

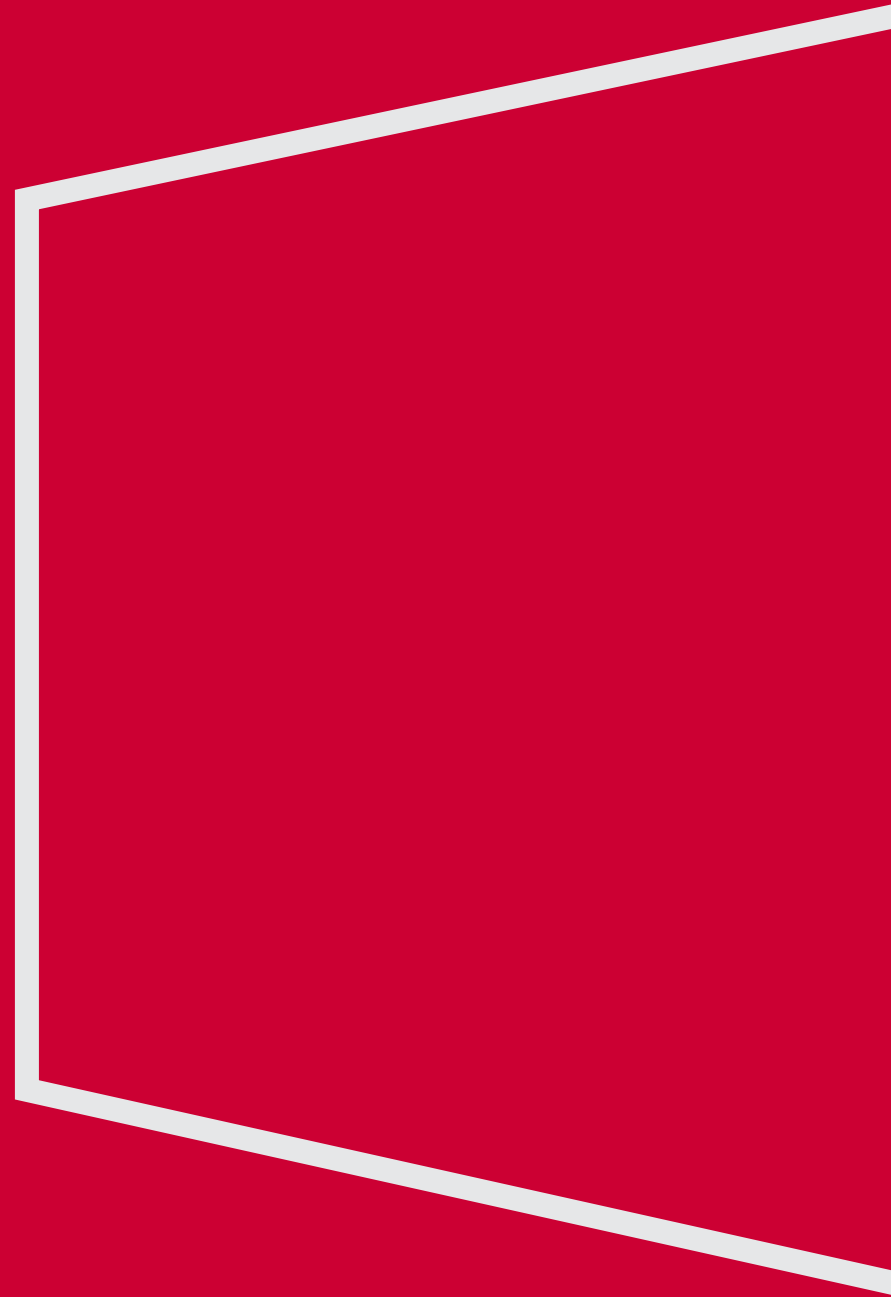
WORLD PRESS PHOTO

See the Story



See the Story explores the role of press and documentary photography through the lens of the World Press Photo Foundation and its activities. This document focuses on how to see, read and understand stories presented in our contest, exhibitions, and yearbooks.

See the Story also provides our exhibition and website visitors with information about the history and role of World Press Photo, how the stories on display are chosen, how they are made, and the questions they raise.



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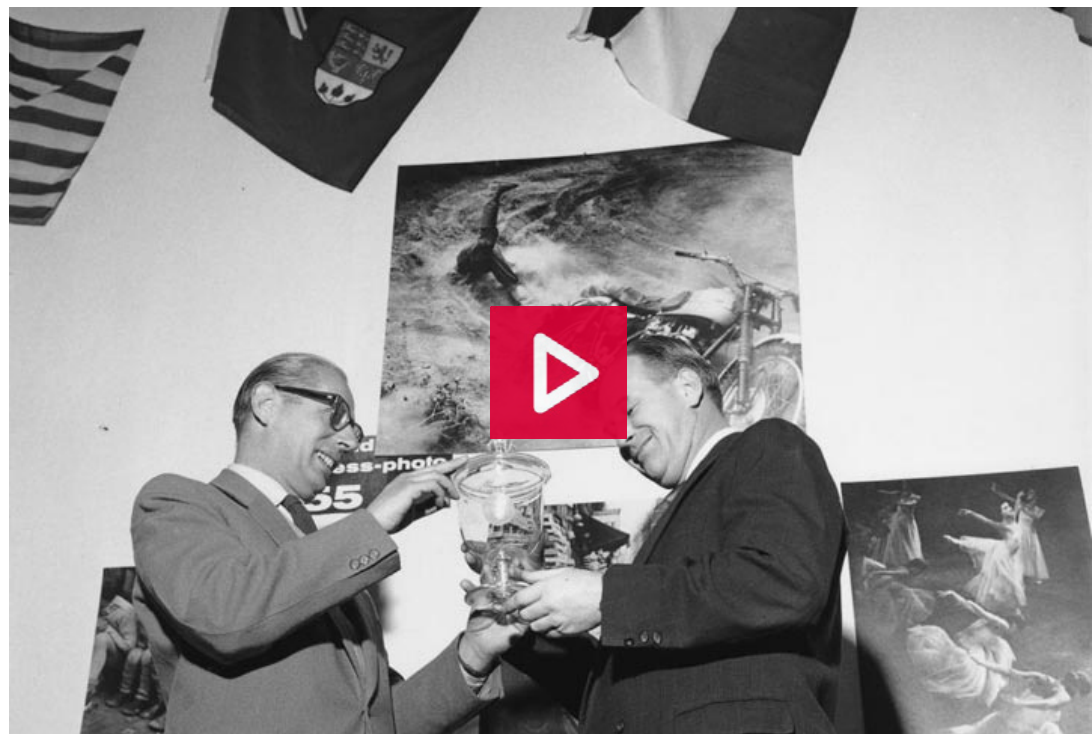
Introducing the World Press Photo Foundation

The World Press Photo Foundation believes in the power of showing and the importance of seeing high-quality visual stories.

It all began in 1955 when a group of Dutch photographers organized an international contest ("World Press Photo") to expose their work to a global audience.

For six decades, the World Press Photo Foundation has been working from its home in Amsterdam as an independent, nonprofit organization. In that time, 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.

Our purpose is to connect the world to the stories that matter.



Redefining World Press Photo

The World Press Photo Foundation's mission is to connect the world to the stories that matter.

The World Press Photo Foundation's mission is to connect the world to the stories that matter and to work towards a more diverse visual journalism industry that celebrates a multiplicity of voices in order to better represent our world.

World: Through the regional model, we strive to make our contest and all other activities representative of important work being done by photojournalists and documentary photographers around the world. In being more representative of the world, we continue to engage with our global audience.

Press: Freedom of expression and the press are the foundation of our values. We remain committed to accuracy and recognising stories about contemporary events, significant issues, and real people; stories that are important, impactful, and trustworthy; stories that have a meaning and impact on individuals, groups, and societies.

Photo: World Press Photo focuses on awarding and supporting the best photojournalism and documentary photography, in all its forms.

We work with visual stories made by professional image makers. Visual stories shared on our [website](#), displayed at our exhibitions, and posted on our social media channels come to us through our [contests](#), and our [education programs](#).

Our social media channels, especially our Instagram feed [@worldpressphoto](#) are spaces where visual stories by winning photographers and other professionals from our community are shared and curated by our team.



The website displays all the winners from the 2023 World Press Photo Contest, as well as an archive of all winning images and productions since 1955.



The World Press Photo Exhibition 2023 shows a curated selection of winning photos from the 2023 World Press Photo Contest. © Frank van Beek, ANP.



The contest winners are chosen by juries of professionals in photojournalism and documentary photography. The juries are appointed by the World Press Photo Foundation, but neither the staff nor the partners and sponsors of the foundation have any say over the juries' choices. © Frank van Beek, ANP.



Our visual world

The visual stories presented by the World Press Photo Foundation are part of a wider visual world with a long history.

“Visual” means relating to sight or something you see. “Visual” also means a thing that is made to be seen. The text that makes up the words in this sentence is a visual. Diagrams, graphics, and illustrations are also visuals.

Pictures are our best-known visuals. Pictures are representations made by various techniques, such as drawing, painting, photography, and digital technologies. Pictures can have different purposes. They can be made to convey information, they can be made to incite action, and they can be aesthetic objects. Or they can be all those things at the same time.

We have always lived in a visual world. From the beginning of the Stone Age 2.5 million years ago, humans have made art from shell, stone, and paint. Cave paintings were first made more than 40,000 years ago. What has changed throughout history are the techniques used to make pictures.



© Ahmad Halabisaz

World Press Photo in our visual world

While we have always lived in a visual world, recent technological transformations have given visuals an even more important role in communications today. Billions and trillions of pictures are taken and shared by people all over the world. Most of them are personal images shared on private accounts. Some capture news moments, and like previous photographs taken by citizens, they can be widely used and are very important.

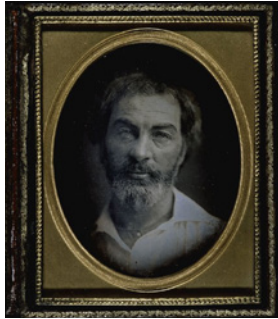
For professional visual journalists, navigating the world where non-professional photography is increasingly used by news outlets to illustrate world news can be challenging. Moreover, many photojournalists are under threat, their work regularly censored. Not only the options, but also the consequences of publication for an individual photographer can be very different from region to region. Nonetheless, a wide arena of photographers, both non-professional and professional is necessary for the maintenance of press freedom and freedom of speech. The more visual, reliable sources we have, the better.

However, the visual economy is also dominated by citizen's pictures and stock images for general use, and the revenue to pay for professional work is not easy to come by. The proliferation of imagery shows people appreciate how visuals communicate. Professionals have the creative ability, technical skills, and storytelling knowledge to make visuals that can communicate in the most compelling, engaging, and powerful ways, knowing there is potentially a large audience. All of us can operate cameras, especially the one in our smartphone, but only a very few of us can be photojournalists or documentary photographers of the highest quality.



© Fabiola Ferrero

What is photography? (1)



Daguerreotype portrait of Walt Whitman, © New York Public Library

Photography is a technique for making durable pictures by recording light. “Photography” comes from the Greek words “phos” (meaning light) and “graphê” (meaning drawing). From 1800 on various inventors tried more than a dozen ways of recording light on sheets of paper or metal treated with chemicals.



Oldest surviving photograph, © Joseph Nicéphore Niépce

The oldest surviving photograph was made by the French inventor Joseph Nicéphore Niépce in 1826 or 1827. His colleague Louis Daguerre made pictures on a sheet of copper coated with a thin layer of silver. Photography is said to have been invented in 1839 when the “daguerreotype” was introduced. The first book illustrated with photographs was *The Pencil of Nature*, published in 1844-1846, by the English inventor William Henry Fox Talbot, using pictures made with salted paper prints from his calotype negatives. Each of these early techniques used a camera that was large, heavy, and difficult to move. They made a single image on a sheet of paper or metal which could not be copied.



Eadweard Muybridge's *Cinematic Legacy*, © San Francisco Museum of Modern Art

Photography was the basis for the moving images that later developed into cinematography. In the 1870s Eadweard Muybridge, an English photographer living in California, used multiple cameras to capture the movement of animals. He then projected these still images in rapid sequence to show horses galloping, creating the first motion picture.



George Eastman's first “Kodak” camera.

Photography became popular when the American George Eastman developed celluloid film and sold his first “Kodak” camera in 1888. The Eastman Kodak company introduced the box-shaped “Brownie” camera in 1900. It was easily portable, and its low price and ease of use made photography something everyone could do. These cameras used rolls of film that made negatives from which paper prints were then produced.

What is photography? (2)

Because photography, both still and moving, began as a mechanical process based on scientific techniques, it has long been regarded as “objective”. To be “objective” means not to be influenced by personal beliefs, feelings, or perspectives. When Talbot called his book *The Pencil of Nature*, he believed that photography is an instrument for recording the natural world without human intervention.

Understanding photography as “objective” has been a misleading assumption from the beginning. Photographs are personal interpretations of the world: from the techniques used for recording light, to the selection of a time and location, and the framing of a specific subject or situation. Photography is therefore always a deliberate construction and a medium of representation, done subjectively and open to subjects’ interpretation.

Photographs portray a multi-dimensional world on a two-dimensional flat surface, even if they show motion. Photographs do not have a fixed meaning and are subject to the viewers’ interpretation and reading, which is influenced by the viewers’ history, education, state of mind and many more factors.

Photographs were also taken and used for different purposes, and with various effects. It has, for example, been a tool of colonial power through ethnographic pictures classifying racial divisions, and it has also been an instrument of anti-colonial resistance by making injustice and violence visible.

Developed by people, representing people and places, and serving the interests of people and states, photography has never been purely “objective”. This sense has only grown stronger with the changes to photography in the last century.



Dorothy Counts, the first and at the time only black student to enroll in the newly desegregated Harry Harding High School in Charlotte (NC), is mocked by protestors on her first day of school. The photograph was awarded World Press Photo of the Year in 1957. © Douglas Martin, The Charlotte News/Associated Press.

How has photography changed?

Professional photography was transformed by the introduction of compact cameras in the 1930s, like the Leica. Using 35mm film and with interchangeable lenses, they allowed the photographer to move easily and get close to the scene they wanted to record.

Photography's biggest change came with the shift to digital photography, which captures images in digital memory. Since the early 2000s digital cameras have dominated the market. Although digital cameras look similar to film cameras, they have one central difference. Digital cameras do not record images through negatives; they capture data via sensors, and that data is then transformed into a picture through photo editing software. This has enabled pictures to be more easily made, published, and shared.

In recent years photography has been revolutionized by the rise of the camera phone and the global connectivity enabled by the internet. There are 3.8 billion smartphones in the world, each containing a good quality camera. 99% of consumer cameras sold each year are in smartphones. With more than half the world's population able to access the internet, the number of pictures made, and the potential for pictures to spread far and fast, is enormous.

5 BILLION

Videos watched on YouTube every day.

350 MILLION

Pictures uploaded to Facebook every day.

4.5 BILLION

Pictures shared on WhatsApp every day.

95 MILLION

Pictures uploaded to Instagram every day.

While it is claimed people are being "flooded" or "swamped" by the number of images in the world, especially those shared on the biggest social media channels, individuals only see those shared on social media accounts they choose to follow or in media outlets they choose to see.

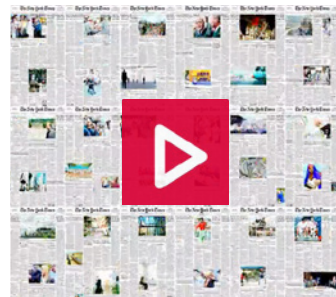
These numbers also underestimate the total number of pictures in the world. Many more pictures are made and never shared. Each year we make and share ten times the number of photographs made on film in the last 100 years.

How do we get to see visual stories? (1)



Typesetting in wood.

The ways in which people sourced their information about the world have drastically changed over time. **Newspapers were first published in the 17th century as information sheets for businessmen.** In 19th century, newspapers were available in most cities and countries.



Watch Every NYT Front Page Since 1852, by Josh Begley.

Photographs first appeared in newspapers as engravings in 1848 and later as printed images. This video of every front page of the New York Times from 1852 shows how black and white pictures slowly came to prominence before color images were used from 1997 onwards. In many newspapers, however, pictures were just illustrations for stories already written.



Time Magazine cover from January 23 1939, © Time Magazine

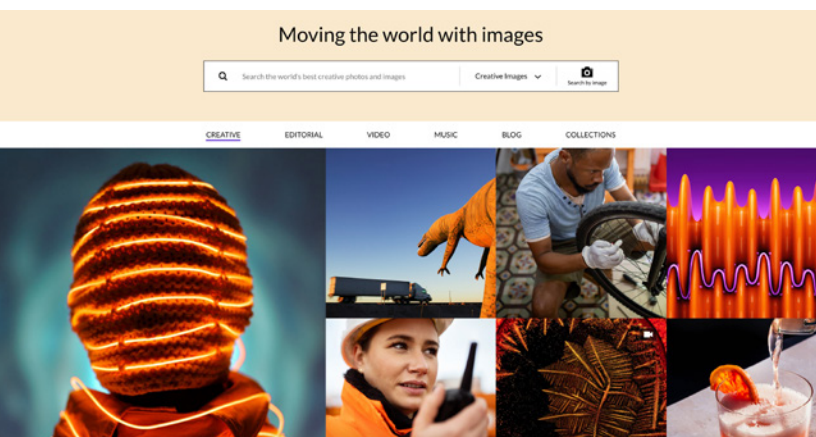
Photojournalism – telling a story through pictures – came to prominence in the 1930s with picture magazines like the Berliner Illustrierte Zeitung (Germany), Life (USA), the Picture Post (UK), and Vu (France). The publications pioneered “photo essays” made by photographers using the compact cameras and flash units that permitted candid photographs from all over the world.



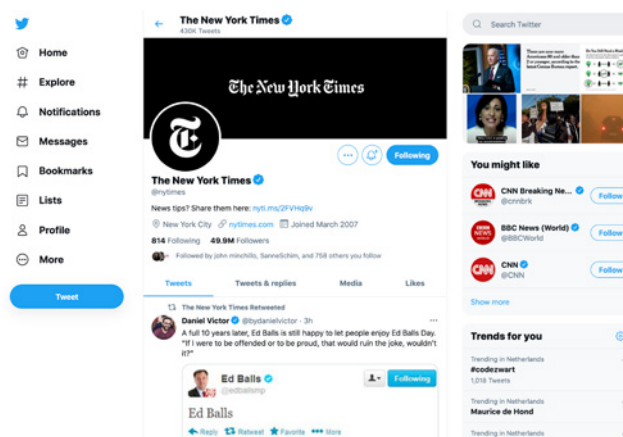
Read 2018 State of News Photography.

Being originally tied to print publications, photojournalism was threatened when the picture magazines started to go out of business in the 1950s. Some photographers formed and joined cooperative agencies (most famously Magnum Photos, founded in 1947) to manage work. Others were employed by global news services (like Agence France-Presse, Associated Press, and Reuters), had contracts with individual newspapers, or were freelancers, self-employed individuals taking a range of jobs.

How do we get to see visual stories? (2)



Getty Images website.



The New York Times Twitter Account.

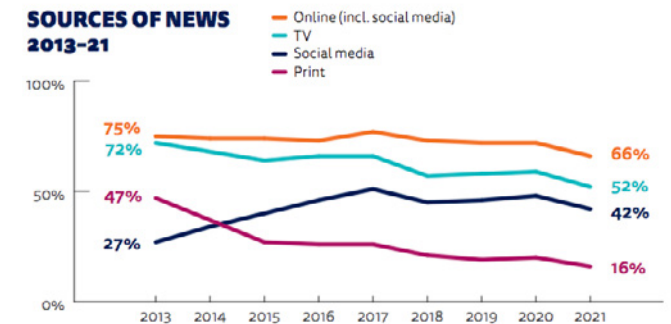
All photography is produced in a visual economy, with systems of distribution, trade, consumption, and value.

The visual economy has been transformed in the last twenty years by the rise of the internet. As a result, we now come across visual storytelling in various ways. One major development has been the creation of large companies (such as Corbis Images, Getty Images and Shutterstock) buying photo agencies and photo archives to create powerful image libraries providing visual content to users for a fee. These companies make up for a global visual content industry that controls images supplied to advertisers, marketers, and designers. This industry produces “stock photography”, which are generic pictures that can be cheaply licensed. This type of photography makes up approximately 70% of the images consumers see today.

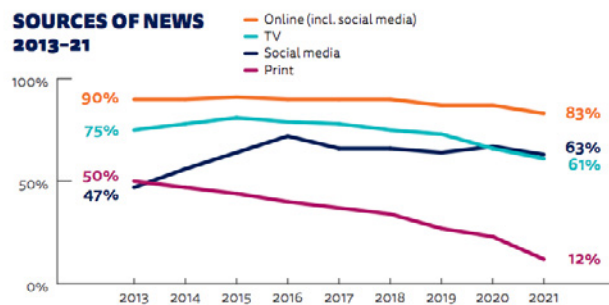
Another major development is the rise of social media for the distribution of news. When print was the primary medium for circulating information, newspapers were the gatekeepers, deciding what can be shown as “news” and making a small selection to present to the public every day. Internet has transformed the distribution of information by drastically reducing the cost of physical distribution. Where people once had to own an expensive printing press, a fleet of trucks and planes, and shops to make, move, and sell their newspapers and magazines, now information can flow globally from a website and free social media channels.

How do we get to see visual stories? (3)

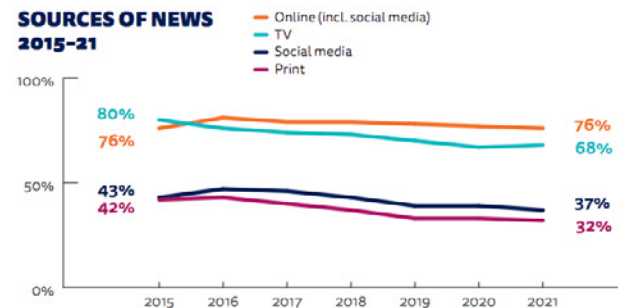
Data from the [Reuters Institute Digital News Report 2021](#), shows that the source of news has changed as a result of this, and how different age groups use different sources. This data shows the channels through which people will encounter pictures.



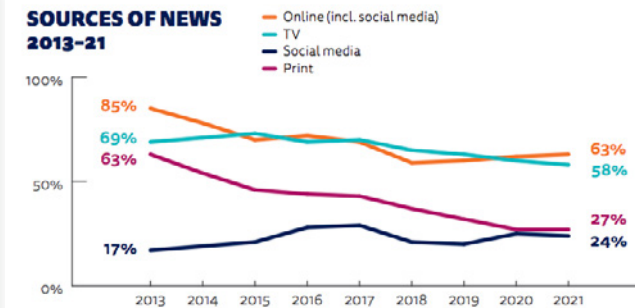
Reuters Institute Digital News Report 2021 - United States (www.digitalnewsreport.org)



Reuters Institute Digital News Report 2021 - Brazil (www.digitalnewsreport.org)



Reuters Institute Digital News Report 2021 - the Netherlands (www.digitalnewsreport.org)



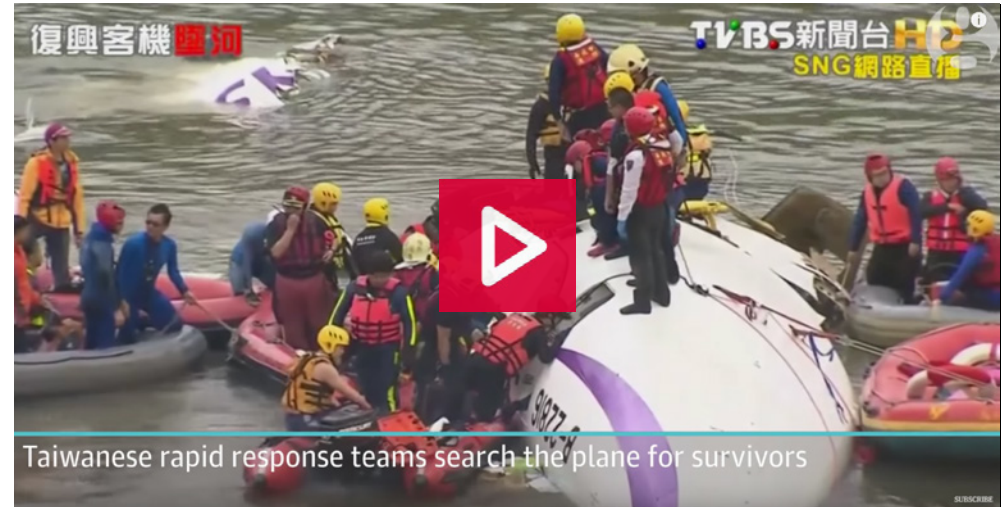
Reuters Institute Digital News Report 2021 - Japan (www.digitalnewsreport.org)

How do we get to see visual stories? (4)

Some of the most significant news pictures and stories have been taken by people who are not professional photojournalists. With billions of camera phones owned by citizens around the world, the number of civilian photographers and visual journalists will only rise.



This photo was taken by US astronaut Bill Anders on Christmas Eve 1968 as the Apollo 8 spacecraft rounded the dark side of the moon for a fourth time. When Earth came up over the horizon, Anders scrambled for his Hasselblad camera and started clicking. [See more](#)



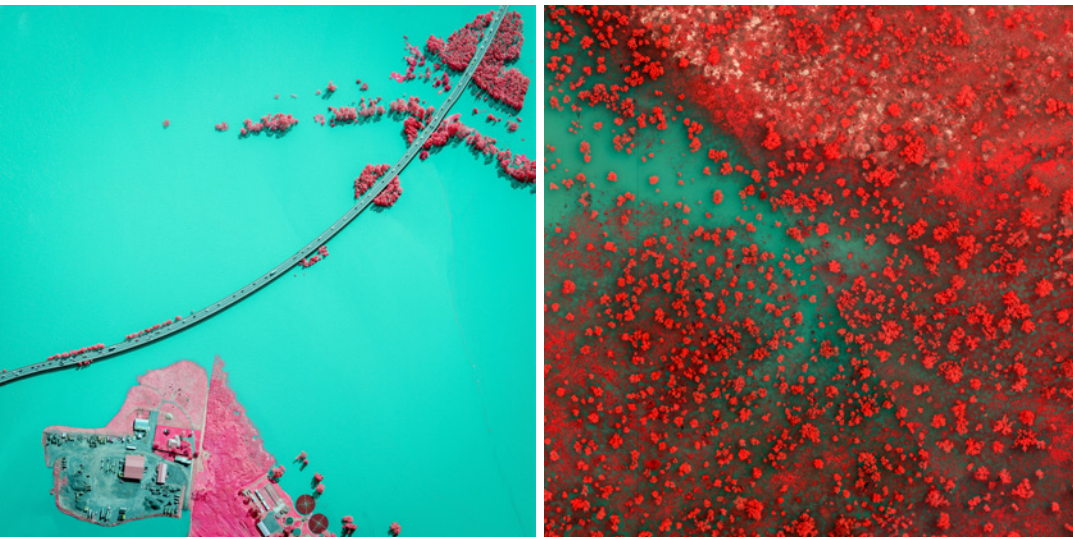
Daschcam footage from a passing car records the crash of TransAsia Airways flight GE235 near Taipei, Taiwan, 4 February 2015.



Detainee with bag over head, standing on box with wires attached, Abu Ghraib prison, Iraq, 11:01 p.m., Nov. 4, 2003. This is one of Staff Sgt. Ivan Frederick's photographs of the prisoner later identified as Abdou Hussain Saad Faleh standing on the box with wires attached to his left and right hand. All caption information is from U.S. Army / Criminal Investigation Command (CID) materials.

How do we get to see visual stories? (5)

Visual stories can also be told through different mediums, such as short videos, interactive websites, collages, and many more. In the 2023 Contest, the Open Format category welcomed a wide range of photography-based mixed media stories.



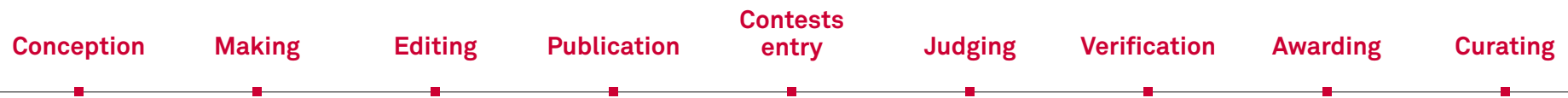
From *Australian Floods in Infrared*
© Chad Ajamian. The photographer used aerial infrared imaging, which renders vegetation in pinks and reds, contrasting sharply against blues and cyans, which represent water. These images make newly flooded areas easily discernible to post-disaster emergency responders, assisting with response and recovery.



Still from *Passengers* © Cesar Dezfuli, for *De Volkskrant*. On 1 August 2016, a boat carrying 118 people was found drifting off the coast of Libya, one of hundreds that required rescue in the past years. This project, presented as a multimedia website for *De Volkskrant*, highlights several personal stories from the people who were on that boat in 2016 as they seek to establish new lives across the continent. This project seeks to humanize the migrants, refugees and asylum seekers from Africa to Europe, often presented as either a series of humanitarian crises or abstract statistics.

How are these visual stories made? (1)

Behind each visual story on our website and in our exhibitions, there is a long journey from idea to its execution and display. Many decisions are made by different individuals and organizations for these stories to reach our audiences.



How are these visual stories made? (2)

Conception

Making

Editing

Publication

Contests
entry

Judging

Verification

Awarding

Curating

→ Conception

All visual stories begin with an idea. An editor or photojournalist chooses, from all the possible topics in the world, to focus on one. That choice can be influenced by various factors, such as the budget available to produce a story.

Photographers can choose that idea themselves, especially if they are freelancers.

Freelancers can also be commissioned to cover a story that a media organization, a company, a charity, an NGO, or an international institution wants to be reported. A commission is an assignment where the topic, approach and payment are agreed upon beforehand.

Media organizations can also have arrangements with "stringers", freelancers in particular places around the world whom they assign when necessary or assign staff photographers and producers whom they send out to cover events or issues, though the numbers of such staff

have declined substantially in recent years.

Decisions about who does the assignment have to be made. Will the visual journalist's identity (age, nationality, gender, race) be considered? Will it be undertaken by a local visual journalist already in place or an international photographer or producer who needs to travel to the location? The timeframes of an assignment are varied – from a day or few hours to months and even years, depending on the needs of the project.

Assignments and projects differ greatly depending on their purpose. Is the assignment purpose to show what happened at a particular time and place?

Is it to make a complex social issue visible? Is it to advocate for a particular position and prompt action? Is it focusing on problems or also covering solutions?

How are these visual stories made? (3)



→ Making

Once an idea becomes an assignment or project, the next set of decisions involves how it will be executed. All photography involves a series of creative choices.

Is the story best shown through still or moving images?

Will it be analogue or digital?

What equipment will be used? Different cameras and lenses can produce different effects, and 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.

Will it be shown in color or black and white?

Will it be presented with other types of information (text, infographics, mixed media, etc.)?

→ Editing

In making an assignment or a project, a photographer will create extensive photographic material, which will not necessarily end up in full in the final story. Sometimes thousands of pictures are made and only several are chosen, or hours of recorded video are cut to under 30 minutes. That choice requires selection through editing.

This is done either by the visual journalist or by an editor. Editing can be a collaborative process between photographer and editor, or the editors make the selection themselves.

How are these visual stories made? (4)

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→ Publication

If an assignment is commissioned by an organization, the work will be published by that organization. If a freelancer is pursuing a project of their own making, they can publish their work on their own website or social media feed.

If they want to publish elsewhere, they will have to pitch their project to various publishers so it can be seen by an audience. In a pitch, freelancers need to excite editors and curators with their story, and consider the outlet they are aiming for:

Is it intended for an online publication?

Will it be printed in a magazine or book?

Will it be shown in an exhibition or at a festival?

→ Contests entry

For stories to be awarded in the annual World Press Photo Contest, displayed in our annual exhibition, and printed in our yearbook, the photographer, producer, or their representative make the choice of entering our contest.

The contest is open to all professional photojournalists and documentary photographers and free to enter.

In 2023, 3,752 photographers from 127 countries entered over 60,000 photographs to the annual Photo Contest.

The 2023 World Press Photo Contest works with six worldwide regions – Africa, Asia, Europe, North and Central America, South America, and Southeast Asia and Oceania. Entries are judged and awarded in the region in which the photographs and stories are shot, rather than the nationality of the photographer.

Each region has four format-based categories: Singles, Stories, Long-Term Projects, and Open Format.

How are these visual stories made? (5)

Conception

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Judging

Verification

Awarding

Curating

→ Judging

The criteria for judging entries is a combination of news values, journalistic standards, and the visual journalist's creativity and skills.

Judging of the 2023 World Press Photo Contest involved regional juries and a global jury. 31 highly qualified jury members from around the world helped to make a selection over a six-week period. In each region, a selection of entries per category was first made by a regional jury, composed of professionals from and/or working in that region, with a range of expertise. With the knowledge of the region that each jury member possesses, they were well equipped to judge the stories and be able to put them into cultural, political, and social context. Once the regional juries made their selection, the global jury – composed of the six regional jury chairs and the global jury chair – decided on the 24 regional winners, and from those, the four global winners.

→ Verification

Photography is always a social construction that makes a particular representation of the world. It is always the product of the series of choices and decisions laid out here.

When we want pictures to record and inform us of the events, issues, people, and viewpoints in our world, there are limits to how pictures can be made, and the accuracy and fairness of the pictures have to be checked and verified.

The World Press Photo Contest rewards pictures that are visual documents, providing an accurate and fair representation of the scene the photographer witnessed.

The World Press Photo Contest has a [code of ethics](#), [entry rules](#), and [guidance on manipulation](#) that sets out what is not acceptable

Winning photos cannot mislead the audience through staging or manipulation. Winning photos are verified through a four-stage process that checks images files, captions and the story - see details [here](#).

How are these visual stories made? (6)

Conception

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Judging

Verification

Awarding

Curating

→ Awarding

24 winners from 22 countries.

The 2023 World Press Photo Contest regional winners are 24 photographers from 22 countries: Argentina, Armenia, Australia, Belgium, China, Denmark, Ecuador, Egypt, Iran, France, Germany, Greece, Italy, Morocco, Mexico, Myanmar, Peru, Philippines, Spain, Ukraine, United States, Venezuela.

→ Curating

After the juries select the winners, all the winning photographs and productions are published on our website, yearbook, and showcased in our annual exhibition.

For the 2023 Contest winners there are 271 pictures in total on the website.

The annual World Press Photo Exhibition is then designed by curators who select a sample of each winner's work to show. World Press Photo also publishes an annual yearbook with a selection of the winning images.

Visual thinking: questions from the winning stories

Providing a variety of perspectives from all corners of the globe, the awarded works from the 2023 Contest present courageous stories, invaluable insights and a diversity of interpretations – from the undeniable effects of the climate crisis to the front lines of conflict, culture, identity, migration, memories of lost past and glimpses of near and distant futures. These stories however, can also give us insights into questions of representation, press freedom, and diversity in the industry.

Photographs and visual stories can be interpreted in many ways, and every picture and story we display can lead to different understandings.

We have selected these individual stories from our exhibition as examples that pose questions important for photojournalism and documentary photography, and the work of the World Press Photo Foundation.

Why is press freedom important? (1)

Making, publishing, and seeing visual stories depends upon a series of freedoms - freedom of expression, freedom of inquiry, and freedom of the press. All the steps in the production of visual stories (pp. 15-20) depend on these freedoms.

There are many places in the world where these freedoms do not exist. Even in countries regarded as open, these freedoms are often under threat and cannot be taken for granted. The threats to press freedom take many forms such as:

- Killing and imprisonment of journalists (in 2022, 57 journalists were murdered and 350 are imprisoned for their work*)
- Harassment of journalists through physical intimidation
- Hostility from political leaders towards the practice of journalism and attempts to undermine the legitimacy of reporting
- Restricting journalists visas so they cannot access certain areas to cover issues
- Deliberate spread of disinformation and misinformation designed to overwhelm accurate reporting
- Misuse of laws (such as obscenity laws, tax laws, etc.) to harass media organizations
- Internet shutdowns by governments seeking to limit citizens' access to information
- Algorithms used by social media companies to determine what citizens see in their feeds
- Removal of content by social media companies applying broad censorship policies
- Concentration of corporate media ownership reducing the number of outlets and views
- Lack of revenue to support critical and investigative journalism

*Most current information can be found [here](#).



Israeli police beat mourners accompanying the coffin of Al Jazeera journalist Shireen Abu Akleh to her funeral, in East Jerusalem, on 13 May 2022. Police prohibited people from carrying the coffin on foot through the city, which is customary for notable deaths, as mourners chanted "We sacrifice our soul and blood for you, Shireen".

Shireen Abu Akleh's Funeral, © Maya Levin, Associated Press.

Why is press freedom important? (2)

Shireen Abu Akleh's Funeral

This photograph shows Israeli police beating mourners accompanying the coffin of Al Jazeera journalist Shireen Abu Akleh to her funeral, in East Jerusalem, on 13 May 2022. Police prohibited people from carrying the coffin on foot through the city, which is customary for notable deaths, as mourners chanted “We sacrifice our soul and blood for you, Shireen”.

Shireen Abu Akleh, a veteran reporter of the Palestinian-Israeli conflict, was shot two days earlier while covering an Israeli military raid in Jenin, West Bank. She was wearing a helmet and a blue vest labeled “PRESS” at the time. Another journalist at the scene, Al Jazeera producer Ali al-Samoudi, was wounded by a bullet in the back. He said that no Palestinian fighters were present when they were shot, and that journalists were not warned or asked to leave. International media and organizations such as Bellingcat, Forensic Architecture, and The Washington Post investigated and corroborated the claims.

A Palestinian investigation concluded Abu Akleh had been intentionally targeted. After initially rejecting these allegations, the Israeli military has since admitted there was a “high possibility” Abu Akleh was shot by an Israeli soldier, but denies deliberate targeting. Both the US Department of Justice and the International Criminal Court have launched investigations into the shooting.

According to the UN Human Rights Office of the High Commissioner, 2022 was the deadliest year for Palestinians in the West Bank since 2006. 2022 is the sixth year of consecutive annual increase in the number of Israeli settler attacks in the West Bank.

Press Freedom and Journalist Deaths:

55 journalists and 4 media workers were killed in 2022 worldwide. Two journalists were killed in Palestinian territory, among them is Shireen Abu Akleh.



© Maya Levin, Associated Press.

Why is press freedom important? (3)

Questions

What does the context of this photograph say about the limitations towards freedom of expression and freedom of press?

Who has the power to protect or threaten the press? Can the press threaten or protect those in power?

How do you think the press should best use its freedom?

Why is press freedom important?

In the country where you live, is there freedom of expression, freedom of inquiry, and freedom of the press?

More information

[Learn more about the photograph.](#)

[See the 2023 Contest jury speak](#) about the reasons for selecting the work.

What do the credits tell me?

Under each photograph or production on our website and exhibitions there is credit information that tells you something about how the photographer or producers work and who the story was made for. For photographs, we provide the photographer's name, nationality, agency or publication.

For digital productions, which are made in teams, the credit in the exhibition and book is the story title and a general credit for the organizations that produced it. On the website, we list all members of the production team.

Hannah Reyes Morales, the Philippines, for *The New York Times* - Hannah's project was commissioned by *The New York Times*.

Mads Nissen, Denmark, *Politiken*/Panos Pictures - Mads is a Danish photographer contracted to *Politiken* and Panos Pictures.

Fabiola Ferrero, Venezuela - With no agency or publication mention, this shows Fabiola is a freelance photographer from Venezuela.

Can stories focus on solutions as well as problems? (1)

Alpaqueros

Alessandro Cinque is a photojournalist based in Lima, Peru, whose work explores environmental and socio-political issues in Latin America. He addresses the climate crisis in his project *Alpaqueros*. The project documents the challenges that threaten the alpacas; the loss of high-Andean cultural identity; as well as scientific efforts to address the issues.

Alpacas are a critical source of income for tens of thousands of farmers and families in the Peruvian Andes, who breed alpacas for their fine wool or deal with the fiber for subsistence. The climate crisis is putting alpacas and the communities they sustain at risk: shorter rainy seasons and more intense, longer periods of drought are shrinking natural pastures and reducing the quality of the grass on which alpacas feed.

The photographer documents the challenges, but also looks at how these challenges are being addressed, focusing on how scientists are using biotechnology to create alpaca breeds to be more resistant to extremes in temperature and improve the fiber quality of Peruvian alpacas.

Alpaqueros can be considered an example of visual journalism with a solutions approach. Rather than focusing only on problems, solutions journalism documents situations where people are already taking action to deal with difficult issues. The jury awarded this project because it is a great example of solutions-based journalism, telling a story about the climate crisis from a fresh angle and balances narratives about loss and preservation.



Alina Surquislla Gomez, a third-generation alpaquera (alpaca farmer), cradles a baby alpaca on the way to her family's summer pastures, in Oropesa, Peru, on 3 May 2021.

© Alessandro Cinque, Pulitzer Center/*National Geographic*.

Can stories focus on solutions as well as problems? (2)

Questions

How does this series differ from other images you have seen about the climate crisis?

How do you think visual stories about the climate crisis should be presented?

What effect does a story presenting solutions have on the audience?

More information

[Learn more about the series.](#)

[See the 2023 Contest jury speak](#) about the reasons for selecting the work.



A medical team prepares an alpaca for surgery to retrieve eggs for in vitro fertilization, at Quimsachata Research and Production Center, 23 November 2022. The center houses the largest genetic reserve of alpaca breeds in the world.

© Alessandro Cinque, Pulitzer Center/*National Geographic*.

How can photography-based mixed media contribute to our understanding of a story? (1)

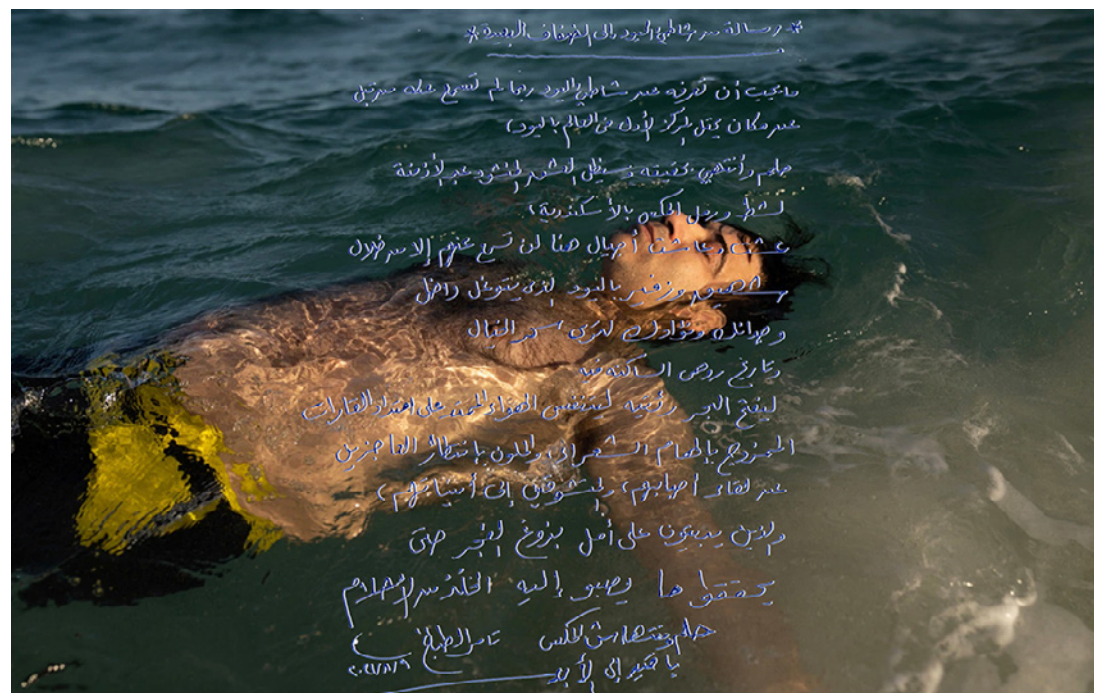
Here, The Doors Don't Know Me

Using found imagery and the artist's own photography, Mohamed Mahdy's web-based project explores the effects of rising seas on the local community in Al Max, a fishing village situated along the Mahmoudiyah canal in Alexandria, Egypt.

For generations, its residents have lived and worked on the canal that leads to the Mediterranean Sea. In 2020, the Egyptian government began evicting parts of Al Max and relocating people to housing several kilometers away from the canals, not only demolishing homes, but also endangering the collective memories and local culture embedded in the neighborhood.

People of the Al Max community speak of love letters or last words found in bottles that would wash on to their shores. For this project, Mohamed Mahdy encouraged residents to write their own letters, building an archive of private memories for future generations. Visitors to the website are also encouraged to send their letters to the residents of Al Max, opening a channel of communication to the world.

For this project Mohamed Mahdy seamlessly combines photography, images, audio, handwritten text, maps, and drawings to immerse the viewer into the stories and lives of the residents.



Photograph from *Here, The Doors Don't Know Me*.
© Mohamed Mahdy.

How can photography-based mixed media contribute to our understanding of a story? (2)

Questions

How do the different audio and visual elements work together, and what effect do they have on the story?

How many different perspectives does the project present, and how does that enrich the experience?

How is the project designed, and how does its interactivity enhance the story?

More information

[Learn more about the project.](#)

[Watch the photographer talk](#) about his winning project.

[See the 2023 Contest jury speak](#) about the reasons for selecting the work.



Photograph from *Here, The Doors Don't Know Me*.
© Mohamed Mahdy.

How does a photographer develop a relationship and get consent from the people they photograph? (1)

Beautiful Poison

In *Beautiful Poison*, Christopher Rogel Blanquet documents the flower-growing families in Villa Guerrero, Mexico, to raise awareness of the environmental and human impact of agrichemicals.

The region of Guerrero in Mexico is the biggest producer of flowers in the country. Many countries have banned certain agrichemicals due to health and environmental risks, though some toxic pesticides remain on the market in Guerrero. Certain agrichemicals have been linked to congenital conditions, stillbirth, and cancer, although a direct causal relationship is difficult to prove.

Beautiful Poison is a personal long term project, developed from a personal connection to the community via friends who grew up and live in the region. The project spans three years, across which the photographer got to know, and developed relationships with the five families he photographed. By spending time with these families, he was able to document the story with an insider's view, treating it with humanity and intimacy.

To gain the trust and get consent of those photographed requires a sense of sensitivity and professionalism on behalf of any photographer, especially if this concerns people in a vulnerable situation. Spending a lot of time and effort on the story while attentively observing it establishes stronger connections between the photographer and the subjects.



Sebastián (18), who was born with hydrocephalus, holds onto his mother, Doña Petra, after she has bathed him, in Villa Guerrero, Mexico, on 18 March 2020. Doña Petra died of kidney failure during the pandemic.

© Christopher Rogel Blanquet, Mexico, W. Eugene Smith Grant/
National System of Art Creators FONCA/Getty Images.

How does a photographer develop a relationship and get consent from the people they photograph? (2)

Questions

What is the responsibility of the photographer in getting consent for those they photograph?

What are the risks of not having consent from the people photographed?

Why is having the subject's consent important?

What can consent add to the process of storytelling?

More information

[Learn more about the series.](#)

[See the 2023 Contest jury speak](#) about the reasons for selecting the work.

Find resources about consent on the [Photography Ethics Centre](#).



Carmelita (16), who lives with encephalomalacia (softening of the brain tissue), lies on her bed in Villa Guerrero, Mexico, on 21 November 2021. Photosensitivity caused by this condition gives Carmelita such pain that she cannot go out into the light.

© Christopher Rogel Blanquet, Mexico, W. Eugene Smith Grant/
National System of Art Creators FONCA/Getty Images.

Do we need to see graphic imagery to understand what is happening in the world? (1)

The Siege of Mariupol

When Russian forces invaded Ukraine on 24 February 2022, they immediately targeted the strategically important port city of Mariupol on the Sea of Azov. Civilians were hit hard.

By early March, Russian forces had completely surrounded the city, restricting water, power and food supplies. Some 200,000 citizens were trapped in Mariupol, as attempts to evacuate them failed. Russian bombardment devastated the city, and included civilian targets such as a maternity hospital and a theater where people were sheltering. Evgeniy Maloletka, who is Ukrainian, was one of the very few photographers documenting events in Mariupol at that time.

By 20 May, Russia gained full control of the city, which had been devastated by shelling, and tens of thousands of civilians had fled or been killed.

The UN Human Rights Office confirmed 1,348 civilian deaths during the siege of Mariupol, stating that the actual death toll was likely thousands higher; Ukraine says that figure is more than 25,000.

The story lays bare the horrors of war, particularly on civilians. It stands as photographic evidence, documenting events in the early days of the war, which could be used to show war crimes.



Iryna Kalinina (32), an injured pregnant woman, is carried from a maternity hospital that was damaged during a Russian airstrike in Mariupol, Ukraine, on 9 March 2022. Her baby, named Miron (after the word for 'peace') was stillborn, and half an hour later Iryna died as well. An OSCE report concluded the hospital was deliberately targeted by Russia, resulting in three deaths and some 17 injuries.

© Evgeniy Maloletka, Associated Press.

Do we need to see graphic imagery to understand what is happening in the world? (2)

Questions

Do we need to see graphic imagery to understand what is happening in the world?

What issues need to be considered before graphic content is published?

Does the choice of publication platform - for example, The New York Times's website, Instagram, or an exhibition - change how difficult photographs are seen?

What would be the effect of never showing or seeing difficult imagery?

More information

[Learn more about the series.](#)

[Watch the photographer speak about the image of Iryna Kalinina.](#)

[See the 2023 Contest jury speak](#) about the reasons for selecting the work.



Serhiy Kralya, a civilian injured during shelling by Russian forces, rests after surgery at a hospital in Mariupol, Ukraine, on 11 March 2022.

© Evgeniy Maloletka, Associated Press.

How can people and places be accurately and fairly represented? (1)

Home for the Golden Gays

The Golden Gays are a community of older LGBTQI+ people from the Philippines who have lived together for decades, sharing a home, caring for each other as they age, and staging shows and pageants to make ends meet. The project questions the idea of home and family, and focuses on the importance of community, love and belonging.

In a country where they face discrimination, prejudice, and challenges amplified by their age and socioeconomic class, the group came together and made a home, sharing care responsibilities and staging shows and pageants to make ends meet. When their founder died in 2012, the community were evicted and some experienced homelessness until 2018, when they began renting a house in Manila.

The photographer wanted to portray the complexity of the Golden Gays. She spent time with them and worked with them to respect and represent their individual identities. It was important to the photographer to focus on how they've overcome their struggles; that they evoke understanding, celebration and hope, not pity.



Al Enriquez (86) looks through a curtain in the Golden Gays' home in Manila, the Philippines, on 18 July 2022.

© Hannah Reyes Morales, for *The New York Times*.

How can people and places be accurately and fairly represented? (2)

Questions

How are the representations of particular people and places shaped by pictures in the media?

How can we know if representations of people and places are accurate and fair?

Does the fact that the photographer is from the Philippines affect how she tells this story?

More information

[Learn more about the series.](#)

See the [2023 Contest jury speak](#) about the reasons for selecting the work.



Members of the Golden Gays community unwind at home after a show, in Manila, on 24 July 2022.

© Hannah Reyes Morales, for *The New York Times*.

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