

SEE THE **STORY**

TEACHER'S **GUIDE** **2018**

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This is the handbook for teachers, for the World Press Photo 2018 exhibition. 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 and discussion questions. 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 www.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 regards to this:

- ✎ News is something that almost no one knows about yet, which has just happened, or is still happening. For example, that one thousand refugees have just crossed the border or that the earth is still warming.
- ✎ News is something that has major consequences for many people. 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 PRESS PHOTOGRAPHY?

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 a 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 create 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 blindfolded rhino by Neil Aldridge. If photographs are not about recent and remarkable events, then they often concern a topic or story that few people are familiar with. The photograph about refugee children in Sweden by Magnus Wenman 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 *White Rage* –

USA by Espen Rasmussen. The photographs show aspects of daily life in parts of the United States, and sheds light on growing white anger in the United States of America.

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 (<http://www.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 (<http://www.worldpressphoto.org/activities/photo-contest/verification-process>).

The 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 enables 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), *Reporters without Borders* tracks how many journalists are murdered every year.

There are various aspects of press freedom, for example concerning journalists and photographers in the field, and editors and picture editors in the office. According to the *The Committee to Protect Journalists* (CPJ) at least 42 journalists were killed in the line of duty in 2017. The figure compares to at least 48 journalists killed in 2016. Fewer journalists died covering conflicts in the Middle East and the number of journalists murdered in reprisal for their reporting eased, except in Mexico. The reasons for the decline is unclear, although the CPJ says it "could be due to several factors including self-censorship, efforts to bring global attention to the issue of fighting impunity, and the use of other means, such as imprisonment, to silence critical journalists." Nevertheless, Syria and Iraq remain among the most dangerous countries for journalists, where seven and eight journalists were killed respectively in 2017.

Ivor Prickett, a photojournalist for the *New York Times*, is one of the photojournalists who has worked in Iraq. He covered the liberation of Mosul, Iraq. After months of fighting, a *United Nations* report gives

a minimum of 4,194 civilian casualties during the conflict. Other sources put the figures much higher. Ivor Prickett was nominated in the *General News Stories* category. Two of his photos from this story were also nominated for the World Press Photo of the Year.



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 democratic 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

OUR DNA

In 1955 a group of Dutch photographers organized an international contest ("World Press Photo") to expose their work to a global audience. Since then the contest has grown

into the world's most prestigious photography competition, and through our successful worldwide exhibition program, presents the stories that matter to millions of people.

In the six decades the World Press Photo Foundation has been working from its home in Amsterdam as a creative, independent, nonprofit organization, the world has changed continuously, and new developments in the media and technology have transformed journalism and storytelling. Our mission has expanded, and we draw on our experience to guide visual journalists, storytellers, and audiences around the world through this challenging and exciting landscape.

This year 4.548 photographers from 125 countries entered 73.044 photographs to the contest. The visual stories are judged in terms of their accurate, fair, and compelling insights about our world. Entrants must accept the code of ethics, and all winning pictures go through a rigorous verification process. This process ensures they can be trusted to show the scene witnessed by the photographer. The contest is judged by a jury comprising leading photography professionals, and its membership of the jury changes every year. The jury is independent of the World Press Photo Foundation, and it is the jury alone that chooses the winning pictures and stories.

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 (www.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 www.worldpressphoto.org/seethestory.

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