities and how their funds are being used."

When possible, concludes Roberto, the center organizes cultural activities on its premises photographic contests for other institutions to raise an additional income.

The Nigerian Institute of Journalism has one big advantage over many similar organizations – it owns its own land on which no rent is due. The school, one of two in Africa – the other being in Nairobi, Kenya – started in the early 1960s at the time of the civil war in the country.

Following a recommendation by the Newspaper Proprietors Association of Nigeria, the Nigeria Guild of Editors and the Nigerian Union of Journalists, it became the Nigerian Institute of Journalism in 1971.

Then its first chair, Alhaji Lateef Jakande, the governor of Lagos state, gave the land on which the school stands. The institute was closed for about four years, up until 2004, because of a disagreement about the status of the institute and its programmes. However, the disagreement was settled with the launch of two new qualifications - the National Diploma and the Higher National Diploma in Communication.

At present, photojournalism is one element of the journalism course being offered by the institute but plans are being made for a proficiency certificate in photojournalism with World Press Photo.

Just over half the institute's income comes from tuition fees with another ten per cent from income generating activities – letting out facilities for seminars, workshops and conferences.

A football field is rented by secondary and primary schools in the area and the library also generates some external income. There are occasional donors but no government funding. The rest has to be raised from corporate partners and individuals and Provost Elizabeth Ikem says that this is hard work.

"But if you have a good proposal or project and it is viable you must explain it well. If you do that, raising the money is not difficult. But it is not easy either". Elizabeth agrees that owning its own land is a big plus for the institute. "The future looks bright," she says.



COOL KIT

In Cool Kit, we look at one aspect of what's on the market for the professional photojournalist and provide links to information and independent reviews.

For this edition, we examined something which few photographers these days can do without - computer software for photo-manipulation and post-production, otherwise known as the "digital darkroom".

You can spend a great deal of money in this area - but affordable options are appearing all the time.

It is the one area of digital activity in which a single computer program, Adobe's Photoshop, dominates.

Photoshop is now in its ninth version, released last year. Called CS2, it fully integrates with the company's Creative Suite of programs which also includes Illustrator and Indesign.

It is used by the vast majority of professional photographers and has an unmatched range of features though mastering its complexity involves a steep learning curve. It costs upwards of \$500 to buy though upgrading from an earlier version is much cheaper.

"Photoshop CS2 is a tour de force, packed with innovations that will make your images better and get you home faster," says Macworld. "(CS2) is the most significant Photoshop upgrade in quite a while, and if you're serious about digital imaging, you need it."

One wonders just how many improvements there are left to incorporate into each new version of Photoshop and CS2 comes with many new tools to help with correcting perspective, image quality and workflow. But are there viable and cheaper alternatives to Photoshop for the pro?

Apple Mac users now have the option of Apple's own Aperture. Released right at the end of 2005, its strength, according to

Apple and reviewers, is the ability to work faster and more effectively with RAW, the unprocessed digital data file format photographers increasingly shoot with.

"Until now, RAW files have taken so long to work with," well-known sports photographer Heinz Kluetmeier told online magazine LetsGoDigital. "What amazed me about Aperture is that you can loupe and stack them and it's almost instantaneous - I suspect that I'm going to stop shooting JPEGs. Aperture just blew me away."

But is Aperture, which matches Adobe's application for price, a replacement for Photoshop?

Apple Aperture Product Manager Joe Schorr explained to Photoshopsupport.com: "Depending on your workflow, there may be a need to use tools that go beyond Aperture. One of the things pros do is launch Photoshop, so we integrate with Photoshop."

Adobe itself offers an alternative in its cut-down version of Photoshop, Photoshop Elements, now in its fourth iteration. Generally, it costs around ten per cent of the full Photoshop product but how reduced is it?

"The program incorporates automatic image enhancements and extremely intelligent selection tools that are missing in Photoshop," says the reviewer at Cnet.com. "I actually prefer Elements 4 for editing photos - it's a bit easier to browse around and perform quick fixes."

"Version 4 of Photoshop Elements adds a number of new tools and refines some of the old ones," says pcmag.com. "The unmatched integration between these top-notch components still makes Photoshop Elements the best choice for an all-in-one editing/organizing package."

Elements is in an area of the market in which there are a number of sophisticated yet reasonably-priced editing packages. Probably best known is Paint Shop Pro, which was free at one time when owned by Jasc. Bought recently by Corel, it now retails at around \$100 or less.

"It's a very good choice for enthusiasts, business users, and even pros who need image-editing muscle without the high price of Adobe Photoshop," says pcmag.com of Paint Shop Pro, now in its tenth version.

The reviewer at About.com says of Paint Shop Pro: "Affordable, yet full-featured and flexible. It combines photo editing, retouching, painting, drawing, and image management into one package."

But, continues the reviewer: "Some functions perform sluggishly. Dialogs and tool options tend to be crowded and often confusing."

There is one relatively-new product on the market which is much cheaper than most others with advanced features - Google's Picasa 2. The fact that it is free might suggest to serious photographers that it couldn't possible be up to the job.

But the reviewer at perviewonline.com says: "After almost thirteen years of reviewing software for the PC I can honestly say I don't run into many programs today that make me go "Oh My God!" However, Picasa from Google makes me go "Oh My God!" Picasa is feature packed. (It) has a wonderfully friendly, attractive and clean interface. It is free!"

Pcmag.com says "(With Picasa 2), you can instantly adjust highlights, shadows, fill lights, and color temperature. You can add all sorts of effects, including sepia, black and white and soft focus. You can crop, straighten, remove red-eye, and more"

Concludes the reviewer: "Novices may be intimidated by the breadth of tools on offer, but when they get over that hump, the app is wonderfully easy to use."

For professionals, Picasa 2 is unlikely to do the whole job but at zero cost, it could fulfil a role as the quick-fixer of choice.



AGENDA

Agenda is a new section for issue three of Enter in which we plan to let you know about a selection of the countless contests, awards, grants, scholarships and other developmental schemes available to photojournalists.

Not every event and opportunity can be mentioned by any means – that would take a separate magazine.

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. You can do so directly from the link at the foot of this page.

Some competitions have very recently closed, including our own - the World Press Photo contest 2006. The results will be announced on February 12.

If you are a young photojournalist recognized by the judges of a major competition it can certainly help your career. Abir Abdullah from Bangladesh gained an honorable mention at the end of the Gordon Parks award this year.

"This doesn't change anything extraordinary in terms of getting assignments," says Abir. "But I do see it as a kind of recognition as a photojournalist and feel it demonstrates that we in the majority world have the talent to win in this West-dominated photo competition."

So to the Agenda:

Awards, Competition and Contests

Humanity Photo Award. China. Closing date March 2006. This award is open to professional and non-professional photographers and encourages the recording of traditional customs.

The 2005 International Photography Awards. Closing Date May 2006. There are two parallel competitions each year: one for professional photographers, who earn the majority of their livelihood from their craft, and a second for non-professionals. IPA is open to photographers from all parts of the globe.

Gordon Parks International Photo Competition Closing date August 2006 but entry forms available from February on the website.

Premio FNPI. Deadline Feb 2006. Colombia.

One Vision European Photography Competition. Open only to photographers from European Union countries. Closing date March 15 2006.

More information about Awards, Competition and Contests can be found at:

International Freedom of Expression Exchange

Dmoz open directory project

Photojournalism grants, scholarships, fellowships and assistance

Fifty Crows International Fund. Photographers can sign up for mailing lists to receive updates and announcements about the photo fund call-for-entries.

George Soros Open Society Institute grant.

The Ian Parry Scholarship - for photographers under 24. Deadline June.

The Prince Claus Fund.

New Fellowship in Health Reporting Offered to African Journalists.

More information about grants, scholarships, fellowships and assistance can be found at:

**Commonwealth Press Union
Grants for Individuals
Reuters Foundation
International Center for Journalists
International Journalists Network**

Festivals

FotoFreo. Australia. Runs from March 25 to April 25.

Foto Festival, Lodz. Poland. Runs from May 24 to May 28.

For further information on festivals, exhibitions and events:

Photography-now.com

Foto America (in Spanish)

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



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