

# **SEE THE** **STORY**

# **TEACHER'S** **GUIDE** **2017**

This is the handbook for teachers, for the *World Press Photo Exhibition 2017*. You can offer your students the 'Album of' workbook.

The assignments are formulated in such a way that mutual discussion while viewing the photographs is encouraged. The aim is to encourage students around the age of 14 - 17 to appreciate photography and learn about the importance of photojournalism and press freedom.

The assignment consists of standard questions, in-depth questions, and discussion questions. The in-depth questions are meant for students who are older than 16 and for students who are at the exhibition for a longer period of time (more than an hour). You can decide if the in-depth questions are suitable for your students. The discussion questions are meant to be discussed and answered out loud in a group.

The attachment includes instructions on how students can personalise their book. Students can do so by cutting out their favourite photographs and gluing them on the front of the book. The attachment also includes information on how to fold the printed sheets into a booklet. See [worldpressphoto.org/seethestory](http://worldpressphoto.org/seethestory) for more information.

To assist you in planning discussions, you will find more information about news, press photography, the *World Press Photo of the Year*, and the *World Press Photo Foundation* on the following pages.

## **WHAT IS NEWS?**

It is difficult to give a concise description of 'news'. What is news to some, is unimportant to others. News in Buenos Aires might not be news in Beijing. Because there is a lot happening in the world all the time, it is impossible for media to report everything. Therefore, editors and news agencies use criteria to make a quick selection of news.

Three characteristics, of which news will always signify at least one, are important in regard to this:

- ✎ News is something that almost no one knows about yet, which has just happened, or is still happening. For example, that a thousand refugees have just crossed the border or that the earth is still warming.
- ✎ News is something that has major consequences for many people. For example, that a densely populated area is suffering from extensive flooding. Or that war has just broken out.
- ✎ The value of news is something personal and depends on how you are connected to an event. It can depend on the country you live in and your interests. For example a traffic incident could be published in a national newspaper, but might not be interesting for people in other countries.

The news influences people's view of the world and heightens their awareness of social and political issues. However, viewers have different ways of interpreting news articles/broadcasts. The context and the cultural values of the viewer influence the way people perceive news.

## **WHAT IS PHOTOJOURNALISM ?**

Photojournalism is visual reporting via various media outlets, in accordance with journalistic codes of ethics. The role of photojournalism has become increasingly significant over the past century. News sources have increased and rather than only the newspaper, there are

numerous outlets such as television, news websites and social media. The development in cameras, the development process, and picture transmission have contributed to the success of photojournalism, mainly because the news is brought to people more quickly.

Photojournalism aims to visually record current events, both planned and unplanned events. Images taken by photojournalists can also be used as visual documentation of history. Therefore, one of the main principles of photojournalism is accuracy. An important aspect of the discipline is to record a scene, not attempting to create it.

Press photography distinguishes itself from art and advertisement photography by its accurate recording of the scene as witnessed by the photographer. However, portraits can be an exception. When making a portrait, the photographer helps creating the scene by asking the subject to pose in a particular way. But it is not acceptable to alter the face or body of the subject, or to make false claims about their name.

Photojournalists have a tremendous influence on society and therefore an ethical responsibility.

A press photograph shares the state of the world with the viewer and makes the viewer part of the event. The motivation of many photojournalists who work in difficult environments (e.g. war zones or areas where famine or natural disasters occur) is to show the world what is happening in these areas, often in the hope we might do something about these problems.

A photojournalistic image shows news, or places important social or environmental issues in a new light, such as the photograph of the trapped sea turtle. If photographs are not about recent and remarkable events, then they often concern a topic or story that few people are familiar with. The series about life in a small settlement near the Nizhnyaya Tunguska River in Siberia, Russia is an excellent example of this.

Photojournalistic images that explore the news in further depth are called background reports. An example is the series called Cuba on the Edge of Change. The photographs show aspects of daily life in Cuba, and shed light on the funeral procession carrying former president Fidel Castro's ashes.

## **THE RESPONSIBILITIES OF A PHOTOJOURNALIST**

It is the responsibility of the photojournalist to take and select photographs that offer an accurate and fair representation of the world. While digital

photographs are processed, and modifying elements like contrast or saturation are generally acceptable, the content of the picture may not be changed. Photojournalists cannot add or remove content from a photograph. The *World Press Photo Contest* has a code of ethics ([worldpressphoto.org/activities/photo-contest/code-of-ethics](http://worldpressphoto.org/activities/photo-contest/code-of-ethics)). All entries to the contest are subject to a verification process to ensure the code is complied with ([worldpressphoto.org/activities/photo-contest/verification-process](http://worldpressphoto.org/activities/photo-contest/verification-process)).

Photographers who enter the *World Press Photo* contest use their creative, technical, and journalistic skills to produce visually compelling insights about our world. Entrants are encouraged to explore techniques that serve the cause of visual journalism. Different cameras and lenses can achieve particular effects. Varying aperture and exposure settings can record the scene in different ways. Altering ISO settings and the use of flash lighting enable less visible situations to be recorded. This means photography gives us a creative interpretation of the world.

However, when we want pictures to record and inform us of the varied events, issues, people, and viewpoints in our world, there are limits to how pictures can be made. The *World Press Photo Contest* rewards pictures that are visual documents, providing an accurate and fair representation of the scene the photographer witnessed. Audiences should be able to trust in the accuracy and fairness of the prize-winning photographs. Accordingly, photographers have to adhere to the code of ethics of *World Press Photo*, and all winning images are subject to a verification process.

## PRESS FREEDOM

Press freedom means that journalists and press photographers can report about all important events without being obstructed, taken prisoner or killed. Press freedom is laid down in *Article 19* of the *Universal Declaration of Human Rights*. It states: 'Every person has the right to freedom of opinion and expression. This right includes the freedom to express one's opinions without interference and to discover, obtain and impart information and ideas by all means possible and regardless of boundaries.'

It is quite common that a regime or organisation obstructs journalists or photojournalists from documenting an ongoing situation.

In some countries, photojournalists must register themselves upon entry. In this way, the government can keep an eye on what they are doing. Sometimes, press photographers are removed from a country and sometimes they are imprisoned or kidnapped. On their website ([www.rsf.org](http://www.rsf.org)), Reporters without Borders tracks how many journalists are murdered every year.

There are various aspects of press freedom, for example concerning journalists and photographers on the field, and editors and picture editors in the office. Last year, at least 74 journalists died while on duty. Nearly three quarters were deliberately targeted. Compared to the 101 reported deaths in 2015, it can be said that there was a 27 percent drop. However, the fall can largely be explained due to journalists fleeing countries that have become too dangerous, for example Syria, Iraq, Libya, Yemen, Afghanistan and Burundi. Therefore, there are information gaps and the media solely rely on reporting by local photographers with no formal photojournalism training.

Abd Doumany, a 26-year-old Syrian freelance photographer, born in the Syrian capital of Damascus and based in Douma, Syria is an example of this. Before the war broke out, Doumany was completing his medical studies to become a dentist, but he stopped his university courses in the third year after he participated in a peaceful protest in Douma which was crushed by the security forces. This is when Doumany started documenting the war in Syria and shared his images with the world in the absence of free press or neutral reporters in Syria. Doumany is currently working as a freelance photographer for news agency *Agence France-Presse*.



Tank Man,  
Charlie Cole,  
Newsweek

Press freedom can be explained using the iconic photograph above. In 1989, photographer Charlie Cole travelled to China to report on

the student demonstrations for governmental reforms. The demonstrators were suppressed by the army. Cole made the famous photograph of a young man on Tiananmen Square standing in front of a row of *People's Liberation Army* tanks.

The photograph showed the world the dissatisfaction of the Chinese people with the situation in their country. Cole took the picture from a hotel room that overlooked the square. Later, Chinese agents stormed into the room and confiscated Cole's film negatives and passport. However, Cole managed to hide the photograph of the boy in front of the tanks in a plastic tube in the cistern of the toilet. He later sent the photograph to the *Associated Press* and American magazine *Newsweek*.

## WORLD PRESS PHOTO FOUNDATION

The *World Press Photo Foundation* is a major force in developing and promoting visual journalism. Through one of the most prestigious awards in photojournalism and multimedia storytelling, an exhibition seen by four million people worldwide each year, and extensive research and training programs, we strive to inspire, engage, educate, and support both visual journalists and their global audience with fresh insights and new perspectives.

Founded in 1955 in the Netherlands, the *World Press Photo Foundation* is an independent, non-profit organization based in Amsterdam, the Netherlands. The foundation receives support from the *Dutch Postcode Lottery* and is sponsored worldwide by *Canon*.

The *World Press Photo Contest* attracts the best visual journalists. This year, 5,034 photographers from 125 countries submitted 80,408 photographs. They were judged by an independent international jury consisting of recognised professionals in the field of press journalism. The winning photographs were assembled into this travelling exhibition, which goes to 100 locations in 45 countries. The yearbook that includes many prize-winning entries is published in multiple languages every year.

On the *World Press Photo* website ([worldpressphoto.org](http://worldpressphoto.org)) you can find all the winning pictures and stories, including technical information about the photographs, along with interviews of the photographers. The lesson programme is available at [worldpressphoto.org/seethestory](http://worldpressphoto.org/seethestory).



An Assassination in Turkey,  
Burhan Ozbilicli,  
AP

## The World Press Photo of the Year 2016

### THE JURY'S MOTIVATION

The photograph of the year was controversial, and started an interesting debate.

Mary F. Calvert, member of the general jury, and independent photojournalist, spoke about the winning photograph:

"It was a very very difficult decision, but in the end we felt that the picture of the Year was an explosive image that really spoke to the hatred of our times. Every time it came on the screen you almost had to move back because it's such an explosive image and we really felt that it epitomizes the definition of what the World Press Photo of the Year is and means."

General jury member João Silva – staff photographer *The New York Times* – added:

"Right now I see the world marching towards the edge of an abyss. This is a man who has clearly reached a breaking point and his statement is to assassinate someone who he really blames, a country that he blames, for what is going on elsewhere in the region. I feel that what is happening in Europe, what is happening in America, what is happening in the Far East, Middle East, Syria, and this image to me talks of it. It is the face of hatred."

General jury member Tanya Habjouqa – photographer at *NOOR Images* and founding member of *Rawiya Collective* – said about this year’s winners:

“It was a very intense, sometimes brutal, discussion — sometimes even emotional — but I feel proud. I think we were brave in our decision. We were bold. I think the selection is definitely going to push forward a debate and I think it is a debate that is essential to have.”

## **BURHAN OZBILICI ON HIS OWN PHOTOGRAPH**

Burhan Ozbilici, born in Turkey, has been an *AP* staff photographer since 1996. Russian ambassador Andrey Karlov was assassinated by an off-duty Turkish police officer, Mevlüt Mert Altıntaş, while he was speaking at an art gallery in Ankara, Turkey, on 19 December.

“I wasn’t assigned to cover the opening officially. A friend phoned to say she would be at a photography exhibition near where I lived, and as I was always so busy and she never saw me, she suggested that we should meet there. I was working on an edit at *AP*’s Ankara office, but as the gallery was only 150 meters from home I decided to stop by once I’d finished.”

He said the following, reflecting on the dangers of his work:

“I was, of course, fearful and knew of the danger if the gunman turned toward me. But I advanced a little and photographed the man as he hectorated his desperate, captive audience.”

This is what I was thinking: “I’m here. Even if I get hit and injured, or killed, I’m a journalist. I have to do my work. I could run away without making any photos ... But I wouldn’t have a proper answer if people later ask me: ‘Why didn’t you take pictures?’ I even thought about friends and colleagues who have died while taking photographs in conflict zones over the years.”

“When I returned to the office to edit my photos, I was shocked to see that the shooter was actually standing behind the ambassador as he spoke. Like a friend, or a bodyguard.”

**World Press Photo**  
**Jacob Obrechtstraat 26**  
**1071KM Amsterdam**  
**The Netherlands**

Telephone +31 (0) 20 676 60 96  
Fax +31 (0) 20 676 44 71  
exhibitions@worldpressphoto.org  
www.worldpressphoto.org/seesthestory

## **Photos**

**Charlie Cole**

USA, Newsweek

**Burhan Ozbilici**

Turkey, AP

## **Colophon**

Edit

**Thalia Aboutaleb & Sophie  
Boshouwers (2017)**

Project management

**Sophie Boshouwers**

Design

**Nathanaël Reuling &  
René Munneke**

Made possible  
in part by:



© 2017 World Press Photo.  
Subject to change.

**WORLD PRESS PHOTO**