

WORLD PRESS PHOTO

EXHIBITION
2019



© Luisa Dörr, Brésil, Falleras

*School
Guide*

**Visual
thinking:
questions
from the
stories**

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Name: _____

School: _____

Welcome to the World Press Photo Exhibition 2019. This lesson will help you understand more about photojournalism. We invite you to not only look at a photograph, but to actually see it, to think about what the photograph depicts and the story behind the photograph. You will think about how a press photo represents the news, how a photograph's meaning is influenced by its form, and the importance of press freedom.

The lesson is divided into standard questions and questions that prompt discussion. Fill in your answers in the empty spaces under the questions. Make sure you have a pen or pencil ready at hand. For questions that prompt discussion, allow others to finish their statements and listen to one another's arguments.

Have fun!

Photographs and digital 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 visual journalism, visual storytelling, and the work of the World Press Photo Foundation.

Why is press freedom important?

The Disappearance of Jamal Khashoggi.

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 described in the section above on how visual stories are made 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.

Chris McGrath's photo of the media in Istanbul symbolizes some of these issues. A critic of the Saudi regime, Jamal Khashoggi had been missing since entering the consulate on 2 October to obtain documents. After weeks of rumor and false information, Riyadh announced that Khashoggi had been killed accidentally during an altercation. Turkish authorities and the CIA claimed he had been murdered by Saudi intelligence operatives, working under high Saudi authority.

The threats to press freedom take many forms. Killing and imprisonment of journalists (in 2018, 78 journalists were murdered - Jamal Khashoggi was one of them - and 326 were imprisoned for their work)



An unidentified man tries to hold back the press as Saudi investigators arrive at the Saudi Arabian Consulate in Istanbul, Turkey, amid a growing international backlash to the disappearance of journalist Jamal Khashoggi. 15 October 2018. © Chris McGrath, Australia, Getty Images.

Questions

1. What do you think are the biggest dangers to freedom of expression, freedom of inquiry, and freedom of the press?
2. Is there freedom of expression, freedom of inquiry, and freedom of the press where you live?
3. How do you think the press should best use its freedom?

How can people and places be accurately and fairly

Akashinga - the Brave Ones.

The representation of people and place in visual stories from African countries has historically been controversial, with many images over the years focusing exclusively on problems and replicating colonial understandings.

In contrast, Stirton has chosen to photograph the Akashinga ('The Brave Ones'), a ranger force established as an alternative conservation model. It aims to work with, rather than against local populations, for the long-term benefits of their communities and the environment.

Akashinga comprises women from disadvantaged backgrounds, empowering them, offering jobs, and helping local people to benefit directly from the preservation of wildlife. Other strategies—such as using fees from trophy hunting to fund conservation—have been criticized for imposing solutions from the outside and excluding the needs of local people.

Petronella Chigumbura (30), a member of an all-female anti-poaching unit called Akashinga, participates in stealth and concealment training in the Phundundu Wildlife Park, Zimbabwe. June 2018. © Brent Stirton, South Africa, Getty Images.



Questions

1. How much are the images of particular places determined by pictures in the media?
2. How can we know if representations of people and places are accurate and fair?
3. Does the fact Stirton is a male photographer have an impact on how he tells this story?

Why are there graphic images of death and violence?

The World Press Photo Foundation's purpose is to connect the world to the stories that matter - sometimes that requires presenting difficult stories which offer important insights about our world.

Photographs of violence and suffering are sometimes, rightly, criticized for their representation of the world. Scrutinizing these representations is important, and visual journalists should avoid stereotypes, consider whether graphic imagery is necessary, and, where possible, ensure they have obtained the consent of those pictured.

However, we believe this scrutiny must not become a desire to avoid looking at some of the world's most difficult moments. The photographers who are part of the exhibition make their pictures and stories because they want us, the global audience, to have these perspectives. The photographers are recognized for helping us see.



The body of Michael Nadayao lies in the street after he was shot dead by unidentified men in front of mourners at a wake, in Quezon City, Philippines, on 31 August 2018.
© Ezra Acayan, Philippines.

Questions

1. Do we need to see difficult pictures to understand what is happening in the world?
2. What issues need to be considered before a graphic picture is published?
3. Does the choice of publication platform - for example, Instagram, a newspaper, or an exhibition - change how difficult pictures are chosen and viewed?
4. What would be the effect of never seeing difficult pictures?

Can stories focus on solutions as well as problems?



Veterinarian Odette Doest has built a saltwater pool for rescued birds such as Bob the flamingo at her home on the Caribbean island of Curaçao.
© Jasper Doest, Netherlands.

Jasper Doest makes stories documenting the interactions of humans with the environment. In this ten picture narrative, Doest focuses on Bob, a rescued Caribbean flamingo, that lives among humans on the Dutch island of Curaçao. Bob was badly injured when he flew into a hotel window, and was cared for by Odette Doest who runs Fundashon Dier en Onderwijs Cariben (FDOC), a wildlife rehabilitation center.

During Bob's rehabilitation, Odette discovered that he had been habituated to humans, and so would not survive if returned to the wild. Instead, he became an 'ambassador' for FDOC, helping to educate local people about the importance of protecting the island's wildlife. As a character that celebrates the foundation's work, Bob helps the FDOC present their work in an accessible way to the community.

Odette is Jasper's cousin, and Jasper is now producing a book on Bob to help the FDOC with fundraising.

Questions

1. How does having a character help a story to be engaging?
2. Is there a place for humor in presenting serious issues to the audience?
3. What effect does a story presenting solutions have on the audience?

What determines the meaning of a picture?

Crying Girl on the Border.

The meaning of John Moore's picture has been the subject of debate since it was first published in the international media. In an interview with the Washington Post, Moore said the picture "is a straightforward and honest image" showing a "distressed little girl" whose mother was being searched by border officials:

"I believe this image has raised awareness to the zero-tolerance policy of this administration. Having covered immigration for Getty Images for 10 years, this photograph for me is part of a much larger story...The image showed a moment in time at the border, but the emotion in the little girl's distress has ignited a response. As a photojournalist, my job is to inform and report what is happening, but I also think it is important to humanize an issue that is often reported in statistics."

The debate about Moore's picture came after Time magazine ran a cover story on migration at the US southern border. One of Moore's picture was used in that article, and Time had to correct its original caption:

"The original version of this story misstated what happened to the girl in the photo after she [was] taken from the scene. The girl was not carried away screaming by U.S. Border Patrol agents; her mother picked her up and the two were taken away together."



Honduran toddler Yanela Sanchez cries as she and her mother, Sandra Sanchez, are taken into custody by US border officials in McAllen, Texas, USA. 12 June 2018. © John Moore United States, Getty Images.

Questions

1. Can single pictures show the context of an issue?
2. Does the photographer's intention determine the meaning of a picture?
3. How does a particular picture become a symbol of a larger issue?

How can a personal story give us insights into the world?

The House That Bleeds.

Yael Martínez's story "The House That Bleeds" is a long-term project with 30 pictures. Made between 2013 and 2018 the project reports on some of the more than 37,400 people in Mexico who have been categorized as 'missing' by official sources. The vast majority of those are believed to be dead—victims of ongoing violence that has claimed more than 250,000 lives since 2006. These disappearances are the source of lasting psychological trauma for families left behind.

Martínez's story is made from a personal perspective. In 2013, one of the photographer's brothers-in-law was killed and another two disappeared. This led him to collaborate with his own family to make the pictures. He decided to document their psychological and emotional fracture to give a personal account of all the families' despair and sense of absence that accrues over time.

This personal story is set in a social context. The violence that affected Martínez's family has its roots in the war on Mexico's powerful drugs cartels.



Digno Cruz the photographer's wife's grandfather, cries at home in Taxco, Guerrero, Mexico, while talking about his missing grandsons. © Yael Martínez, Mexico.

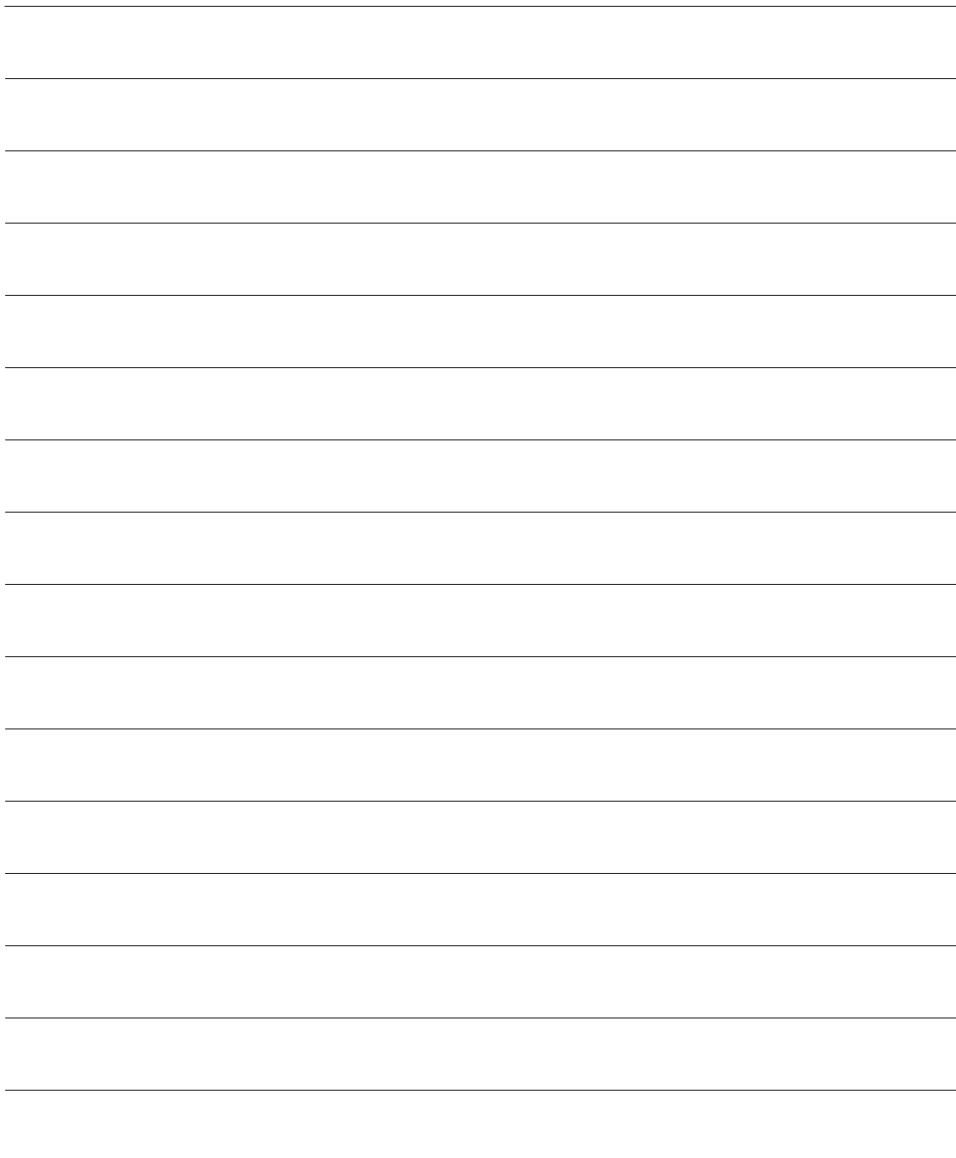
Questions

1. Is a personal story on a social issue different from the perspective of an international journalist and, if so, how?
2. What ethical issues should a visual storyteller consider when collaborating with their own family?
3. What are the different ways a personal perspective could affect the accuracy of a story?

What do the credits tell me?

Under each photograph or production on our website or in our exhibition 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.

Notes



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