

# Enter



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## WORLD PRESS PHOTO

A PUBLICATION OF WORLD PRESS PHOTO EDUCATIONAL DEPARTMENT

## WELCOME

### NINTH EDITION OF ENTER

**Welcome to the ninth edition of Enter, the online magazine of World Press Photo's Education Department.**

Photojournalism can change the world and not just by its presence. Its absence too can have its effect.

In edition nine of Enter, Kunda Dixit - editor of the Nepali Times in Kathmandu - argues in Talking Point that had imagery and design been better in his country's newspapers in the past, Nepal's history could have been very different.

Highlighting photography that has been used prominently in some of the world's media, our Picture Power feature returns but in a different form.

On the right hand side of this page you will find links to pictures which have appeared in two newspapers and an explanation from editors about just why they were chosen.

The aim of the feature is to help those starting out on a career in photojournalism to understand better the editorial process.

Part of what Close Up does is similar. Providing a portrait of a photojournalist from the past, in this case India's Kishor Parekh, should inspire those learning the craft as well as providing examples of what makes great photojournalism.

Two of this edition's galleries come from Indonesia - one highlighting the plight of poor country people new to the capital city and the other a portfolio which includes the effects of two natural disasters, an earthquake and a threatened volcanic eruption.

The frustration of major traffic holdups on the new border between Latvia and Russia provides the subject for the third gallery and the fourth features a familiar theme, how the rural dispossessed - this time in Turkey - have to take to the road to survive.

Cool Kit, our examination of equipment available for photojournalism, looks at the development of high-tech compact cameras and asks if they are now good enough for professionals to use full-time.

Don't forget, we are very keen to know what you think of the magazine so tell us by email: [enter@worldpressphoto.org](mailto:enter@worldpressphoto.org)

## PICTURE POWER

Picture Power highlights images from around the world which have caught a photo editor's eye.

This image, taken by Rafael Lerma - a staff photographer at the *Philippine Daily Inquirer*, the country's biggest newspaper - was chosen by Ernie Sarmiento, the Inquirer's chief photographer.

It shows the first day back in class, June 4 2007, for pupils at Pinagbayanan Elementary School in the town of Taysan, some 80 kilometers south of the Philippine capital Manila.

But the pupils are in temporary accommodation because their classrooms were burnt down by armed men three weeks earlier when the school was being used as a voting station during local elections.

Two people - a teacher and an election official - were killed in the fire and a third person died a month later.

Says Ernie: "The photo stirred the whole country wanting a speedy justice for the victims and demanded the government rebuild the school as soon as possible. For making the ultimate sacrifice to defend the ballot, teacher Nellie Banaag will be remembered for a very long time - the rebuilt Pinagbayanan Elementary School will be named after her. There were many photos of that first day of school.

We, the Day Desk Editor and me, chose this one because it represented the plight of many public schools' lack of classrooms. The Taysan photo also stood out because it hit both the government's slow action on the case and the slow progress in rebuilding the school.

On August 29, the country's President formally honored two of the dead people by giving them the highest civilian award and the new school building was also inaugurated."

"Technically, the photo is well lit by the early morning sun illuminating the room from both the windows and the open doors. Although much of the weight is on the right side of the frame, the presence of the stray dog balances the picture.

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It also shows the candidness of the situation as the teacher and the students are so concentrated on what they are doing."

This shot by Maxie Amena, who is on the staff of *La Nación* newspaper in the Argentinean capital Buenos Aires, was chosen by the paper's photographic editor-in-chief Daniel Merle.

Says Daniel: "The shanty town is one of the most developed forms of slum around the big urban settlements of Argentina.

The Robles family is just one of the several families living on the edge of the General San Martin railroad in Buenos Aires, on a tiny portion of land owned by the railroad company.

These people live in extreme danger every day, every five minutes a train passes. Photographer Maxie Amena spent a month living with the Robles family for a photo feature.

The shot I have chosen is not representative of the drama of the extreme poverty of this family but of the innocence and, at the same time, a sort of ferocity in the gesture of the little boy, one of the six Robles children, who points the camera at the photographer.

Perhaps he is trying to show his despair and fury."

## GALLERIES

### The plight of the dispossessed features strongly in our galleries for this edition.

Migration of rural communities to cities is a worldwide phenomenon and Indonesian freelance Henri Ismail focused on the wretched conditions endured by those who have left the land to scrape a living on the streets of the country's capital Jakarta.

They all live in one basement he calls the Ten Cents Hotel because what they pay is the equivalent of ten US cents a night.

Another angle on a similar story is presented in Tolga Sezgin's study of agricultural workers in South East Turkey.

Here people who have lost their land because of military conflict have taken to the road, traveling far and wide to find work to support themselves and their families.

These are people for whom the law offers little protection and so their life is one long journey for survival.

Rüta Kalmuka records one result of political change in Eastern Europe in her gallery.

Now that Latvia and Russia are separate countries again after the collapse of the Soviet Union, some of their border crossings have come to a virtual standstill as administrative short comings and suspected corruption mean long queues of lorries are now an everyday fact of life.

In our fourth gallery, Indonesian freelance Sumaryanto Bronto presents a portfolio of life in his country.

The emphasis is on natural disaster – in this case what happened when a big earthquake struck and was immediately followed by the threat of a potentially catastrophic volcanic eruption.

## HENRI ISMAIL

### For his gallery, Henri Ismail visited a place he called the Ten Cents Hotel in Jakarta – not a real hotel, but a room shared by up to fifty people in the Indonesian capital.

Henri, who took part in World Press Photo training at the Pañña Institute in Jakarta last year, says "photography is a medium in which I can express my view about social issues".

The Ten Cents Hotel – so called because the accommodation, such as it is, costs the equivalent of ten US cents – is Henri's long-term project.

Crammed into the room are workers from rural districts who have been attracted by the promise of the better-developed urban areas. The reality, though, is that they can only just scrape a living selling items on the street.

They often travel long distances to Jakarta, returning home after two weeks or so with some money for their families. Soon, they are back in the capital for another spell on the streets before another journey back to their villages.

"The 'hotel' is the basement of a house which has been modified, located along the Ciliwung River, the longest and the most polluted in Jakarta," says 33-year-old Henri. "My aim is to highlight the poor living conditions, catch the public's attention and then, hopefully, somebody will do something to improve the situation."

After studying initially in the Netherlands, Henri returned to his native Jakarta in 2005 and now works there as a freelance. He used his Canon 30D with a Sigma 18-50mm lens, mostly in natural light but using flash in very low light.

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## RÜTA KALMUKA

When Rūta Kalmuka went to the Terehova border crossing between Latvia and Russia to record the long queues of traffic there, she says she could hardly take any photographs because the lorry drivers – held up for hours by the delays – insisted on telling her their stories.

Rūta had run out of time on a previous visit and returned to spend the day documenting the hold-ups.

“The drivers say that the problem is even more serious on the Russian side, where there is just one person working on a computer and checking all the necessary information. Corruption is also a problem,” says Rūta. “Authorities on the Latvian site could do more to make passage across the border easier”.

The queues started building after the collapse of the Soviet Union and the renewed independence of Latvia in 1990, when border controls were reintroduced. They have apparently worsened in the last couple of years.

After studying photography, thirty-three year old Rūta spent three years working on an evening newspaper in her native Riga, the Latvian capital, and now works for the f64 agency there.

“Since 1994 I have participated in many group exhibitions in Latvia as well as in Lithuania, Russia, France and Greece. I have also had two solo exhibitions,” says Rūta.

A participant in a World Press Photo seminar “Young People at Risk” in the Baltic states 2001– 2002, she won an award in Riga in 2000 called The Hope of Photojournalism and took second prize in documentary photography in the Latvia Photography Awards in 2006.

For her shoot on the border she used a Canon Eos-1D Mark II in natural light.

## TOLGA SEZGIN

Tolga Sezgin is no stranger to the world of documentary photography and his latest project highlights the plight of large numbers of agricultural workers in south east Turkey who lost the land they farmed because of military conflict and are now forced to travel long distances with their families in search of work.

Thirty-four year old Tolga, a participant in a World Press Photo seminar in Turkey, started social documentary nine years ago and his first project, of street children, is used widely by campaigners attempting to solve the problem.

After an internship with the Corbis agency, Tolga went to Iraq with human shields to record their experiences and is one of the founders of the **Nar Photos** agency in Turkey.

About his project with the traveling farm laborers, Tolga says: “A state of emergency in south east Turkey has emptied nearly four thousand villages in the last twenty years and that has meant agricultural workers have had to travel to find work. The problem is that employment law for agricultural workers in Turkey is 150 years old and there is little protection”.

“In a way,” concludes Tolga, “they are the slaves of the 21st century”.

## SUMARYANTO BRONTO

This edition’s portfolio comes from 23-year-old Indonesian freelance Sumaryanto Bronto, who took part in a World Press Photo course at the Pañña Institute of Photography in Jakarta in 2007.

His work featured here concentrates on life in his home country, particularly the aftermath of a destructive earthquake in 2006 and the threat of more disaster from a nearby volcano which looked to be on the edge of a major eruption.

“I am still studying archeology at the Gadjah Mada University”, says Sumaryanto. “I started my career in photography as a contributing photographer for AP (Associated Press)”.

His work has been published in international publications such as **Stern**, **Folha**, **Ewoss News**, **USA Today** and the **Washington Post**. One shot was named best photo on Yahoo News in 2007.

As well as exhibiting, Sumaryanto says: “I have also published my own photography book titled *Fifty Seven Second*, a collaboration with other Indonesian photojournalists. It is a documentary on the earthquake that hit Yoyakarta in 2006.”

For the shots in his portfolio, Sumaryanto used a Canon EOS 20D camera, using a mixture of natural and artificial light.





## 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 nine we have one question, from China, about the future of perhaps the most important aspect of documentary photography, the photo-feature.

You can read about one of the pioneers of the form in this edition's Close Up feature.

Posing the question – to which we have answers from three experts – is Xiaolan Yi, a photo editor at the *Southern Metropolis Daily* in Guangzhou.

Says Xiaolan: "I am interested in the future of photo-features in newspapers. Many newspapers here in China publish photographic features. Is this the case in the rest of the world and if it is less popular now than it used to be, should we in China continue with this type of content? What do you think the future of the photographic features is?"

### ANSWER ONE

**Our first answer comes from Per Lindström who was photo editor-in-chief at the *Sydsvenskan* newspaper in Malmö, Sweden from 1990 until 2002 and is now Editorial Developer there.**

He is also Associate Professor of Photography at Mittuniversitetet, Sundsvall, Sweden and on the nominating committee for World Press Photo's Joop Swart Masterclass.

Says Per: "Go on! I am optimist. Photojournalism has never been more important than today and everything points to "the good report" belonging to the future. But to succeed we must renew our imagery.

It is not enough just to publish the best picture of the latest news in the paper – we must find the pictures that compliment and vary the story we have to tell.

Illustration time is over. The fast "newsphoto" has moved to Internet. Now it is the good idea which makes the difference, not technological advances. The big papers' technological monopoly is over.

To find a new approach will be decisive for papers like *Sydsvenskan*. It will also be important to have a different agenda when competition for attention increases. To succeed we need engaged photo editors and photojournalists with integrity and knowledge.

The combination of the printed story in the paper and a "slideshow" on the world wide web offers the best of two worlds – good local penetration and international exposure, something available to only a few of yesterdays photojournalists. It is also an important part of the regeneration necessary for "good journalism" to survive".

### ANSWER TWO

**Our second expert is Roberto Koch, publisher of a *Contrasto* books and director of the *Contrasto* agency in Italy.**

A former World Press Photo master in the Joop Swart Masterclass, jury member and seminar tutor, Roberto says: "Several newspapers in Europe have increased the number of photo-features they publish, like *The Guardian*, for instance.

Specifically in Italy, *La Repubblica* has, since late this year, adopted the same approach as some English newspapers in devoting 15-20 pages (section R2) everyday to better photographs and often a photo-feature.

This is an additional opportunity for photographers but the problem remains of financing such features.

Quality photojournalism requires time and concentration and this means money: the fees that newspapers pay in general do not cover all expenses and the money is handed over after production and the feature is not commissioned in advance.

Photojournalists have to find alternative ways to produce stories and many of them

are succeeding by working with NGOs, foundations or institutions and not only in the editorial market.

Today, daily coverage of world news is already visually assured by the very talented photographers of the wire agencies.

The opportunity that remains for a freelance or a photographer who wishes to continue with photojournalism is the photo essay: a more in-depth interpretation of events, of the main players, of people.

Newspapers also play an important role in this area. For instance, requests and assignments from newspapers, like *Politiken* and others in Denmark, have resulted in a new wave of photojournalism.

But, whilst there is an increasing demand from the press there remains insufficient money and photo-reporters must continue to obtain proper financing.

One good way is to try and put together a number of different newspapers (and magazines) from various countries to share the expenses for a production. This has proved efficient in the past even if it is never an easy task.

Last but not least, you have to look at how web news pages might increase the total income from the publication rights of a feature."

### ANSWER THREE

**Our third and final answer comes from Robin Comley, who is picture editor with *The Times of South Africa*.**

Robin, who was involved in a World Press Photo workshop in Nairobi and has twice been a judge for the World Press Photo competition says: "As newspapers face growing threats from electronic media and pressure on news/advertising ratios increases, we face less space for 'luxuries' like features.

But our savior will be multimedia. Most newspapers have moved in this direction and establishing a sophisticated photo gallery for each photographer's work will ensure the survival of features.



Slick software is the key here – don't ask your reader/viewer to struggle through a cumbersome gallery, spend agonizing minutes buffering, only to show them low or medium-resolution images. If your newspaper can't offer this, set up your own site with a link to the paper.

The biggest challenge I believe is to freelancers, particularly in newspapers but in magazines too, which are now more often sourcing features from stock. Getty and Corbis are so wide-ranging in what they can offer that this is a serious threat.

In talking to South African documentary photographers like freelancer Jodi Bieber, format is also sometimes a problem.

A reluctance to move to digital is a deciding factor for some editors who are discouraged not only by the time factor, but medium format obviously pushes up the cost of the assignment.

On *The Times* newspaper in South Africa we have a daily double spread of ten pictures from around the world – it's a non-negotiable space and can be used for a feature if we need it. We also have a visionary editor who responds to readers' need for the visual.

I also give photographers week-long breaks to shoot features – the only criterion is whether they motivate passionately for it. It doesn't have to be news-related because if the editor does not want it in print, it will get a full display online.

So the bottom line is: we need to stop thinking of newspapers as only the printed object and focus more on creating in cyberspace."

## CLOSE UP

**For many years, Kishor Parekh was one of India's foremost photo journalists though he was not always based in his native country.**

**He served as an inspiration and role model for many younger photographers hoping to follow in his footsteps.**

**Pablo Bartholomew was one of them and here profiles the man who pioneered photo stories in the Indian press.**

Kishor was a shoot-from-the-hip kind of guy. Running into the eye of the storm was his style.

At least that's the way I remember him from my teenage days in the 1970's, the man who occasionally took me out from my high school to be his assistant, helping to carry his bags on shoots around New Delhi. India was a young nation, thirsty for new expression.

For six years from 1961, as Chief Photographer for New Delhi's premier newspaper the *Hindustan Times*, Kishor fought for his photos rather than go with the flow at a time when the photographer was just an accompaniment to the journalist. Editorially, images were not valued and he wrestled with all around him to make the change.

Finishing his Masters in filmmaking and documentary photography studies at the University of Southern California in 1960, Kishor had already won numerous awards.

A year later returning to India, he grappled with editors and colleagues to create a space and niche for his photos. It was unheard for a photo to run across eight columns on the front page. But Kishor won his battles, not because of any personal chemistry with the owners of *Hindustan Times* but because of reader response to his sensitive images.

Introducing the idea of the picture story to India, he was deeply influenced by the work of Eugene Smith, Henri Cartier-Bresson and Margaret Bourke-White.

He was hip and suave and yet a street fighter when needed. In the post-colonial 1960's with India at war with neighbors China (1962) and Pakistan (1965) and with hunger and famine still dogging the nation – including the Bihar Famine of 1966 - Kishor proved his mettle.

The strong emotional images of the horrors of the famine were used to fund raise with exhibitions in Mumbai (Bombay) and Los Angeles in the US.

He closely documented the political lives of India's politicians and leaders, photographing first Prime Minister Nehru till his death in 1964.

It was reported that Kishor's persistence once led to Nehru slapping him down.

Early one morning, when he was photographing Nehru at prayer at the Gandhi Samadhi, the Prime Minister thought Kishor was too close and intruding in a private and solemn moment.

An angry Nehru asked him what he was doing and ordered him to get out. Kishor stood his ground saying this is what people would want to see and that he was doing his job.

The *Hindustan Times* carried the picture next day and Nehru's office called to request ten copies of that photograph.

When Prime Minister Nehru died, Kishor's exhibition of images of him became a point of pilgrimage for the nation.

In 1967 Kishor moved to *Asia Magazine* in Hong Kong and then became Picture Editor for *Pacific Magazine* in Hong Kong and Singapore till about 1972, capturing picture stories of the region in color.

In 1971, India became embroiled in its third battle with Pakistan and Bangladesh was born. Kishor became restless. His wife Saroj remembers a trip to the beach in Hong Kong:

"He (Kishor) liked painting. He was feeling very restless. He said "My country is burning and here I am painting". He decided then that he had to go to India to cover the war".

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He tried to board a helicopter but was stopped by soldiers.

Recalls Saroj: "As the chopper was about to leave, he broke the cordon and jumped into the chopper. The army Major on board refused to take off. "Shoot me or take me" Kishor said. With extreme stubbornness he managed to convince the Major but (on) condition that once he was in Dhaka he was on his own."

Bangladesh was Kishor's highest point. Self-assigned, self-funded, driven by his own instincts, emotions and guts, in a two week period he produced a startling set of images that became a powerful book and statement.

"He spent 24 days sleeping at work and not coming home - processing and printing. He had already lost 15 pounds. And that's when the book *Bangladesh- A Brutal Birth* was born. The Indian government, in spite of having hordes of cameramen shooting for them, requested 20,000 copies," remembers Saroj.

In 1972 Kishor moved back to Bombay (Mumbai) and did more commercial and advertising work. The last time I met Kishor was when he came to my first black and white exhibition of photographs in Bombay, 1981.

He said to me: "I'll show you young boy, what I am made off, I'm off to the Himalayas to work on a project... I am returning to work that I love, I am still young you know".

A year later, one learnt, Kishor was no more. He died amongst the mountains on a photographic quest. His son, Swapan, is continuing the family tradition behind the lens.

Says Swapan: "His last picture was that of a flower. He shot the picture, immediately put down his F2 without dropping it and breathed his last. He suffered from a single heart attack and died on the spot".

I remember Kishor like a wrestler (a pahalwan). His stocky build, his attitude and arrogance, his body language and his speech.

This man personified might, held himself with great confidence but had inner strength and intelligence.

His work was a landmark for Indian photography and through his images he became an inspiration for many of us.

Pablo Bartholomew

## TALKING POINT

**The reluctance of editors in Nepal to use photojournalism in their publications is the subject of Talking Point for this issue.**

**Kunda Dixit is the editor of the *Nepali Times* newspaper in Kathmandu. In this article he argues that not only can better use of illustrations, design and layout play an important role in his country's future development but had the situation been different in the past, some of Nepal's problems might have been avoided.**

The media in Nepal has earned well-deserved praise for its activist role in fighting dictatorship and censorship in the past five years.

The first People Power uprising and the restoration of democracy in 1990 opened the door for the Nepali media. New freedoms allowed it to grow and mature.

Improved printing, design and content provided the opportunity for better coverage of development and conflict.

The first glossy news magazine started production in 1997. For the first time, private ownership of media meant that readers didn't have to depend solely on official mouthpieces of government or political parties for information.

But by far the most important achievement was an improvement in production quality, which allowed newspapers and magazines to attract international advertising which in turn paid for better layout and illustrations.

This opened up enormous possibilities for Nepali journalists to use photographs to accompany their reportage.

But the most disappointing aspect of the post-1990 period has been the subsequent under-utilization of design, infographics and photography.

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While media-training institutes poured resources and attention into making journalism more interesting - writing snappy headlines and being objective and credible - there wasn't as much interest paid to illustrations.

In a sense, the minds of our editors and publishers were frozen in the age of linotype. Editors stacked pages with large amounts of gray text and were reluctant to trim down the word count. Photographs, when used, tended to be afterthoughts. Profiles of politicians just had endless wordage and a small, boring passport-size photograph stuck to the side.

In this, Nepal is not unique. The media in most countries have passed through a similar phase and will probably come out of it. The use of photography and training in layout and design has always lagged far behind other aspects of print journalism.

There is a long list of reasons for this: the rigid text-based mindset of senior editors, a lack of systematic training in the use of info-graphics and a lack of exposure of Nepali journalists to the possibilities of modern digital pre-press.

No newspaper in Nepal, including mine, has a picture editor. Most can't afford it, but even those that can don't see a need to pay an extra salary to someone just to choose photos.

Editors have traditionally worked by trial and error. There is complacency and a mistaken sense that readers may not appreciate large pictures and really want more reading material. The only hope is that since what happens in India takes about five years to be adopted in Nepal, today's revolution in design, layout and photographs in the Indian print media will eventually have an effect here.

Just about everything in Nepal is about development: every newspaper article must address the issues of low living standards, the income gap and the needless deaths of children and women.

The use of photographs greatly enhances the impact of articles on education, health and development issues. But editors and reporters were never given the exposure and expertise to address these issues adequately.

The result was that for the whole of the 1990s, editors failed to realize that pictures would not only attract readers to wordy articles on irrigation projects or female literacy, but actually improve the impact of the articles themselves.

In fact, photo-features would best have told the story of hardships, neglect or even hope and resilience through pictures. The trouble is, most Nepali editors still think readers will feel cheated if pictures are blown up or there are white spaces left around text to let a page breathe.

I never had any training in layout or design and I am an amateur photographer. Far back in 1981 - when I'd just started working as the editor of the weekend section of a paper that was set in linotype and still used zinc blocks - the Nepal Press Institute invited a noted American newspaper designer to do a three-day lecture. That talk changed my whole outlook towards journalism.

Looking back now, I am convinced that proper hands-on training by a motivated expert in photojournalism, layout and design can transform Nepal's print media. Not only will they look better but papers and magazines will also get the difficult message of development across to the public and decision-makers.

It was perhaps because the Nepali media was so mediocre in covering development issues that policy-makers in the capital were not under any public pressure to improve governance.

And part of the reason why the Maoist insurgency started in 1996 was because of the apathy and neglect of Kathmandu towards the rest of the country. Better journalism and more professional use of photography could have brought dramatic stories of the people's plight to the notice of politicians in Kathmandu.

Whether they would do anything about it, of course, is another matter.

When the war started, the media again failed to cover it properly. We ended up just reporting battles, chronicling carnage and doing body-bag journalism. There were no pictures of how ordinary Nepalis, caught in the crossfire, were suffering. When photographs were used, they were

gruesome pictures of dismembered bodies of guerrillas after a battle.

It was to make up for this that the publishers **nepa~laya** decided to put together a picture book on the conflict. *A People's War* is a photographic history of the Nepal conflict 1996-2006, and the images in it focus on how ordinary people suffered.

Most of the pictures are depressing, but they also show the resilience and fortitude of the Nepali people. We selected 179 photographs from the 3,000 submitted for their technical quality, composition and story-telling.

Half of the pictures in the book have been taken on a traveling photo exhibition to 21 venues throughout the country which has been visited by 250,000 people.

Everywhere, there has been overwhelming response. For the victims of war it has been a healing experience. In a way, it has helped the peace and reconciliation process and nepa~laya is so excited they want to bring out a sequel with the testimonies of visitors. The project has helped Nepali journalists better understand the role photography can play in enhancing the power of their work.

Now that the war is over, things have improved a bit. There are journalism training schools that offer special classes in photography. Some reporters in the field have been trained to take their own pictures to illustrate articles. And Nepali newspapers are giving photographs lavish space on the front pages.

The editors seem to understand the advantage of photojournalism and the advent of digital photography has helped. The challenge now is to make training available so that photojournalism can help in post-conflict reconciliation and strengthen the peace process so that development can finally begin.

Kunda Dixit





## 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 nine is Karin Beate Nøsterud, a photo-journalist with Norway's biggest daily newspaper, *Verdens Gang* and with Save The Children in Norway. An award winner, including different categories in Norway's Picture of the Year eight times, Karin Beate has exhibited in Europe and the USA and has concentrated part of her career on children's issues. She took part in the Joop Swart Masterclass in 2000.**

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

When I was 17 I found my father's old Nikon in his closet behind all the clothes and I started using it straight away. I was shooting everything- my shoes, flagpoles, my slice of bread with brown cheese - anything I saw I thought was interesting. There was a darkroom at school, which someone showed me how to use. I lived in that room for a year, I smelt of fixer the whole time. After that I went to photojournalism school in Fredrikstad, when I was 20 and I started as a freelancer as soon as I graduated.

I was sent as a journalist during an internship to cover a handball game. I took my father's Nikon camera and shot some pictures. I showed them to the newspaper and they gave me a summer job as a sports photographer. In the end my biggest break was just a piece of luck.

*What qualities does a top photojournalist need?*

The qualities I feel are important are being dedicated to the people you are spending time with and having a need to tell their story. I think you have to have empathy for the people you work with. There is no magic in doing this job well. It is about good research and dedication.

*What is your most memorable assignment?*

I once met a woman I call "the bird lady" who looked after tired and injured birds in her house in Oslo. I certainly felt she taught me the importance of appreciating the small things in life in order to understand the big things. Also I have done a lot of work with Save the Children in Norway and I am constantly humbled and constantly learning from the lives of the children I meet.

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

I am fully digital professionally, but with my personal work I like experimenting with anything. I do miss film and really feel that working with film allows you a different work environment. Through the different process the work changes.

*What essential equipment do you travel with?*

I just have two Canon 5Ds and flash, a computer, several flash cards and a couple of hard drives. My lenses are a 28mm fixed and a 24-70mm zoom.

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

I don't have a favorite. I use what is provided for me by the newspaper and I try to understand how best to use it, understanding the technical aspects of each tool. Today we change equipment so frequently I need to keep learning. I don't have any rules regarding light. I use what each situation needs at the time. If I feel that means flash, then I use it. I really do hunt for good light. But in wintertime in Norway there are only three to four hours of great light so you need to be inventive.

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

I focus on the moment, even if it is only five minutes. I concentrate on getting the best out of it. It is important to balance between your heart and your head in those few moments you have to work.

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

The one thing I would recommend is that people are playful in their work and that they try to enjoy life at the same time. Don't be too concerned about the "machine" and don't get swallowed up by the need to win prizes. Try to find your own voice as a photographer and trust it. Also, enjoy the work and the people you meet and you will mostly enjoy the job.

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

I don't have a favorite image from the selection. They all mean something special to me for different reasons.

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

I would prefer to sit next to my husband going to a remote place where he can't get onto a wireless network, so he has to give me 100% attention. He is also a photographer by the way.

*What ambitions do you have left?*

I just want to live a happy life combined with doing good work for good people.



## COOL KIT

**In Cool Kit, we examine some of the latest equipment and tools currently available to photojournalists.**

And in this edition, we pose a question – do you still need a Digital Single Lens Reflex (DSLR) camera for professional photojournalism?

Or are some compact (and much cheaper) cameras now sophisticated enough for pros to use on a regular basis?

Certainly, the cost of DSLRs has fallen sharply and what would only have been available for many thousands of dollars five years ago can now be bought for fewer than three thousand. And the new cameras are far technically superior.

We are talking about models with full-size sensors producing thirteen megapixels. But then, that's just for the body. A top-quality lens can cost another two thousands dollars.

Many professionals do carry a compact camera for backup but at least one award-winner manages very well working only with a compact costing just a few hundred dollars, though he does carry several of them at a time.

Magnum photographer **Alex Majoli** was shooting stories for **Newsweek Magazine** in 2003 and the following year picked up several top awards including the **U.S. National Press Photographers Association's Best of Photojournalism Magazine Photographer of the Year Award** and the U.S. Overseas Press Club's Feature Photography Award.

And far from using one of the bulky and costly DSLRs of the time, he was happily working with a five megapixel, fixed-lens point-and-shoot **Olympus C5050**.

"I was interested in finding a camera that gives me some new way to approach the subject," Majoli was quoted as saying at the time. "This camera, you can shoot in a different way."

He had employed an even lower-specification four megapixel C4040 on an early book assignment

"I found the C-4040 amazing," he said. "So small. And it made a great file. So this was the big thing, the size of the camera and the quality of the file."

Alex tells Enter that he now uses the Olympus 7070 compact but as the company has not developed a newer "point and shoot" model, he does also carry the E-3 DSLR.

There are drawbacks to using compacts he says - they don't react as quickly and there is the question of quality, though that is not as important to him. And he does not encounter very much resistance from photo editors when they discover his images have been captured on a compact.

The fact that a compact is much smaller and therefore less obtrusive and obvious than DSLR cameras – as well as being lighter to carry – is seen by some pros as a big advantage.

And compacts have developed well. Although for the consumer market some manufacturers have dropped RAW file ability, at the top end of the range specifications really do have a professional look about them.

**Canon's** new G9, for instance, offers 12 megapixel RAW file shooting with six times optical zoom in a camera which will fit in the pocket although, of course, it is still fixed-lens. Other manufacturers market similar models - such as the **Nikon Coolpix P5100** - though few offer what many picture editors often consider the all-important RAW file format.

There are at least two other advantages of small cameras with high resolution capabilities and better lenses. Optical zooms are sufficiently powerful so the digital variety, which easily destroy image quality, can be left well alone at all times. And with memory cards now cheaper than ever, pictures should be taken at the highest quality setting as a matter of course.

So how soon will it be before newspapers and magazines are comfortable commissioning shoots with compacts? Not in the near future, it seems.

Volker Lensch, **Stern's** picture editor, tells Enter: "It always depends on the story. If we assign a photographer to do reportage he should be equipped with a professional camera and able to transmit, just in case. We always need a very high technical quality besides the perfect eye of the photographer."

"When starting the layout we don't know which photographs might be published as a spread. So we ask the photographer to set the camera on the highest quality level.

But it could be important to carry a compact camera. In some situations it would be dangerous or disturbing to use professional equipment."

Compatriot Tina Ahrens, a senior photo editor for the **GEO magazine** group based in New York says: "We definitely want photographers to be frank about the equipment they use. We can check the Metadata anyway and we always ask for the RAW files, too. We discourage photographers working for us to use compact cameras.

"We are not a newspaper, we are a high end magazine, and we produce our magazine with rotogravure printing, so flaws in the files will always show. For us, equipment is not a minor issue."

But what about the new generation of compact cameras offering high-resolution images bordering on those from a DSLR? If a major news story has been captured only on a compact, would that matter?

"It really depends on the particular file in question," says Tina. "We ask - is it printable and it does not only depend on file size, but also on focus, possible luminance and chroma noise.

"We don't rule out an image categorically because of the camera it has been shot with. Our main concern is that it is compatible with GEO standards. "So, if the subject matter is sufficiently valuable and the file printable we would publish that image."



## 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 at: [enter@worldpressphoto.org](mailto:enter@worldpressphoto.org).

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

One of a series of photos by Italian Massimo Mastrorillo, taken in Mozambique, which won the IPA Photographer of the Year Award last year. It is entitled "Mozambique: a decade of peace between poverty and dream". The caption reads: Street children dancing capoeira along the seaside. There are so many that today it is impossible to distinguish between street orphans and children with families who live on the streets looking for enough food and money to survive.

Massimo also won first prize for a single image in the Nature Category in the World Press Photo contest in 2006.

## AGENDA 01

AWARDS, CONTESTS AND SUBMISSIONS

**Date/deadline: April 1 – May 15, 2008 (tentative)**

### Microsoft Future Pro Photographer Contest

This photography contest is open to all students who are eighteen years of age or older at the time of entry and actively enrolled at a two-year, four-year, or advanced degree-granting college or university. All entries submitted must be original, not have been previously published, released or distributed and must have been created and owned exclusively by the submitting entrant.

A single entrant may submit a maximum total of three digital photographs in any of the following categories: Nature & Landscape, People & Portraits, Fine Art.

[www.microsoft.com/ProPhoto](http://www.microsoft.com/ProPhoto)

**Date/deadline: March 24 2008**

### Miguel Gil Moreno Journalism Prize

The Miguel Gil Moreno Foundation and Random House Mondadori announce their competition for the seventh Miguel Gil Moreno Journalism Prize. Journalists from any country, working in any medium, are welcome to apply. Entries must be translated into Spanish. The prize was founded in honor of Moreno, an independent correspondent and war reporter who was killed in an ambush in Sierra Leone, along with Reuters correspondent Kurt Schork, in May 2000.

Entries should reflect Moreno's work covering social injustice and should have been published between January 1, 2007 and December 31, 2007. Send entries to [info@fundacionmiguelgilmoreno.com](mailto:info@fundacionmiguelgilmoreno.com) or to the Miguel Gil Moreno Foundation, C/O Camelias, 23, bajos, 08024 Barcelona, Spain. Photographs should be 18 cm x 24 cm, jpg format and accompanied by clips from the publications in which they first appeared. Include no more than 10 images.

Each entry should include a brief CV. Work in other media should include the name of the medium and the date of publication or broadcast.

[www.fundacionmiguelgilmoreno.com](http://www.fundacionmiguelgilmoreno.com)

**Date/deadline: 30 April, 2008**

### The Pilsner Urquell International Photography Awards

The Pilsner Urquell International Photography Awards conducts two competitions each year--one for professional photographers and one for non-professionals. Both are open to photographers anywhere in the world. Each photograph must be accompanied by a submission form listing your name, contact information and entry fee.

You may submit as many photographs as you like; you may also enter a single photograph in as many categories as you deem appropriate. Entry Fees: The International Photography Awards seeks to reach all photographers around the globe. In an effort to make the competition internationally accessible, they've prepared a discounted rate for certain countries based on an analysis of each country's GDP per head.

[www.photoawards.com](http://www.photoawards.com)

## AGENDA 02

GRANTS, SCHOLARSHIPS, FELLOWSHIPS

**Date/deadline: Proposals can be supported from March 1 2008**

### SCOOP

SCOOP, based in Denmark, is a support structure for journalists doing investigative reporting in Eastern and South Eastern Europe. If you have a good idea for a journalistic investigation and you need financial support or contact with colleagues, SCOOP can provide. SCOOP's Danish manager, Hendrik Kaufholz, would like to see applications from photojournalists.

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He adds that photojournalists from Russia (European part), Ukraine, Belarus, Moldavia, Albania, Macedonia, Serbia, Montenegro, Bosnia and Croatia are welcome to apply.

[www.i-scoop.org](http://www.i-scoop.org)

**Date/deadline: July 14 2008**

### Ochberg Fellowships

Experienced journalists worldwide can apply for this fellowship in Los Angeles to improve their coverage of violent events.

The Dart Center for Journalism and Trauma organizes these Fellowships. Each year, six or more fellows win a trip to attend a journalism seminar and the annual conference of the International Society for Traumatic Stress Studies (ISTSS). Before the conference, they will attend a two-day seminar on the role of trauma in reporting on violent events. Print or broadcast journalists can apply, including photographers, editors and producers. Applications must include a letter of interest, resume, two work samples and two letters of recommendation from editors or supervisors.

[www.dartcenter.org/fellowships](http://www.dartcenter.org/fellowships)

**Date/deadline: May 15 2008**

### Getty Images Grants for Editorial Photography

Every year, Getty Images awards five photojournalists individual grants of \$20,000 each, for a total of \$100,000. Grant recipients are given the opportunity to sign a one-year exclusive-rights deal with Getty Images whereby their work will be marketed and available for licence to customers worldwide through [gettyimages.com](http://gettyimages.com), while retaining copyright of their imagery. Three more grants will be announced September 2008.

[http://corporate.gettyimages.com/marketing/grants\\_editorial](http://corporate.gettyimages.com/marketing/grants_editorial)

## AGENDA 03

FESTIVALS, FAIRS AND CONFERENCES

**Dates: May 14-18 2008**

### New York Photo Festival

This is inaugural New York Photo Festival, "to celebrate both contemporary photography and the creative, inspirational talents of people who produce this work." In partnership with the New York Photo Festival, the New York Photo Awards will focus on the future of contemporary photography.

In addition to reaching leaders in the creative community, Winners and Honorable Mentions will also gain access to key decision-makers in the editorial, fine art and fashion worlds. The New York Photo Awards is preparing to accept submissions from December

<http://newyorkphotofestival.com>

**Dates: June 4-July 27 2008**

### Photo España

Photo España is the International Festival of Photography and Visual Arts. The festival's program gives the general and specialized public a chance to see extraordinary works by Spanish and international image-makers.

Each edition of Photo España is dedicated to a theme. This year's theme is Place: the concept of place as a physical space, emotional state or collective experience. Photo España also organizes a book award for the best photography book. The deadline for submissions is May 1, 2008.

[www.phedigital.com](http://www.phedigital.com)

**Dates: 18-21 June 2008**  
**Deadline for submission: 28 February**

### Lumix Festival for Young Photojournalism

the University of Applied Sciences and Arts in Hannover organizes the Lumix Festival of Young Photojournalism together with the German photojournalist union FreeLens.

The program includes portfolio reviews, speeches and panel discussions.

At the end of the festival the award for young photojournalism is granted (Euro 5000) for the most impressive reportage.

Universities, photo and media schools, as well as young photojournalists (up to the age of 35) worldwide are invited to participate and send applications for one of the 60 exhibitions. The deadline for participation ends on 28 February 2008.

[www.photofestival-hannover.com](http://www.photofestival-hannover.com)

**Date/deadline: 25 - 27 April 2008**

### 2008 World Press Photo Awards Days

Prizewinners are invited to Amsterdam to receive their awards and hundreds of other photographers and associated professionals travel to the city. Prize-winning photographers have the opportunity of presenting their portfolios publicly. Every year World Press Photo invites a prominent speaker to give the Sem Presser lecture on a subject of crucial relevance to the field.

The Awards Days culminates in an awards ceremony which also marks the official opening of the first exhibition of the season.

Another highlight of the 2008 Awards Days is the launch of the book World Press Photo: *New Stories*. World Press Photo invited twelve former seminar participants to contribute photo essays for a publication which will be a showcase for the power of visual storytelling. The photographers were given the freedom to go beyond a normal editorial commission. Instead, the UN millennium development goals provided the context for a creative interpretation of their chosen subjects.



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A PUBLICATION OF THE WORLD PRESS PHOTO EDUCATION DEPARTMENT

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