

WORLD PRESS PHOTO

EXHIBITION
2023

**SCHOOL
GUIDE
2023**



© Ashley Peña, United States, for New York Magazine

Visual thinking: questions from the stories

Name : _____

School : _____

Welcome to the World Press Photo Exhibition 2023

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 offers 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.

What do the credits tell me?

Each photograph contains credits. These credits tell us the title of the image, the name of the photographer, his or her country and the agency or media where the photo was first published or commissioned.

Why is press freedom important?

Shireen Abu Akleh's Funeral

Making, publishing, and seeing visual stories depends upon a series of freedoms: freedom of expression, freedom of inquiry, and freedom of the press.

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.

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. 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.

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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”.

© Maya Levin, Associated Press

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.

The threats to press freedom take many forms such as killing and imprisonment of Journalists : 59 journalists were killed in 2022 worldwide.

Questions

1 What do you think are the biggest dangers to freedom of expression, freedom of inquiry, and freedom of the press?

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

3 Is there freedom of expression, freedom of inquiry, and freedom of the press where you live?

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

The Siege of Mariupol

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

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.

Maloletka was one of the very few photographers documenting events in Mariupol at that time.

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

Questions

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

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

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

Can stories focus on solutions as well as problems?

Alpaqueros

One of the themes that we commonly see in the World Press Photo Exhibition is the ongoing climate crisis. Alessandro Cinque is a photojournalist based in Lima, Peru, whose addresses the climate crisis in his project *Alpaqueros*.

Vital to the livelihoods of many people in the Peruvian Andes, alpacas face new challenges due to the climate crisis. With natural pastures shrinking and glaciers retreating, these animals increasingly struggle to graze and hydrate. To combat these difficulties, scientists hope to address the problem by creating breeds more resistant to extremes in temperature.

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.



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*

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.

Questions

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

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

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

How can people and places be accurately and fairly represented?

Home for the Golden Gays

The Golden Gays are a community of older LGBTQI+ people from the Philippines who have lived together for decades. 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.

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*

Questions

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

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

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

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

Beautiful Poison

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

Beautiful Poison is a 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.

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

Questions

1 What is the responsibility of the photographer in getting consent for those she/he photographs?

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

3 Why is having the subject's consent important? What can consent add to the process of storytelling?
