

World Press Photo/Fatemi Case

Starting date: 1 March 2017

Initiator: Ramin Talaie on medium.com

Addressees: World Press Photo (WPP), Hossein Fatemi

Reach: Facebook, Medium, Twitter, online photography magazines, personal blogs

End date: 15 March 2017

Status: Open / unresolved

Argument: Unethical conduct due to misleading captions and manipulated (staged) images submitted by Hossein Fatemi, winning him a second place for his long-term project *An Iranian Journey*.

Objective: Open discussion about the facts surrounding Fatemi's work and the findings of WPP after an independent investigation.

View: Fatemi's conduct, now endorsed by the WPP award, jeopardises the integrity of and trust in (Iranian) photojournalism.

Outcome: WPP was perceived as falling short of engaging in a truly open discussion, and refused to disclose the investigative report, even in a redacted version that would have protected witnesses. While the award was not rescinded, the contested captions were changed at a later date, without giving an official reason for that decision upon request.

Case History

On 13 February, the *British Journal of Photography* published an [interview](#) with Lars Boering, in which he mentioned the importance of the [code of ethics](#) for entrants to the awards that was adopted after he became managing director of World Press Photo (WPP). "It's not about World Press Photo, it's industry-wide and we need to debate it," he said to the *BJP*. "It is something we feel very strongly about – there can be no fake news."

Two weeks later, Ramin Talaie, a US-based photographer and filmmaker who teaches photojournalism at Columbia University Graduate School of Journalism, decided to go public with a [report](#) he had sent to WPP earlier, in which he argued that Hossein Fatemi's work constituted a serious breach of WPP's ethical code of conduct.

Answering to the alarm raised, WPP commissioned former vice president of The Associated Press, Santiago Lyon, to conduct an independent investigation, which eventually led to the conclusion that "given the evidence presented there was not sufficient evidence to declare a clear breach of our contest entry rules."

This dismissal left Talaie, who had wished to communicate the concerns that many Iranians had expressed to him regarding Fatemi's mode of operation, utterly stunned. He had been positive about the case he argued and the evidence the witnesses had provided. In his commitment to help safeguard the integrity of photojournalistic standards in Iran, he opened up the discussion about the facts surrounding Fatemi's work and the findings of WPP to the public. After sharing his article on Facebook, a heated debate ensued among photographers and photo industry stakeholders.

The majority of these conversations are documented in this reader, compiled as a way of keeping record and for educational purposes. Here it is worth noting that the positions taken up in the debates can be sorted in roughly two main categories, pertaining respectively to:

- 1) the economics that drives priorities in the photography industry
- 2) the inequality of power relations and benefits between the industry and the subjects/participants.

As Robert Godden, a professional human rights advocate and one of the most active participants in the debate, concluded in a private message: "I tend to see the focus on image manipulation (both digital and staging) to be an economic concern related to protection of the industry and about maintaining a 'level playing field'. Basically, maintain public trust of the industry's outputs, and ensure that as much as possible no one spoils this or gains unfair advantage by 'cheating.' The rights holders (those who figure in the work) come a poor second, if they are considered at all. There is a culture of arrogance in relation to the subjects/participants; but worse, there is lip service to 'giving them voice' (and other patronising phrases) which are not borne out in the equation of who benefits."

[The Story of Mino](#), a case study of one of the contested images, dissects the dynamics played out in the WPP/Fatemi debates.



AWARDS, DOCUMENTARY, INTERVIEWS, NEWS, PHOTOJOURNALISM, WORLD PRESS PHOTO 2017

Published on 13 February 2017

World Press Photo's Lars Boering and the fight against “fake news”

written by Diane Smyth



Out of the Way © Elena Anosova, which won second prize in the Daily Life - Stories categories at the 2017 World Press Photo. World Press managing director Lars Boering says the paucity of women in photojournalism is one of the key issues he wants to debate at the organisation's many new initiatives this year

Image manipulation and events set up for the camera are just some of the challenges faced by photojournalism, says the WPP managing director - and others are including more women and non-Westerners

Lars Boering, managing director of World Press Photo, joined the organisation in January 2015, just before that year's prize was announced. It was an award beset with issues, as it emerged that more than 20% of the final-round entries had been disqualified for image-manipulation; then one of the winners – Giovanni Troilo, who had won first prize in the Contemporary Issues – Story category – was disqualified, when World Press found that an image he said had been shot in Charleroi, Brussels had been taken in Molenbeek.

Boering countered with a new code of ethics for entrants, which meant that images submitted to the 2016 prize were more thoroughly checked – and were found to be less prone to manipulation. This year the issue with manipulation was at about the same level as in the 2016, he says, which leaves him to conclude that “it is still a very big media challenge”.

“It's not about World Press Photo, it's industry-wide and we need to debate it,” he tells *BJP*. “It is something we feel very strongly about – there can be no fake news.”

A full report on this year's contest will be released on 27 February – but in the meantime, a new spectre has raised its head. Documentary but recording a murder which took place at a press conference, this year's winning image by Burhan Ozbilici has been denounced by the jury chair Stuart Franklin, who argues it is a terrorist manipulation of the media, and therefore should not be given the oxygen of more publicity.

“It is a staged murder for the press in a press conference, so there will be questions,” Franklin told *BJP*. “It is a premeditated, staged murder at a press conference, which arguably you could put in the same envelope as the beheading of a prisoner in Raqqa [Syria].”



Mevlut Mert Altintas shouts after shooting Andrei Karlov, right, the Russian ambassador to Turkey, at an art gallery in Ankara, Turkey, Monday, Dec. 19, 2016. Image © Burhan Ozbilici, World Press Photo of the Year 2017

Boering has no such compunction. “Every act of terrorism is a manipulation of society and media,” he says. “They know the media is drawn to these things, that everyone will want to publish it first. But to me that is not fake news. Fake news for me is when we see

governments trying to trash facts, figures and anything they don't like. It is not new – if you go back to the 1930s, propaganda and news were very much intertwined.

“We [World Press Photo] feel we have never given in to the pressure to ‘everything goes’ in photography,” he continues. “Photography is a big place, you can do anything, but when you are a journalist you are working in a specific area of photography, working in the world we live in.”

“I think it's important to say that it is an award for capturing an important news event, we are not judging the event,” he adds. “We give as much information as we can but in the end it is a remarkable photograph of a remarkable thing, so we applaud the photographer...I don't think that the media are complicit if they report on very important things that happen – it would be much worse if people didn't cover them, didn't show them. If we follow that argument, you shouldn't show the aeroplane flying into the World Trade Center.”

Boering adds that, while the convention is that a jury stands behind its decision, he is “fine with Stuart opening the debate”. “I feel it's ok to have the discussion,” he says. “It is a very important debate to have.”

In fact he has always said he hopes to turn World Press Photo into a forum for debate, and has spearheaded new initiatives such as the World Press Photo Festival of Visual Journalism, which will take place in Amsterdam from 20-22 April; World Press Photo Live, a series of global debates beginning in May; and *Witness*, an online publication which launches on 01 November. A prize for ‘creative documentary photography’, with a different code to the photojournalism prize, will open in October.



Ye Ye, a 16-year-old giant panda, lounges in a massive wild enclosure at a conservation center in Wolong Nature Reserve. Her 2 year old cub, Hua Yan (Pretty Girl) was released into the wild after two years of “panda training.” Her name, whose characters represent Japan and China, celebrates the friendship between the two nations. Image © Ami Vitale, which one second prize in the Nature – Stories category

World Press is currently deciding the topics for debate at its festival and Photo Live events, says Boering, and can include the above issues – but also, for him, more pressing questions. “I think gender is a big one, and also global inclusion,” he says.

“Currently only 15% of our entries come from women, and that is definitely something we want to discuss. It is awful that there are so many talented female photographers who just don’t seem have a fair chance. And [photographers from] Europe and North America still dominate the field. With the strength of Asia, and not just in terms of its economy, we should look out for those areas [in future], and try to ask questions such as what is the voice of African photographers?”

JULY 2017 ISSUE:

“As soon as a human being is involved there is no objectivity.” We pay Thomas Struth a studio visit #BJP #July17

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2017 World Press Photo Awards Fake News

This year the jury of the World Press Photo (WPP) awarded Iranian photographer, Hossein Fatemi, the second place for his long-term project titled ‘*An Iranian Journey*.’ Many who have directly interacted with Fatemi in Iran, Afghanistan, and other places consider his conduct unethical and ridicule his work as staged photojournalism.

After Fatemi received the 73rd POYi World Understanding Award, for the same photo essay, my inbox and Facebook Messenger was flooded with individuals claiming to have helped or witnessed Fatemi stage his subjects for this project. Others claim Fatemi had plagiarized their work and in some cases even copied images frame by frame. Over the following months I began compiling testimony and evidence and started verifying sources, locations, website and other information.

When the 2017 WPP award winners were announced, I felt obligated to share my findings with WPP and its jury. The next day I provided the following detailed evidence with names and contact information of every single source. I requested an investigation and asked that this award to be revoked.

In response, WPP commissioned Santiago Lyon, former director of photography at The Associated Press, to conduct his own independent investigation on my reporting. Last week Lyon concluded his research and presented a summary of his findings to WPP. Yesterday, I was informed by Lars Boering, managing director of WPP, that the jury had concluded its deliberations and “*found that given the evidence presented there was not sufficient evidence to declare a clear breach of our contest entry rules.*”

In recent years, World Press Photo had to deal with less ambiguous, but publicly debated issues over pixel manipulation and extreme use of Photoshop. I imagined that deliberately manipulating subjects, captions, and creating scenes would have been a discernible case on breaching any ethical photojournalism guidelines.

In the current state of the world where journalism and photography is under constant attack and labels such as “fake news” and “alternative facts” are openly attributed for firsthand reporting, we must pay close attention to any individuals who produce fake and alternative facts. Fatemi’s manipulation of his subjects and their environment to suit his ambitions is even more dangerous as extreme use of Photoshop or altering the content of a digital file.

In 2014, WPP published a document, *The Report on the Integrity of The Image*, to define image manipulation as “*changing something to suit one’s purpose or to gain advantage.*” The concept of image manipulation is exactly what is alleged against Fatemi by many photographers, from inside and outside of Iran. Image manipulation is not only limited to moving pixels, but includes staging images for the purpose of a documentary photo essay.

Melissa Lyttle, NPPA president and POYi 72 judge discusses ethics in a *Lens Blog interview* and goes on to say “*The fact that some photojournalists think any degree of lying and manipulation is O.K. makes me question the message they’re sending to others—as well as the ego they’re stroking.*” In the same blog Patrick Baz, 2015 World Press Photo jury and AFP Middle East chief photographer, voices his concern over photographers who manipulate their work in order to win awards or to get published. Baz continues; “*I feel sad that our profession has been tainted by award hunters who use lies to get recognition, but in reality are jeopardizing the essence of photojournalism.*”

Fatemi is just that, an “award hunter,” and this important award by World Press Photo jeopardizes everything that the photo community and journalism stands for.

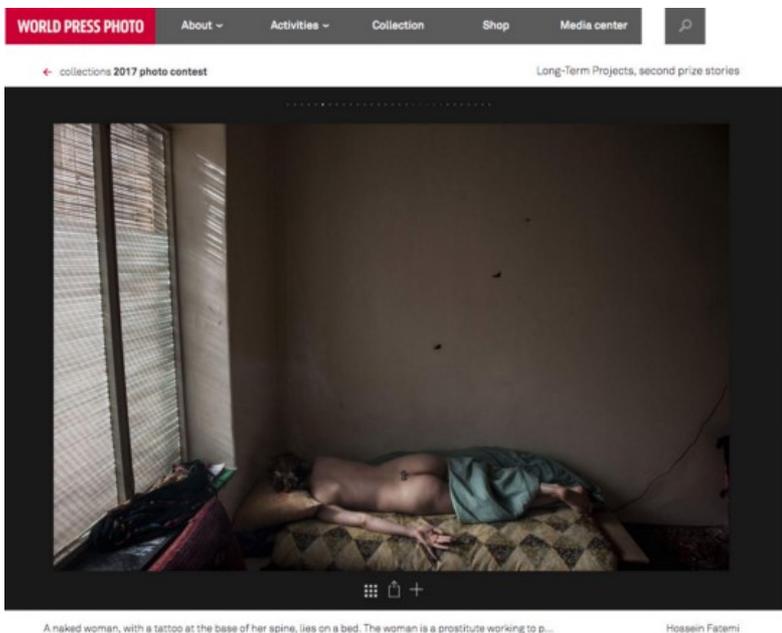
Further Fatemi’s success and relationship with his agency, Panos Pictures, should also be examined. Fatemi has successfully laundered his reputation and work through Panos. This project has been widely published and exhibited. Over the years dozens of grievances have been filed against Fatemi with Panos, including one from myself and one from one of his female subjects below. To this day all such complaints have been set aside or labeled as envoy while the agency continues to sell his work.

Below, I present to you the same evidence that I presented to World Press Photo to create an open discussion on the facts surrounding Fatemi’s work and the conclusion of World Press Photo decision.

I strongly believe that the integrity of photojournalism, truth, and facts are at stake here. I wonder about the message this work and the World Press Photo decision is sending to Iranian photographers and journalists.

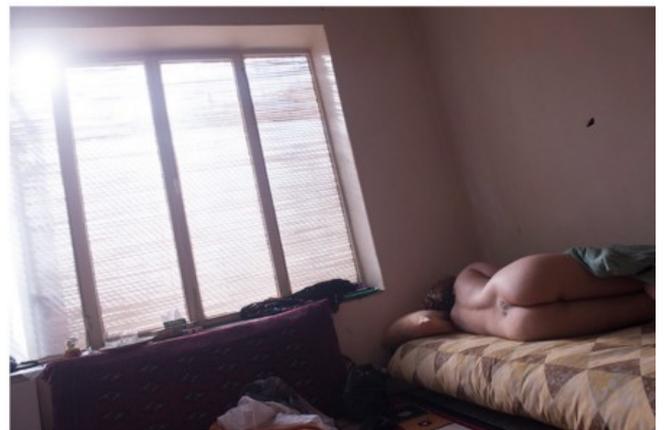
Please note: for confidentiality purposes I will not provide personal information of the sources and will only reveal what is publicly accessible online. The names used below are pseudo names.

1. A clear example of a set-up scenario is the following photo taken with the help of former friend, Ali, also a photographer. During a phone conversation Ali explained to me how he arranged the subject, a friend of his, to be photographed by Fatemi during one of his own photo sessions. Ali, points out that Fatemi's caption is incorrect and the fact that he fails to mention the concept of 'segheh', a temporary marriage contract in Islam, an important fact in what she was engaged in. Fatemi simply calls her a prostitute without any explanation goes to say that she has two children, but she only has one. Ali provided an exact image that was staged by Fatemi during their photo shoot (below on the right).



A naked woman, with a tattoo at the base of her spine, lies on a bed. The woman is a prostitute working to p...

Hossein Fatemi



Ali also points out that he is the subject (not the client) with the cigarette in his hand in the following photo on Panos' website from

the same day. Ali says that Fatemi asked him to stand and asked her to pose by the window.

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Hossein Fatemi

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An Iranian Journey

Iran
Tehran

A naked woman and her client. The woman is a prostitute working to pay for the cost of raising her two children.



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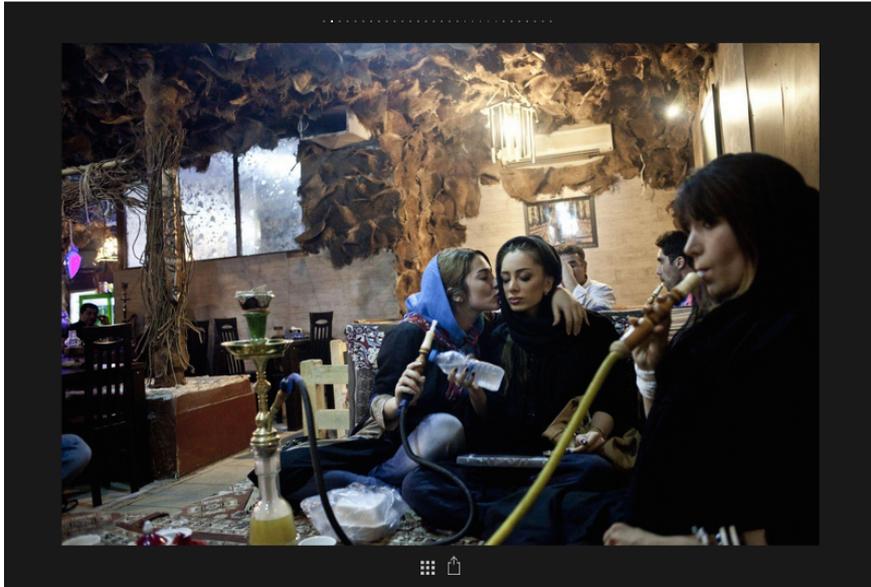
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Hossein Fatemi stories

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The caption incorrectly reads “A naked woman and her client. The woman is a prostitute working to pay for the cost of raising her two children.” Again Ali is the friend in the photo and not a client.

2. The subjects in this photo are more former photographer friends of Fatemi. The captions reads “Women smoking a shisha (sheesha, Narghile, Hookah) an act that has been banned for women in public.” One should simply ask if smoking shisha is banned for women in public, then how is this image even possible other than being set-up?



Women smoking a shisha, an act that has been banned for women in public.

Hossein Fatemi

----- Forwarded message -----

From: [REDACTED]
Date: Fri, Dec 20, 2013 at 7:57 PM
Subject: Warning For Stories An Iranian Journey
To: Adrian Evans <adrian@panos.co.uk>
Cc: [REDACTED]

Dear Adrian Evans, This is a notice for you regarding publishing some photos of me [REDACTED] and my friends in Panos photo agency. Hereby, I declare that these photos are used without our permission and it is mentioned as harassment. You are strongly requested to Remove all the picture that are mentioned in below links within 24 hours. Otherwise, we are going to follow up this subject legally. Again I emphasize that any kind of use of these photos by you and Panos agency in any form mentioned illegal and will be followed according to the related law. Best [REDACTED]

http://www.panos.co.uk/bin/panos2.dll/go?a=app&e=1&ot=1&m=2&men=menu_2&vp1=0&usp=U&spe=U&t=st-loader&search.html&searchtext=fatemi&rv=1&sfu=k_sfl=k_sfl2=k_sfl3=k_sfl4=k_sfl5&si=B030C59CEBF84E12B064B646C50C3&rnd=4441.5.47

In December 2013, shortly after Fatemi published this series on Panos' website, the woman in the blue scarf (above), Nahal, sent an email to Panos' director, Adrian Evans, about the publication of her photos as well as her friends in bathing suits during a pool party. She demanded the removal of the images that showed them in the pool. In her complaint she describes that these photographs were taken without her consent and threatens Panos with legal action. In the email Nahal cc'd other photographers including Majid Saedi, a German based photographer Kaveh Rostamkhani, and Magnum's Newsha Tavakolian in the hope of building a support for her objection.

Hossein Fatemi

view all stories stories by photographer

An Iranian Journey

Iran
Tehran

A group of young men and women eat and mess about in a swimming pool.



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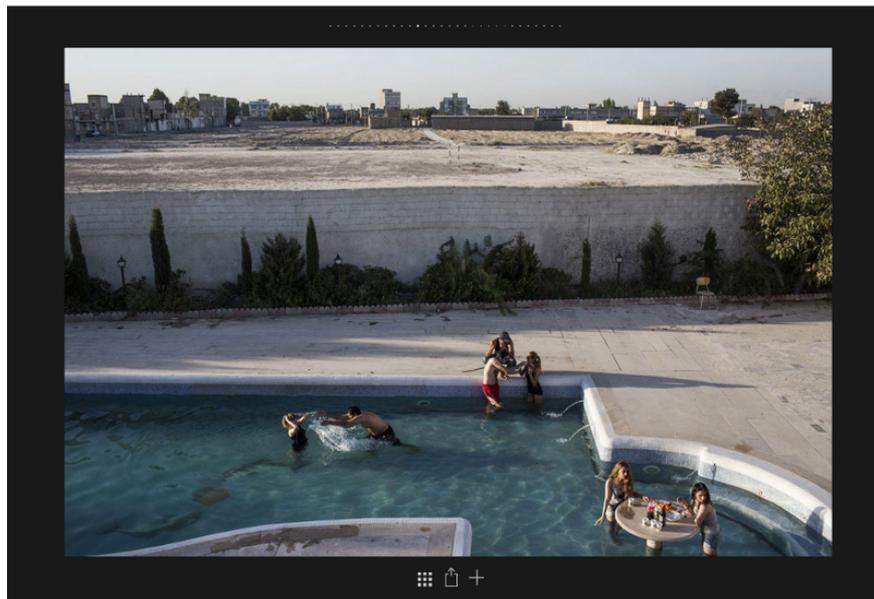
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As a result Panos removed only the above image (above is a saved screen grab), but kept the other photos from of same pool party including the one below from WPP winning series. During a phone conversation with Nahal in 2016, she confirmed that Fatemi asked her to invite her friends so that he can make some pictures of them, but promised not to sell them anywhere.

WORLD PRESS PHOTO

collections 2017 photo contest

Long-Term Projects, second prize stories



A group of young men and women at a swimming pool.

Hossein Fatemi

There is at least one more photo that was kept on Panos' archive from the same series as seen below.



< Image (156) of 528 >

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Photographer

Hossein Fatemi

Iran, Tehran
A group of young people relax and drink in a swimming pool in Tehran.

Date

10/2013

Image reference

HFAD112RN

Maximum size

5472 x 3648 pixels

3.7 MB download size

Story

An Iranian Journey

Keywords

Asia Food Leisure Middle East Women

Rights/Restrictions

Please note: Images not available in GERMANY until end AUGUST 2014



< Image (176) of 528 >

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Photographer

Hossein Fatemi

Iran, Tehran
A group of young men and women eat and mess about in a swimming pool.

Date

10/2013

Image reference

HFAD105RN

Maximum size

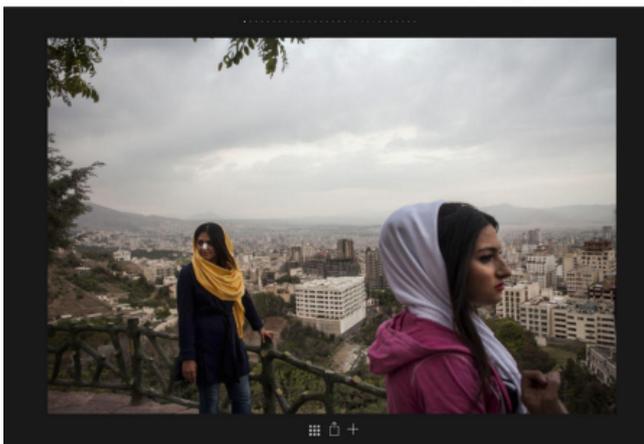
5000 x 3333 pixels

4.2 MB download size

Keywords

Asia Leisure Middle East Swimming Women

3. In the next example you can find Fatemi's photo next to another photographer's image, Mojgan Ghanbari, a VII Photo mentor photographer. The subjects, in yellow and white scarves, are looking to their right in both images, clearly set-up for a picture so that their faces and the bandage on their nose can be seen as well as a panoramic view of Tehran. The girl in yellow scarf looks directly into Ghanbari's camera since the subjects are friends with the photographer. Fatemi's photo shows that the subject in yellow scarf holding the same pose while the other subject is positioned slightly differently for a better layering effect.



An Iranian Journey

Long-Term Projects, second prize stories

Hossein Fatemi

Iran

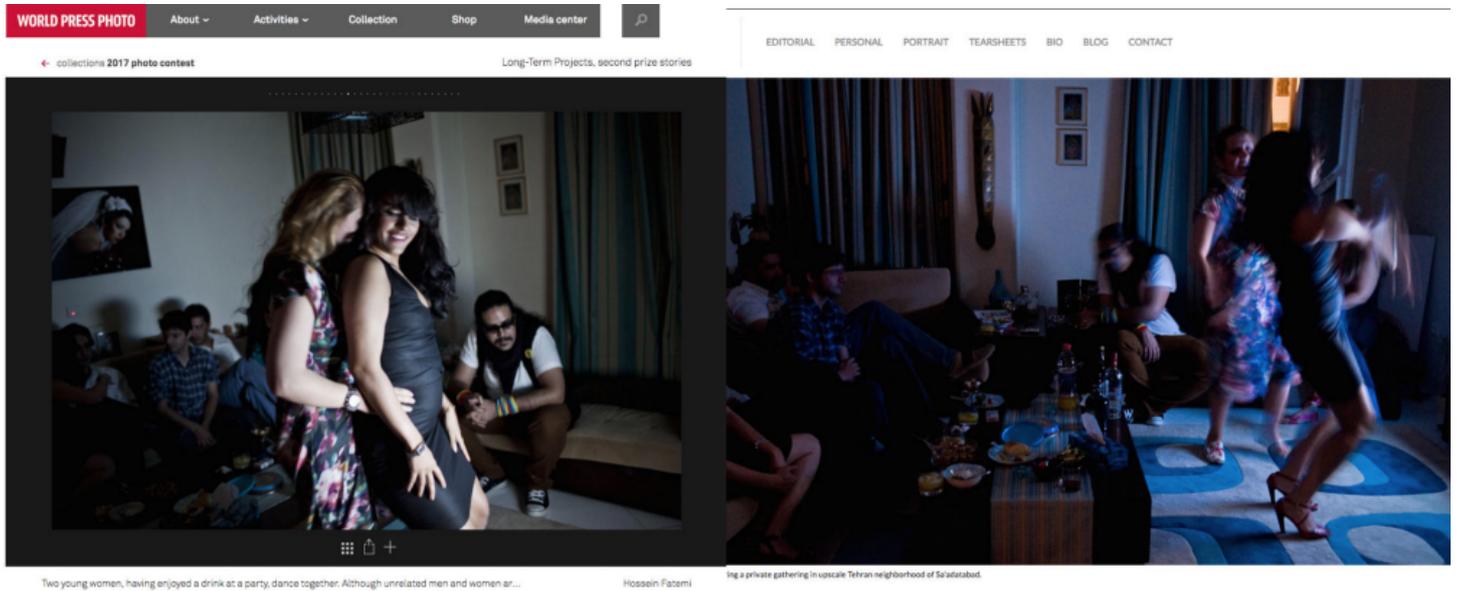
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Site by Photo

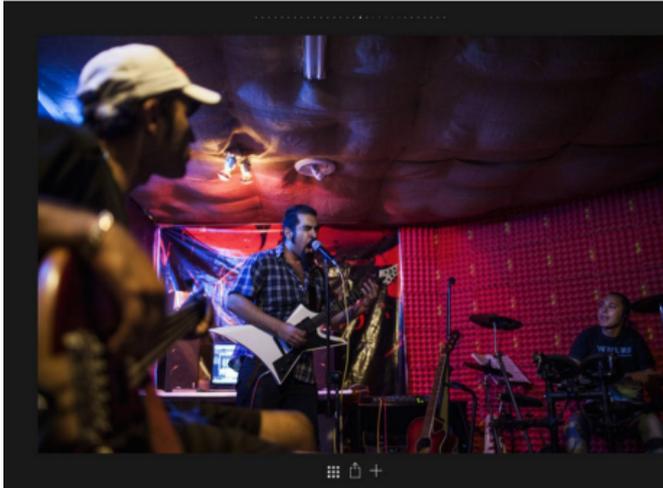
4. The following photo from one of the WPP winning images is identical to a photo taken by German based Iranian photographer Kaveh Rostamkhani. Rostamkhani, another former acquaintance of Fatemi, explained to me that he asked Fatemi to be his local guide while working in Iran for his own project. Rostamkhani's project is

accessible on his website which is titled, 'Iran: Generation Post-Revolution.' Rostamkhan explains that he never expected Fatemi to copy his frames and use it for own purposes.



(link to Rostamkhani's website: <http://kaveh-rk.net/editorial/personal/iran-youth/>)

5. This is another photo that Fatemi and Rostamkhani shot at the same location, which is included in both of their stories. According to Rostamkhani, Fatemi promised him not to use any of these images. The photo was shot in Isfahan at a recording studio. Fatemi's caption reads "a rock band plays a secret gig." However the correct and truthful caption by Rostamkhani reads "The underground band 'Garage480' performs a training session in a basement in Isfahan." A quick search on Youtube on 'Garage480' reveals several videos of that recording studio. The band do not seem to be so "secretive," but "secret" a sexy word that sells and Fatemi knows that. Clearly the nuances of facts are not that important to Fatemi in favor of making a photo more interesting with false captions.



A rock band plays a secret gig.

Hossein Fatemi



The underground band "Garage480" performs a training session in a basement in Isfahan.

(link to Rostamkhani's website: <http://kaveh-rk.net/editorial/personal/iran-youth/>)

Other photos from the same 'An Iranian Journey' series on Panos' website reveals more staged images and purposely incorrect captions.

6. An Iranian photographer/artist based in Shiraz and another former acquaintance of Fatemi named, Ahmad explained his disappointment over Fatemi's staged photos and explained to me some of the images in which he had witnessed being set up during Fatemi's visit in Shiraz.

The following image was taken at a martial arts gym where Fatemi asked his friends to pose just for this photo. The woman on far left, wearing white belt, has never practiced martial arts. In fact she is another photographer friend. According to Ahmad, Fatemi asked her to dress up and to stand in the photo to add another layer to this image. Generally men are not even allowed in women's gym or workout areas so that should have raised a red flag with any picture editors.

Hossein Fatemi

view all stories stories by photographer

An Iranian Journey
Iran
Shiraz

Women practicing Taekwondo at a gym are reflected in a mirror.



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Hossein Fatemi stories

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The following photo was part of that same trip in Shiraz is clearly staged with false caption to make it look legitimate. The caption for the photo reads; “Two women smoking as they sit in a car. Smoking in public is banned for women.” However, Ahmad explains that the photo is set inside a private and walled fruit orchard and the car was parked inside the walls. In fact a section of the wall is clearly visible from the back windshield while another white vehicle is parked to the left of the image. Note that both women are looking away in similar fashion.

Hossein Fatemi

view all stories stories by photographer

An Iranian Journey
Iran
Shiraz

Two women smoking as they sit in a car. Smoking in public is banned for women.



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Hossein Fatemi stories

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7. This image is one of the most unfathomable images in this essay to me. This is an image that can hardly be captured in the most liberal cities of the Western world yet Fatemi somehow has managed to walk

into a lingerie boutique and snap it in the Islamic Republic of Iran. There should not be a doubt in anyone's mind that this is a staged photo. Nobody in Iran can walk into a situation like this, with a camera mind you, and photograph it. This is not a found situation. This is not documentary work. It is purely fictional.

The dressing room door is conveniently left open for the purpose of the photographer. The caption is comical as it reads "A sales woman and a customer look at a lingerie catalog while another woman tries on a bra." One has to be very naïve to think that any man in Iran can walk into a bra shop and snap away at half naked women!

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Hossein Fatemi stories by photographer

An Iranian Journey
Iran
Tehran
A sales woman and a customer look at a lingerie catalog while another woman tries on a bra.



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Hossein Fatemi stories
Standoff at Standing Rock | Mama Tried Motorcycle Show | Should I Stay Or Should I Go | Baltimore Blues | My Gun and I | Iran-Out of the Shadows | Motown Magic | Dhaka - dream or nightmare? | Veiled Truths | An Iranian Journey | Salt Lake Citizens | To Be a Woman in Afghanistan | In Search of Kurdistan | Afghanistan: A Troubled Legacy | Somalia - 3 Decades of Civil War | Persian Politicking | Landmine Legacy | The Surge

8. Another example of false captioning for the purpose of making an image more interesting and sexy is the following.

Hossein Fatemi

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stories by photographer

An Iranian Journey

Iran
Tehran

24 year old Mojgan plays an acoustic guitar while her father listens.


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Hossein Fatemi stories

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The subject in this image is another fellow photographer, Mojgan Ghanbari (a VII Mentor photographer). Speaking with other photographers in Iran, I have managed to confirm that Mojgan only picked up the guitar for the purpose of Fatemi's photo. I am not sure if Mojgan was aware that Fatemi was going to use this image as part of his project. The caption reads "24 year old Mojgan plays an acoustic guitar while her father listens." The fact is that Mojgan is not a guitar player. Fatemi's representation of a modern family with a tender moment between a daughter and her father is totally manufactured.

9. The following two images follow the example of the above photo of women in private setting. None of these images are "found situations" especially for a male photographer. Female gym's and workout areas are strictly for women in Iran. Photographing women in workout outfits is considered scandalous and it could result in severe punishment including lashing or imprisonment under Sharia law. This is a reckless and selfish photo set-up.



(left: Mojgan Ghanbari—Right: Hossein Fatemi)



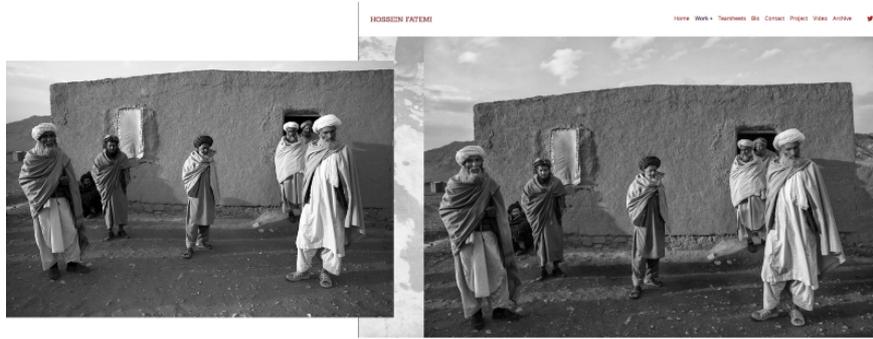
(left: Ali Hamed Haghdoust—Right: Hossein Fatemi)



(left: Yalda Moaiery—Right: Hossein Fatemi)



(left: Yalda Moaiery—Right: Hossein Fatemi)



(left: Majid Saeedi—Right: Hossein Fatemi)



(left: Majid Saeedi—Right: Hossein Fatemi)



(left: Majid Saeedi—Right: Hossein Fatemi)

Where do we go from here? I expect a robust, open, and honest discussion about World Press Photo decision.

Also there is simply not enough debate and discussions about ethics and ethical journalism in the Middle East. People learn how to make films and take pictures in Iran, but they do not always learn about ethics.



Lars Boering

Photopreneur, advisor specialized in photography, teacher and consultant. Managing Director at ...
Mar 1 · 3 min read

A formal response from the World Press Photo Foundation.

Let me cut to the conclusion—this article repeats allegations that have already been independently investigated. When the evidence from that investigation was presented to a post-award jury, that jury concluded it did not conclusively substantiate the allegations so there was insufficient evidence declare a clear breach of our contest entry rules.

For those coming to this story for the first time, let me explain the process that led to that conclusion.

Following receipt of an email on 14 February 2017 from Ramin Talaie alleging one of the Long-Term Project winners, Hossein Fatemi, was engaged in unethical practices, we began investigating the relevant issues raised in the document attached to the email. This article is a facsimile of that document. It was what prompted our actions. So it marks the beginning rather than the end of this issue.

The investigation concerned those photographs discussed above that were also in Hossein's story as submitted to our contest. They are the only photographs that could be our focus. The process we followed was in accordance with our judging procedures, which are transparent on our website. In particular, we followed the procedure for handling issues that arise after an award has been made, as detailed on page 30 of the Judging Procedures handbook, which is available online for all to see.

On 15 February we commissioned Santiago Lyon to conduct an independent investigation into these allegations. Santiago is a greatly respected figure in photojournalism, with some thirty years experience in the field, and a comprehensive commitment to ethics. We asked him to gather as much evidence as he could, principally by interviewing people living in Iran and elsewhere, who were present when the photos in Hossein's winning story that were identified by

you as having issues, were taken. Santiago conducted hours of interviews, in addition to speaking at length with Hossein and Ramin.

It is important to note that Ramin was not present when any of the photos he criticises in the winning story were taken, so he does not have direct experience of the circumstances he discusses. In contrast, the investigation included interviews with people who were actually there when the disputed photos in the contest entry were taken.

Santiago presented summaries of his interviews and other information to the post-award jury for consideration. The post-award jury then deliberated for some time on the accusations in light of the evidence that presented.

This was a difficult case to investigate and decide upon and we could only judge the images that were part of the contest. We have been very precise in following the established procedures, Santiago's investigation was thorough, and the post-award jury treated both the allegations and the evidence provided to them with equal seriousness.

There is often a lot of social media commentary on issues like this, and we see it already in response to this article. Too often that discussion involves personal issues and disputes and takes place without good evidence from independent sources. By commissioning an independent investigation to inform our post-award jury we have done everything we can to establish what evidence exists relating to the photographs in Hossein's story, and that alone was the basis for the jury's conclusion.

If in future additional, compelling evidence comes to light then this should be shared directly with us and it will be rigorously examined too. But this article is just a repeat of the already investigated allegations, so does not give us anything new to consider.

It is just not possible to easily judge a case that has so much of a 'he said versus she said' quality about it. This is also basically the response we have had from publications that published the work and conducted their own scrutiny of Hossein's work. They all came up with a similar result. All I can say is that we did our utmost best to find answers to questions. Based on the answers we could find it was judged. Those are the facts.

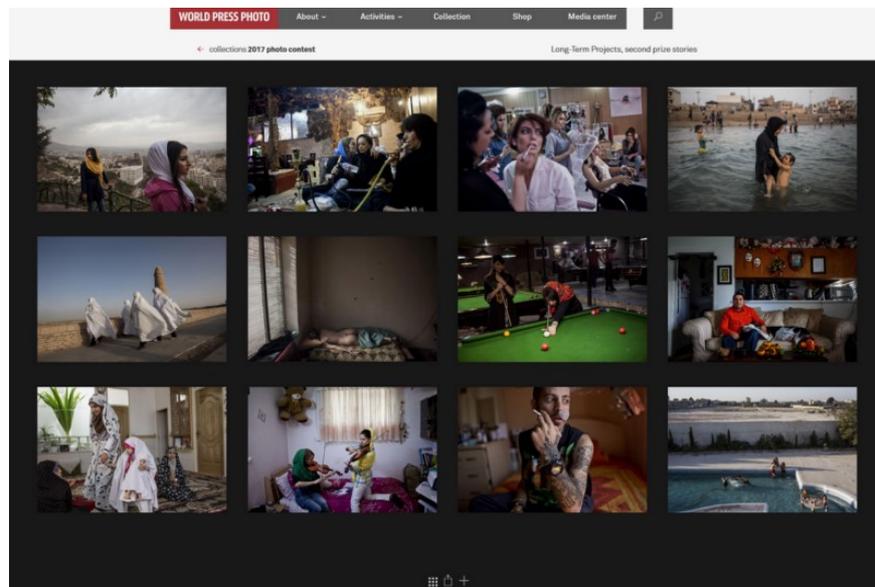


Kaveh Rostamkhani [Follow](#)

documentary photographer | visual essayist | author www.rebordering.eu | @KavehRK
Mar 6 · 4 min read

On the Controversy of World Press Photo 2017

Following World Press Photo 2017 awarding the second place in long-term projects category to the photographer Hossein Fatemi's work *An Iranian Journey*, the Columbia Journalism School adjunct Ramin Talaie, himself a photographer, published an online report on Medium on March 1st, 2017 accusing Fatemi of unethical behaviour in regard of the industry standards and specially of fiction photography disguised as documentary.



Contact Sheet of "An Iranian Journey" among the 2017 photo contest collection at World Press Photo.

The Talaie-Report which was quickly followed by a formal response from the World Press Photo foundation's Managing Director, Lars Boering, ignited a controversy mostly discussed on social media.

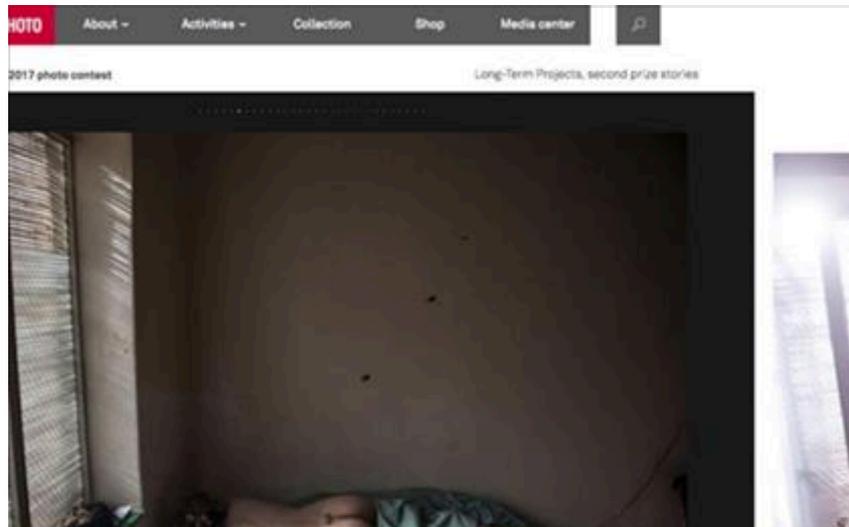
Independent curator Hester Keijser took to Facebook:



Hester Keijser

about 4 months ago

Whoops. As usual, someone is caught cheating, but as of yet, no re
[Tanya Habjouqa](#), [Wim van Sinderen](#), can you remember there being



Shortly after, Olivier Laurent, Time Magazine's photography blog *LightBox* editor posted a non-public* thread on his personal facebook stating:



Olivier Laurent

about 4 months ago

I'm dismayed to see the number of photographers and journalists sh
any consideration of due process and proper contextualization of the
acrimony that shouldn't be blindly validated without proper verificatio
that's core to the work of journalists).

In this particular case, I prefer to share [Lars Boering's](#) response.

A formal response from the World Press Photo Foundation

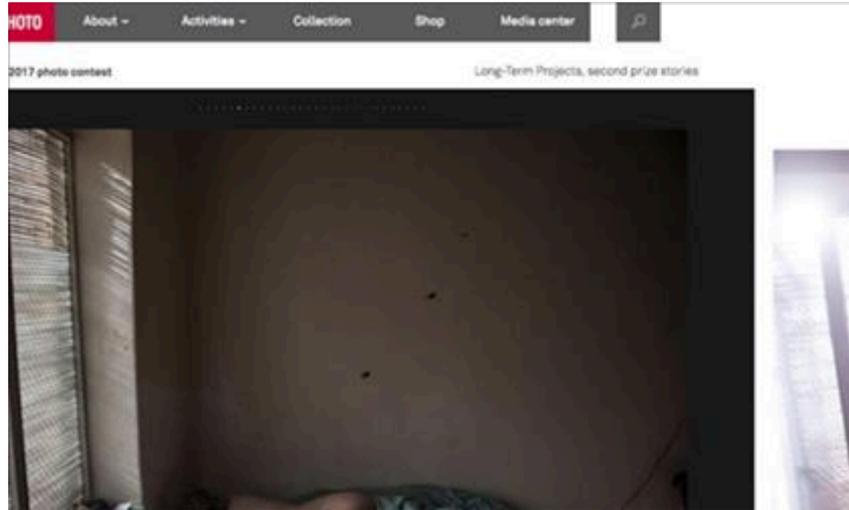
Greg Marinovich, veteran photographer and research fellow at Harvard University followed up:



Greg Marinovich

about 4 months ago

Another body blow to the reputation of the World Press Photo award earlier, but Ramin Talaie's detailed investigation would seem to ensue but seems



Meanwhile the issue had led to some brief reactions on Twitter:

There is often a lot of social media commentary on issues like this, and we see it already in response to this article. Too often that discussion involves personal issues and disputes and takes place without good evidence from independent sources. By commissioning an independent investigation to inform our post-award jury we have done everything we can to establish what evidence exists relating to the photographs in Hossein's story, and that alone was the basis for the jury's conclusion.



duckrabbit

@duckrabbitblog

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The issue with @WorldPressPhoto response is that

Arthur Bondar, photographer, engaged with the discussion, too:

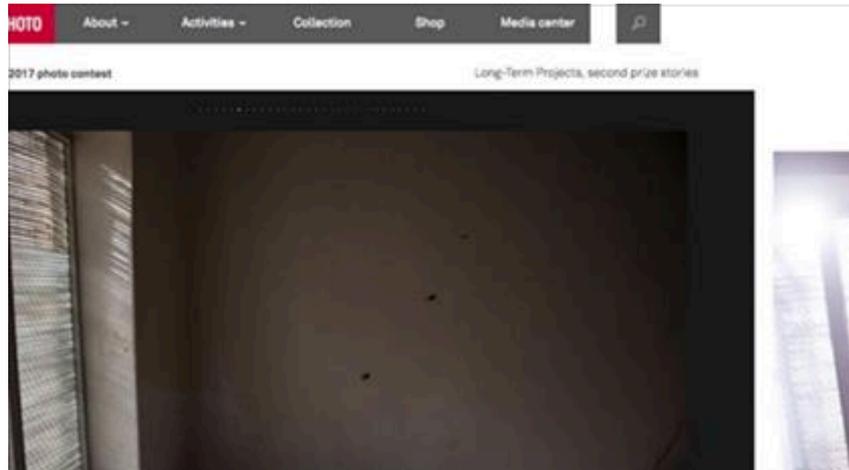


Arthur Bondar
about 4 months ago

Именно благодаря таким "фотографам" фотожурналистика нах
состоянии!!!

<https://medium.com/.../2017-world-press-photo-awards-fake-new...>
///

I am not wondering why photojournalism is in deep crises today with
<https://medium.com/.../2017-world-press-photo-awards-fake-new...>

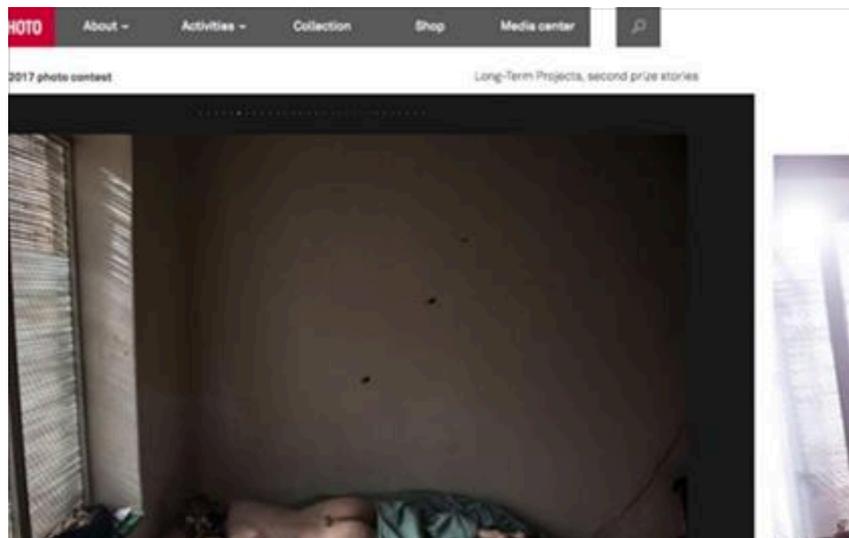


Marco Pinna, photo editor with National Geographic Magazine Italy had a thread where an interesting comparative sub-discussion addressing the role of regime-supported media in Russia and Ukraine evolved:

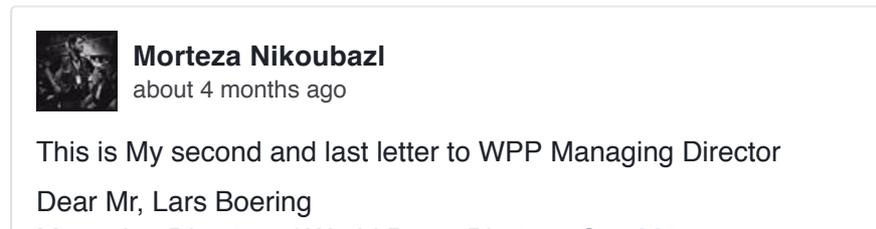


Marco Pinna
about 4 months ago

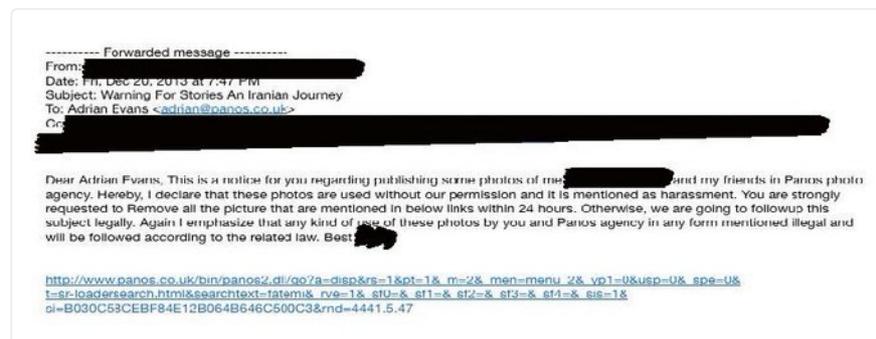
here we go again...



Morteza Nikoubazl, a former Reuters' photographer and current contributing photographer to the Farsi version of National Geographic "Gitanama" addressed the issue on his personal facebook by March 2nd, 2017 (Note: The slightly aggressive tone of the letter is apparently due to its word-for-word translation from Farsi and assumingly not intended by Nikoubazl):



Meanwhile *Rights Exposure*, a human rights consultancy tweeted and engaged also Fatemi's agency Panos Pictures briefly:



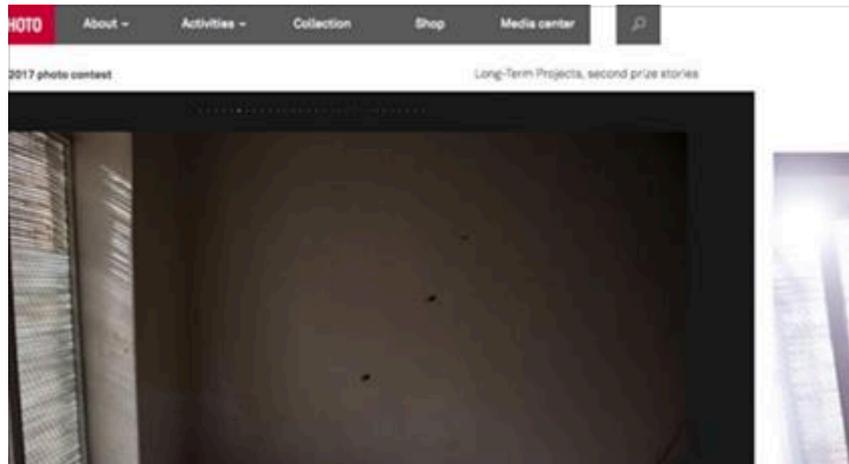
Robert Godden, founder of *Rights Exposure* had interesting ethical aspects of the issue discussed on his personal Facebook thread simultaneously:



Robert Godden

about 3 months ago

"Hereby, I declare that these photos are used without our permission. Are [World Press Photo](#) ethical guidelines failing to protect individual? Hossein Fatemi's winning images told Panos (who previously published the photos of her and her friends in bikinis at the swimming pool we investigated) action, why did the WPP investigation not take action? A little more time would go a long way.



On March 3rd, 2017, World Press Photo then published their technical report for the 2017 contest addressing the Fatemi issue and the Talaie-Report in a [post-award issues](#) section (p. 17ff).

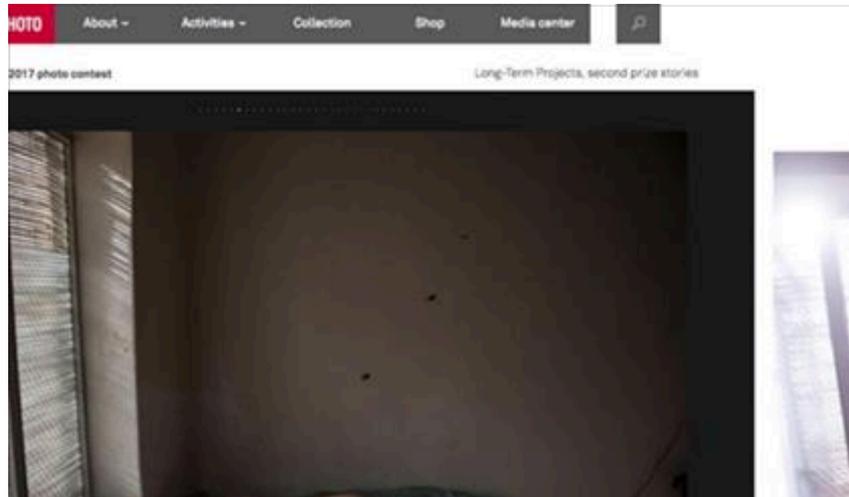
This was followed up on March 6th, 2017 when James Whitlow Delano, photographer, latched the controversy:



James Whitlow Delano

about 3 months ago

I'm not going to sugar-coat this. You work for decades, honoring a cc sacrifice, assume palpable risk & then, YET AGAIN, covert deceit by our under-compensated craft. Why sacrifice to give the less-powerful as journalists, create emotional fiction for personal gain & naked **egc**



Eventually, since my own work has been referenced in the chain of evidence the Talaie-Report is providing, and as Lars Boering has suggested in World Press Photo's formal answer, I have been a subject of investigations by Santiago Lyon on behalf of the World Press Photo foundation, by Panos Pictures and by the New York Times that had published the essay in January 2014, at different stages over the past four years regarding the questionable work.

Lars Boering is right to say that World Press Photo “could only judge the images that were part of the contest”. However, when he argues that “Ramin [Talaie] was not present when any of the photos he criticises in the winning story were taken [...]” he ignores not only the independent and unbiased nature of the Talaie-Report, but also the fact that me and the photographers anonymized as “Ali” and “Nahal”—parties directly involved in the creation of some of the addressed images, have all been primary sources to the Talaie-Report. A fact that was later dismissed by the technical report of the World Press Photo.

Suggestions that the Talaie-Report and the controversy were a “witch hunt”, or based on personal animosity between photographers, have distracted from the fact that people take the work they do, their integrity and both their professional and personal reputations very seriously. The photography community has only been urging for more transparency and furthering the discussions of ethics and industry as



the threads above by industry professionals demonstrate. Something that should be quite clear to all those involved as it is the mission of journalism qua definition.

However these very discussions that would bring photography further are going on one-sided, as at this point the ball is in the court of the other direct addressees of the Talaie-Report, namely Hossein Fatemi and the agency representing his imagery, Panos Pictures, who so far have preferred an ominous silence regarding all allegations while the World Press Photo investigations to the brief extent that they have been publicized barely succeed to establish any transparency.

UPDATE 2: By March 8th, Adrian Evans, director at Panos Pictures made a public response on behalf of the agency representing Hossein Fatemi addressing the Talaie-Report on their blog, but did not deliver any new facts except for:

*This is **not the first time** we have received allegations against Hossein Fatemi. These have ranged from rumours and anonymous e-mails to being approached directly by other photographers. On every occasion we have immediately investigated but never found any substance to the allegations or reason to take further action.*

but fails to give any explanation on if and how thorough the agency's investigations have been at any stage. Yet it concludes:

Panos has been respected for its integrity for the past 30 years and will continue to support concerned and ethical photojournalism.

**UPDATE 1: While in the initial version of this article Olivier Laurent's thread was not included due to his privacy settings, it has been included now to establish a more complete picture of the case after he made the thread publicly visible.*



Ramin Talaie

Follow

All visuals. Stills & Motion. Adjunct @columbiajourn, Alum @CarterFellows, Alum @RiscTraining. E..
Mar 13 · 9 min read

World Press Photo's Inaccurate Statements and Fragmented Investigation

(For the first part of this reporting please check [here](#))

The World Press Photo Contest Technical Report is misleading when it comes to their investigation with regard to Hossein Fatemi's case. The report states "... *Lyon was dealing with primary sources, in contrast to Talaie's collection of secondary accounts.*" This is inaccurate and unnecessarily misleading. It leaves the impression that [World Press Photo](#) (WPP) is using this language to alter the facts. What do they mean by "*primary sources*" versus "*Talaie's ... secondary accounts?*" The same language was used by WPP's officials on social media. I would expect that WPP, as a credible journalistic institution, to revise their report and investigation.

I have researched and found the sources, I have interviewed the sources, I have corroborated their stories, compiled and wherever possible cross-checked circumstantial evidence, and provided the entirety of my findings to WPP. My report included relevant contact details with the permission of the sources. In fact I made multiple calls, and stayed in contact with the subjects to find possible holes in their stories before alleging anything. Now according to the WPP's technical report those very same individuals are WPP's primary sources, and I have secondary accounts? I am puzzled and to some extent alarmed by WPP's choice of language.

Fact: Aside from Fatemi, WPP has contacted some of the same witnesses I had provided to them, but not all.

The WPP report continues to state "... *Talaie has collected multiple claims from other Iranian photographers about Fatemi's alleged misconduct. This means the accusations Talaie presents are by definition secondary sources.*" This is another false statement and invalid reasoning. The very same sentence is also used by David Campbell,

director of communications at WPP, while commenting on a Facebook thread where he states “... *the Talaie article collects secondary sources.*”

The evidence comes directly from the subjects in Fatemi’s work or witnesses who were present when the questionable pictures were made. These are not mere claims from “...*other Iranian photographers.*” So even by WPP’s own definition this is a deceptive statement by what they mean as “*primary sources.*” Some of the sources happen to be photographers, but that has no relevant correlation and presented out of context in WPP report.

Fact: The evidence comes directly from witnesses not merely other Iranian photographers.

This must be an unfortunate public relation attempt by WPP to suggest a contrasting narrative. This is a distraction from the objective facts inherent to this case.

Further, the WPP report claims that the post-award jury’s conclusion was based on the evidence presented to them as the report goes on to say “... *there was insufficient evidence to declare a clear breach of our contest entry rules.*” Conceivably the evidence presented to the post-award jury was not comprehensive. If this is WPP’s public argument for keeping this award, it leaves a number of questions unanswered. Hence, I went back and discovered some issues with Santiago Lyon’s investigation.

. . . .

Nahal—Pool Party Subject

(Nahal is a pseudonym for one of the witnesses at the pool party photo—in fact I am using pseudonyms for all witnesses for confidentiality and security purposes)

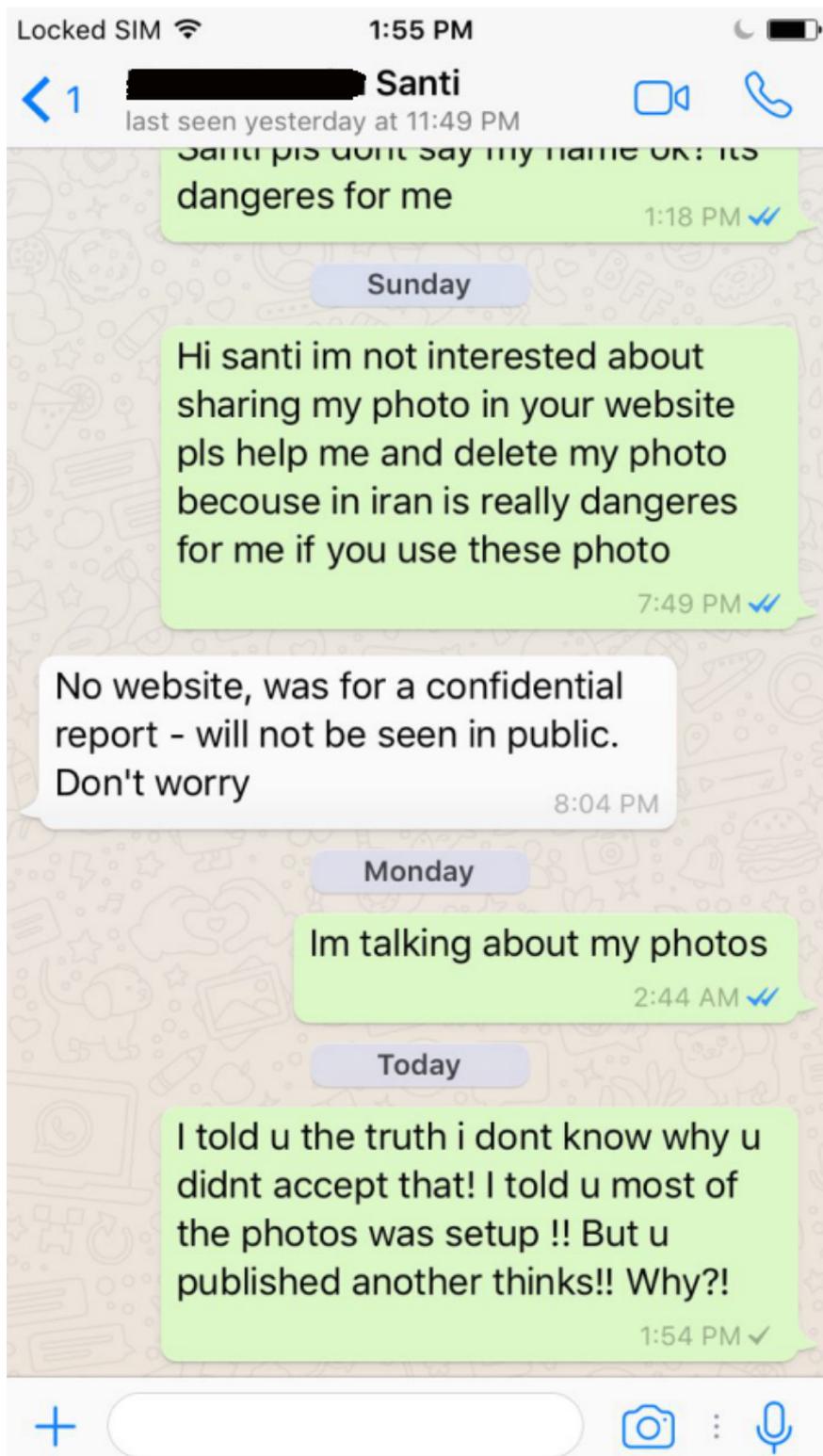


A group of young men and women at a swimming pool.

Hossein Fatemi

Screengrab of the Fatemi image under discussion.

I have confirmed that Lyon interviewed Nahal the subject from pool party, without a translator. Nahal's command of English language, and in particular when it comes to speaking in academic or legal terminologies, is highly questionable. This is evident by her text messages with Lyon following his interview. The attached screengrab demonstrates this point.



Screengrab of text messages between WPP jury member Santiago Lyon and Nahal, a subject of Fatemi's photography.

Nahal concedes that her English may not be good enough, but argues that you do not need to be an English language scholar to describe how Fatemi directed her and her friends for pictures and even asked her to organize the party. I have spoken with Nahal in Farsi and I can assure you that she gets extremely agitated and jittery when talking

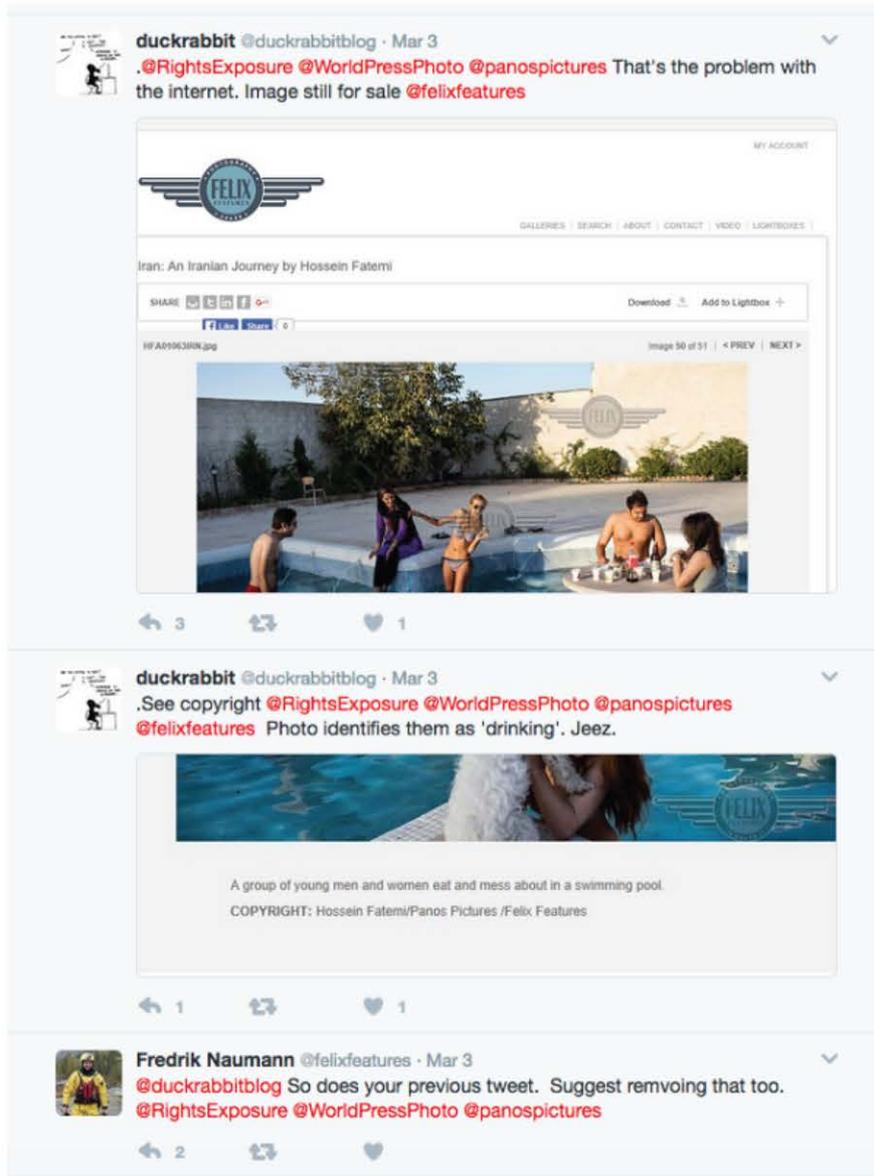
about her photographs by Fatemi. Lyon and/or WPP should have requested or provided a Farsi speaking translator.

As a subject Nahal expected that her images would be deleted from the WPP website. In her text message to Lyon she goes as far as asking (copied at verbatim)

“Hi Santi im not interested about sharing my photo in your website pls help me and delete my photo becouse in iran is really dangeres for me if you use these photo.”

A couple of days later she goes on to voice her frustration (again at verbatim), *“I told u the truth i dont know why u didnt accept that! I told you most of the photos was setup !! But u published another thinks!! Why?!”*

WPP’s view on Nahal’s photographs doesn’t seem to take into effect the consequences of her exposure in Iran. In the same Facebook post as above Campbell writes, *“The swimming pool picture in the winning story is different. The investigation done for us, which involved confidential interviews with people who were present at the scene so they could speak freely, did not uncover any issues of consent in this case.”*



Felix Features, a Panos affiliate, still with image for sale at the beginning of March. The image has since been removed from sale.

The issue of consent is very important as a matter of respecting a subject and portraying them in proper light. From her email to Panos in 2013, and the above text to Lyon, we know for fact that Nahal has always been concerned about her security and wanted the photos to be deleted. I know this may not be directly related to WPP rules and procedures, but taking anyone's word over Nahal's concerns for her safety should be troubling to everyone.

Immediately after my first report Benjamin Chesterton of DuckRabbit, Tweeted a link (left) of the supposedly deleted photo that was still being sold by Felix Features, one of Panos' international affiliates.

This is the same photo that prompted Nahal to send an email to Panos in December of 2013. Over three years later these photos were still betraying her trust.

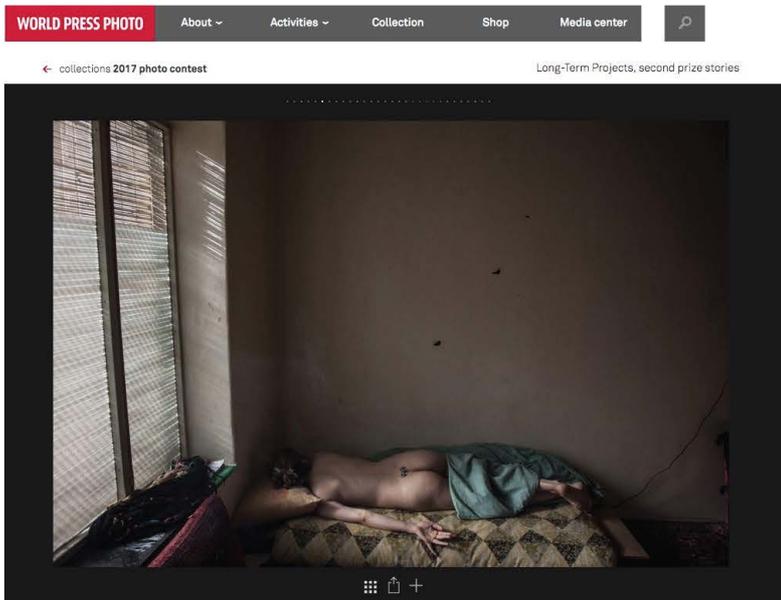
Evidently, Felix Features has removed the photo after this discovery on Twitter.

Fact: Nahal's safety and privacy concerns, however overstated, have been disregarded by almost everyone in this process.

. . . .

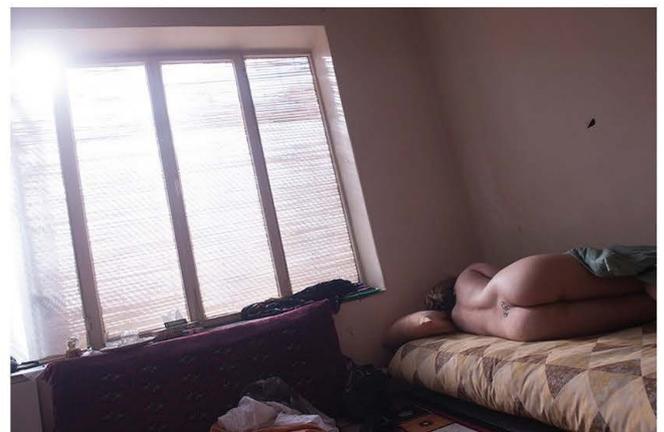
Mino—Nude Photos

The main issue that Lyon's investigation lacks is the account of the nude female subject labeled as a prostitute in Fatemi's captions. I have confirmed that Ali had provided her name and phone number to Lyon, but she was never interviewed on behalf of WPP. Why was this important and primary source never interviewed during WPP's independent investigation?



A naked woman, with a tattoo at the base of her spine, lies on a bed. The woman is a prostitute working to p...

Hossein Fatemi



Left: Hossein Fatemi, Right: Ali

In another Facebook posting, the WPP's official account responds to a string of conversation reads "... *in cases like this it is both the contest process we have to follow and the most likely way to get closer to the truth. If there is more evidence one way or another later, it too will be investigated.*"

Fact: Contacting this subject would have brought WPP much closer to the truth.

Since I thought Mino was the most important witness in this case, I did not contact her initially to avoid possibly influencing her prior to WPP's investigation. However, a few days ago I spoke with her for the first time.

PLEASE NOTE: For the purpose of her safety and confidentiality I am using 'Mino' a pseudonym for her.

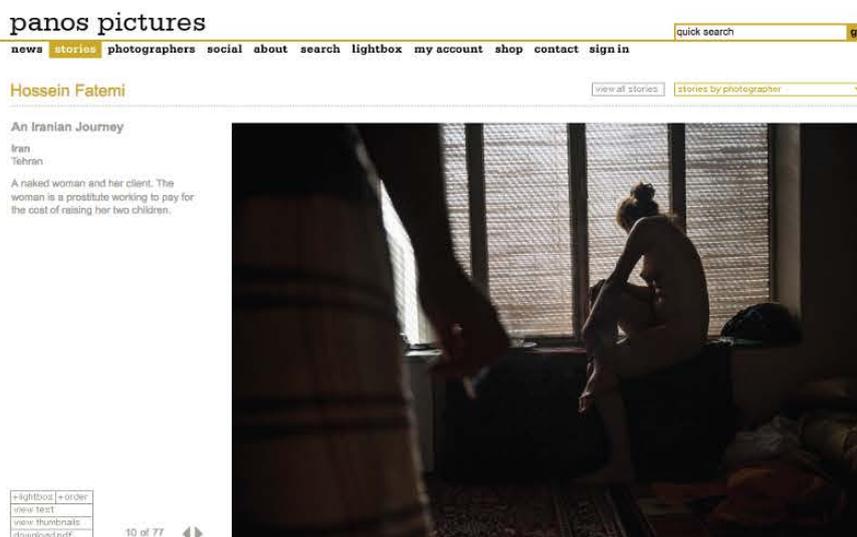
Unlike Nahal, Mino has no problem with her photos even in the nude. She is not angry and doesn't feel used. She explained to me that she is a creative person and enjoyed being photographed by both Ali and Fatemi. She went on to explain that everything about the photos were staged and directed by all three of them in a collaborative manner. She remembers the shoot as a fun day among artistic friends while taking pictures for personal use. She didn't think the photos would be used with misleading captions and painting her as an indigent prostitute who needs to feed her two children. She told to me that she has had a difficult life at times, but she has never been a prostitute. Mino explained that at the time of these photos she was separated from her only daughter for almost four years. She doesn't understand why would Fatemi write this caption about her, "... *a prostitute working to pay for the cost of raising her two children.*" She didn't even know where her daughter was at the time of the shoot. Mino painfully disclosed that her first husband had taken the child away from her for several years.

Fact: According to Mino's own accounts, she has never been a prostitute and was separated from her only child at the time of the photo shoot.

Mino only learned about the publication of the photos when I asked Ali to find her for my reporting. During my conversation with her I asked her twice if she was a prostitute or had ever had sex for money.

She vehemently denied that charge. She explained that she had sex with friends and lovers outside of marriage, in a similar fashion that people have relationships in the West. She continued to say that if anyone, including Fatemi or Ali, think of her as a prostitute, then it is their narrow minded view of a woman's role in the Iranian society.

I asked her about what directions, if any, she had received from Fatemi? She explained that all three of them, including Fatemi, suggested different poses throughout the shoot. She didn't think anything was wrong with that concept. Sometimes they, including Fatemi, would turn off the light for a moody photo. She recalled the following image as an example, where someone turned off the light and Fatemi asked Ali to stand between the camera and Mino for a picture. A fact separately confirmed by Ali and presented in my initial report. You may recall the caption for this photo incorrectly reads "A naked woman and her client. The woman is a prostitute working to pay for the cost of raising her two children," but the claimed client is actually Fatemi's former friend Ali.



Screengrab from Panos Pictures' website of a Hossein Fatemi photo with a disputed caption.

With Mino's pictures aside from staging the subject, Fatemi's captions have several fictional elements. There had never been a client, this had not been an act of prostitution in action, she has never been a prostitute, and she only has one child.

When I pressed her again about being a prostitute and what she was doing at Ali's house in the nude. She explained that Ali had asked her if she doesn't mind posing for him. She mentioned that her boyfriend at the time was there as well. Prior to Fatemi joining them they had

gone out and after the photo session everyone enjoyed themselves, drinking and smoking, and stayed at Ali's house.

In Fatemi's case, not only his subjects have come forward as witnesses, but his captions are exposed to be deceitful. WPP's managing director, Lars Boering, frames this case "*as having a 'he said versus she said' quality about it.*" This could be a valid argument if it was only between Fatemi and one other subject. The fact is that there are multiple witnesses and they are not connected to each other. The witnesses do not know each other, yet they all have comparable stories. Mino is not a photographer and Nahal used to be an aspiring photographer during her friendship with Fatemi and neither are connected to the Iranian photography community. I was quoted by Lyon in the WPP technical report implying that the "*Iranian photojournalism community is rife with personal animosities and resentments,*" but these facts are not a conspiracy by Iranian photographers as my critique may suggest.

While there are many comments on social media about me, my motivations, and these allegations, none of them directly answer any specifics about this case nor rebut any single point provided in my initial report. Journalism is not that hard if one starts asking questions and really search for the facts. Facts are facts and they don't go away. John Adams, second president of the U.S., was once quoted "*facts are stubborn things; and whatever may be our wishes, our inclinations, or the dictates of our passions, they cannot alter the state of facts and evidence.*"

Of smoking Women in Iran and shaping Orientalist perceptions

by Kaveh Rostamkhani March 8, 2017

There has been a controversy within the photojournalism industry regarding an award winning story at the World Press Photo 2017 where the recognized photographer has been accused of unethical behaviour in regard of the profession's standards and specifically of having disguised fiction photography as documentary. In parts my project [*Iran: Generation Post-Revolution*](#) has also been addressed. In my piece ["On the Controversy of World Press Photo 2017"](#) on Medium blog, I have compiled relevant positions and voices from industry professionals regarding the issue in a timeline, not at last because I feel transparency regarding my own work and practices but also the industry is paramount.

With regards to content it is important to understand that there has been a tradition of stories depicting Iran's civil society in a narrative of the "Clash of

Civilizations” that have emerged in the past years and this issue has not been limited to photography. Be it Nazila Fathi’s *The Lonely War: One Woman’s Account of the Struggle for Modern Iran* or perhaps more famously Azar Nafisi’s *Reading Lolita in Tehran*. Granted, there are crucial social struggles currently fought in Iran. But when it comes to their representation, subtlety and detail are key. These are missing here.



A young girl wearing fake Louis Vuitton smokes water pipe during a gathering. (From the project *Generation Post-Revolution* by Kaveh Rostamkhani)

Yet the World Press Photo award-winning essay *An Iranian Journey* by Hossein Fatemi is just levels further in its sensationalism and working with western clichés. To me that photo essay is a good example of how a comprador visualist from a less-privileged background conducts an essay with

a narrative to meet the expectations of Western editors who are stuck in both their own and their audiences' Orientalisms. And eventually comprador visualists (as do comprador intellectuals – cf. [Dabashi, 2011](#)) make their breakthrough by being awarded industry prizes judged by those very editors et al, closing the cycle. Hence marking this path as one to follow for generations of underprivileged non-white locals to come who will be aiming to establish their names in a Western dominated market and with their work help to continue cementing colonialist perceptions of the world.

Ultimately the [Talaie-Report](#) and the controversy it has unleashed should be understood as an important service to honest photojournalism of which I have always been an advocate, and lead to further discussions, debates and scrutiny regarding issues of Orientalism, Othering and Class in this profession and those particular structures within the industry that have been facilitating their reproduction.

TAGGED WITH

#hossein fatemi #journalism ethics #orientalism
#world press photo

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Why Does Controversy Follow World Press Photo?

MAR 08, 2017

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WORLD PRESS PHOTO

Another year and another controversy for World Press Photo. This year, photographer Ramin Talaie [raised questions](#) about the authenticity of Hossein Fatemi who took 2nd place in long-term projects with his An Iranian Journey.

World Press Photo Managing Director Lars Boering [penned a response](#), which included details on an independent investigation led by Santiago Lyon. Kaveh Rostamkhani [recapped](#) much of the discussion amongst the photojournalism community.

This particular incident follows a small fracas over the 2017 Photo of the Year, which jury chairperson Stuart Franklin [said](#), “I didn’t think, if I’m honest with you, that it should be World Press Photo of the Year.”

In recent history, other controversy has surrounded the contest:

- Concerns about **post-processing** in 2013
- Giovanni Troilo's **staged photos** in 2015 led to disqualification
- The **cancellation** of the WPP exhibition at Visa Pour L'image in 2015
- A new contest for "**creative documentary photography**" was announced in 2016

Compared to other contests, World Press Photo suffers from a disproportionate amount of controversy. But why? Here are a few thoughts:

It's tough to be number one

WPP has evolved into arguably the most important contest for photojournalism, and while this helps to attract the best work, it also means increased scrutiny (and potentially more photographers bending the rules to try to win). Winning not only confers bragging rights, but often can lead to paid work in what seems like an ever-shrinking pool of photography budgets.

WPP is more than a contest

In the past few decades, WPP has aspired to be more than just a contest. Master classes, traveling exhibitions, and a desire to be seen as a thought leader necessarily means making resource choices.

Judging Continuity

WPP names different juries each year, so there's chance to develop a judging DNA. On the one hand, this prevents a certain "look" from defining the winners (e.g. 35mm wide open). But the lack of continuity also means that issues brought up in one year never have the opportunity to be fleshed out by the jurists themselves in subsequent years.

WPP might do well to consider multi-year, staggered appointments to build continuity and institutional knowledge.

Opacity

In 2015, Boering **told** the *New York Times* that the jury was "shocked" at the amount of manipulation in the final round. Certainly the privacy of photographers who have been disqualified needs to be considered, but on the other hand, the industry can't have a transparent dialog about manipulation (whether mechanical or ethical) without discussing real cases.

I spoke to one photographer whose images were disqualified in 2016 for being manipulated. Yet, by his account, the images only had the saturation pushed by a few percent.

Without a visual archive and some discussion around disqualified images, the baseline will continue to be ambiguous.

Photographers feel ownership

Prestige and history are attached to the WPP brand, and photographers want to be associated with it. But unlike a trade organization, there is no membership, no votes, and a supervisory board that isn't composed of photographers.

But because WPP is representing photojournalism to the world, photographers feel a sense of ownership. They take umbrage at calling something "photojournalism" if it doesn't meet their definition.

The rapid pace of technological advancement coupled with Boering's progressive vision inevitably mean that the community can't digest changes fast enough. WPP doesn't have an obligation to answer every query about its contests, but it undermines its authority when it can't provide enough information around controversial decisions like the Fatemi case which is still roiling some photojournalists.

WPP has **announced** the formation of an advisory group, which is laudable. But if the goal of any advisory group is to help develop norms and standard practices that can be applied to a global community, then perhaps this group should work in concert with counterparts in industry groups like NPPA.

What's Next?

The new reality is a polarized audience that views anything that they find objectionable as fake news. This perception isn't helped by on-going controversy within the industry.

Journalists, unfortunately, have to work harder to ensure the veracity of their reporting. And institutions that build their brands on the backs of these journalists need to themselves create and enforce standards that the community can stand behind.

About the author: Allen Murabayashi is the Chairman and co-founder of [PhotoShelter](#), which regularly publishes [resources](#) for photographers. Allen is a graduate of Yale University, and flosses daily. This article was also published [here](#).

TAGS: COMPETITION, CONTEST, CONTROVERSY, MAGNETFORCONTROVERSY, MANIPULATION, PHOTOJOURNALISM, STAGED, WORLDPRESSPHOTO

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Join the discussion...

Michael Kircher · 3 months ago

Attended a workshop years ago and when the topic of Photojournalism and standards came up the instructors (about 7 or 8 of them, men and women, Americans and non-Americans, editors and photogs) had difficulty coming to much of an agreement. It was an interesting conversation to say the least.

2 ^ | v · Reply · Share ›

Stan B. · 3 months ago

I was expecting to read a detailed rebuttal in the official response from WPP on the plethora of serious accusations leveled against the photographer- instead (unless I'm missing something, please inform), we're basically treated to, "No worries, all good! We got your back."

Their (less than) perfunctory response hardly fills one with confidence...

5 ^ | v · Reply · Share ›

写真家 · 3 months ago

I gave up on WPP years ago after server failure lost everything I had ever uploaded account.

^ | v · Reply · Share ›

Mihir · 3 months ago

Reading all the viewpoints and official answer from Lars, Fatemi's photograph's look clearly staged. Its really strange they could not find any thing on their investigations. Perhaps they need to revisit the rules regarding investigations.

^ | v · Reply · Share ›

A_SBR · 3 months ago

When US needs to improve relations with India "Slumdog Millionaire" movie gets Academy Awards. Now it's time to improve relations with Iran to get oil contracts, so WPP honored Iranian theme... Why people to quarrel over it?

sohughj · 3 months ago

It pretty much boils down to this: The democratization of photography that digital accomplished is a double-edged sword, and it just happened to occur during the greatest decline that the photojournalism industry has ever seen in its history.

On one hand, everybody is a photographer now. Digital made photography available to an unprecedented number of people, especially when prices began to fall to within the reach of non-professionals (mostly thanks to Canon who achieved the first sub-\$1000 dSLR in 2003, followed by the first "reasonably affordable" full frame only two years later). Within a few years, decent-quality cameras began appearing on smartphones. All of this has had the effect of a) many people discovering photography, and b) some of those people discovering that they're good at photography who might never have made such a discovery had the digital revolution not happened. The population of people who called themselves "photographers" exploded.

On the other hand, everybody is a photographer now. The sea of mediocrity is vast and deep, and there are now so many images being made every day that the diamond in the rough is that much harder to find. Competition to get noticed is therefore fiercer than ever before. Cheap and easy to use filters and image manipulation software has made the temptation of using such software to cheat harder and harder to resist.

The nosedive of the photojournalism industry at large has only added to the problem. There are so many people vying for so few jobs that every little advantage you can get to gain an edge over your competition counts. This includes getting recognized at World Press Photo, which to its detriment has been quite slow at addressing this issue. It wasn't until 2015 that they finally put out the details of their image verification process within a code of ethics.

PREV

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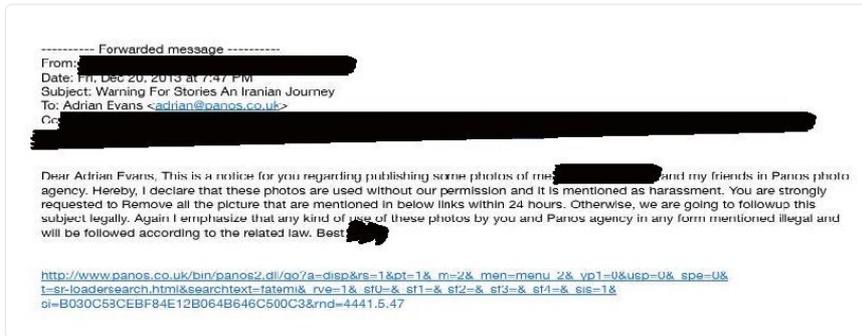
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6:07 PM - 2 Mar 2017



3



1



Tweet your reply



World Press Photo @WorldPressPhoto · Mar 3

Replying to @RightsExposure

The answer to this is no, with more detailed answer posted on your FB post.



1



RightsExposure @RightsExposure · Mar 3

But your ethical code doesn't cover this so how can the answer be 'no'?
[@duckrabbitblog](#)



3



World Press Photo @WorldPressPhoto · Mar 3

The answer is no because the 2013 email concerns a photograph that is not in the winning story.



1



RightsExposure @RightsExposure · Mar 3

That's not clear as email mentions photos from the pool shoot & not one photo. And ethical code doesn't cover this issue.



1



World Press Photo @WorldPressPhoto · Mar 3

We've tried to answer these questions for you in response to your post, because they need more space than here.



1



1



RightsExposure @RightsExposure · Mar 3

But still questions (see FB) and ethical code still doesn't cover & 'no' doesn't really work as an answer [@duckrabbitblog](#)



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We develop and promote visual journalism. We work to inspire, educate and support bo...

Mar 22 · 5 min read

3. Pursuing justice and seeking the truth: a World Press Photo Contest update



Jury member's desk, 2017 Photo Contest. © Werry Crone / Hollandse Hoogte.

After further investigation and legal advice, World Press Photo would like to provide an update on the debate about the status of the second-prize winner in Long-Term Projects, [Hossein Fatemi](#)'s "An Iranian Journey".

These are the key developments in the situation to date:

- After a thorough contest overhaul in 2015–2016, we have a new and clear process for issues that arise after awards are announced involving an independent investigation and post-award jury.
- An investigation of this winner was commissioned on 15 February, the day after receiving a document containing allegations by [Ramin Talaie](#) via email.
- It is essential for all to understand that **our remit can cover only photographs entered into our contest**. The scope of our concern is, therefore, limited to the six photographs that were in

the winning entry from the more than 20 photographs challenged by Ramin. While we work closely with the industry, we do not (and can not) police the profession. This means all other questions about the work have to be addressed to the photographer and/or his representatives.

We are confident the investigation provided information that clearly pointed out issues that needed to be deliberated. When the results of the investigation were presented to the jury, it concluded **the available evidence did not conclusively substantiate the allegations** so there was **insufficient evidence** to declare a clear breach of our contest entry rules. As a second opinion we sought legal advice, and this advice supported the jury's decision. We then advised Ramin of this conclusion on 28 February.

On 1 March, Ramin published his document of allegations, to which we immediately offered a formal response with an account of the process and the jury's conclusion. Our quick response was possible because Ramin's first article was a copy of the document that triggered our investigation.

On 3 March we published our Technical Report, which contained additional context and details (see pp. 17–20) on the process that led to the jury's conclusion.

On 8 March Hossein's agency, [Panos Pictures](#), issued a statement on this case defending their photographer.

On 13 March Ramin published a second article criticizing our investigation and process with what he said was additional evidence on two specific images.

The material presented in this second article has also been reviewed, with the focus now on the two photographs Ramin highlights. There is material from the investigation done for us that needs to be considered in relation to these two images.

With regard to the pool party photograph:

The investigation done for us interviewed Fatemi, the person Ramin calls "Nahal," and a third person present on the day. That third person said the party was not set up for the purpose of photography, and that the host of the party informed guests they could remove themselves from the scene if they did not want to

be photographed. This evidence strongly suggests those pictured knew they would be photographed and therefore consented to be photographed by professional photographers.

In December 2013 “Nahal” contacted Panos Pictures demanding one of her pictures be taken down and the agency complied. Panos states “this is the only time that an individual portrayed in Hossein’s work has ever asked us to remove their photograph.” In the four years since, Panos has not had additional requests to remove any other photographs from public display. Furthermore, as far as we are aware, none of the media organizations that have published this story have ever received a request to remove this work.

In recent articles and commentary about this case, this photo has been used and shared on social media. Republication seems inconsistent with the claim that this photograph constitutes a danger to those pictured allegedly without their consent.

With regard to the photograph of the naked woman:

The investigation done for us interviewed Fatemi and one other person present at the scene (whom Ramin calls “Ali”). The two accounts differ, with one saying sex involving two men and one woman took place and money was paid, and the other saying a woman and her boyfriend were photographed having sex for a photo project on prostitution.

The investigation (and, as we understand it, also media organizations researching the work) obtained unpublished photographs of the scene showing three individuals other than the photographer engaged in sexual activity. This makes the issue even more complicated: one of the witnesses denied having sex, but is nonetheless pictured in these photographs.

During the investigation, Ramin emailed the first name and telephone number of a possible female witness in Iran to us. Being unable to corroborate this person’s identity given the limited information provided, any interview would have been of indeterminate value. Stating this was the person in question, Ramin’s second article contains testimony from “Mino” which introduces a third account of the scene that differs substantially from the other two. There is no reason to doubt Ramin’s account of his recent conversation with “Mino”. However, the difficulty is that **there are now three very different accounts of one**

scene, with visual evidence supporting elements of only two accounts, but still without providing a clear conclusion.

These points are not made in order to establish a definitive account of the truth. They are made to show the investigation was done thoroughly, and to underline how difficult it is to establish the truth. In this case, there are witnesses and visual evidence that support the photographer's account, with other witnesses challenging his account.

Our principle is that justice in these cases requires evaluating evidence to see whether or not the available evidence supports, beyond a reasonable doubt, the accusations being made. Our concern in these cases is to be guided by the evidence relating to contest entries and to ensure it is assessed in relation to our codes and rules. To date, that evaluation has found the available evidence insufficient.

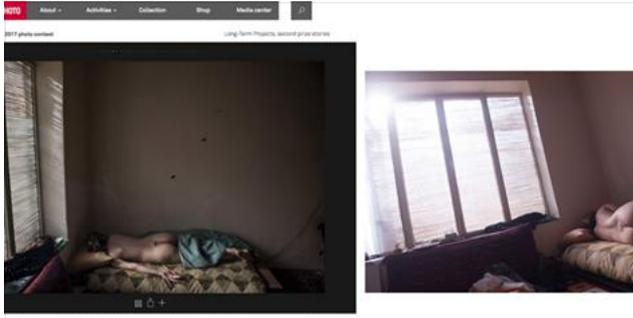
If additional, clear and new evidence comes to light in the future, then this should be shared directly with World Press Photo, and it will also be independently and rigorously examined. While we will not be responding to each and every social media post about this case, we will do our utmost best to answer reasonable and serious questions about our process and our remit. These questions should be sent to our office directly by email so we can deal with them properly.

For us, this issue is not about either supporting or condemning the photographer Hossein Fatemi. It is about judging specific work entered into our contest and recognized by the jury. In the end, the photographer and his agency can speak for themselves about any wider concerns. Since we have done all we can reasonably do to this point, any additional questions about wider concerns should now be directed to them.



Ramin Talaie
March 1 ·

2017 World Press Photo Awards Fake News
<https://medium.com/.../2017-world-press-photo-awards-fake-new...>



2017 World Press Photo Awards Fake News

This year the jury of the World Press Photo (WPP) awarded Iranian photographer, Hossein Fatemi, the second place for his long-term project...

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Lisa Brambs, Solmaz Daryani and 42 others

61 shares

15 Comments



Dean C.K. Cox Thanks Ramin. Keep up the scrutiny and keeping us honest.
Like · Reply · 2 · March 1 at 4:47pm



Chelsea Shure Lientz Thanks. That was a powerful essay.
Like · Reply · March 1 at 4:48pm



Maryam Ishani Wow. This is outrageous. Excellent breakdown though, thank you
Like · Reply · 1 · March 1 at 4:53pm



Nikoo Maher Amir Narimani
Like · Reply · March 1 at 5:15pm



Andre Malerba Thanks for speaking up.
Like · Reply · 1 · March 1 at 5:16pm



Shameel Arafin Wow, well done.
Like · Reply · 1 · March 1 at 5:24pm



Chirag Wakaskar Whoa! Textbook unethical in so many respects.
Like · Reply · 1 · March 1 at 5:35pm



Aurpera I wonder one thing though. Is it normal for photographers to accompany other photographers while the latter is on an assignment and take pictures together? Because if this is the case, I'm sure several people like Fatemi have plagiarized their friends' work.
Like · Reply · March 1 at 7:23pm



Chirag Wakaskar Aurpera In the case of Rostamkhani, its stated that Fatemi was a guide (perhaps fixer) for that photographer (not mentioned hired or not) but would be unethical for him to share the same story. In other cases of similar frames, I'm not too sure. I mean usually news photographers share news of events with each. It could well be he copied their frames or they copied his. In such cases many times we do end up with similar photos. It happens quite frequently actually.
Like · Reply · 1 · March 1 at 7:37pm



Aurpera Well, I guess it's unethical when one is not specifically hired for a specific story. It's understandable when it happens with news and current events when photogs shoot out of personal interest.
Like · Reply · March 1 at 7:40pm



Write a reply...

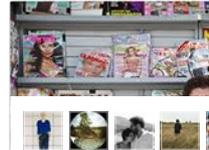


Conor Ashleigh I deeply appreciate you for doing this Ramin. Kheyli mamnoooooon!
I find it deeply sad that it has come to this and for me much of these images, and the language in the captions, reinforced that exact same western focused paradigm of Iran. Erghhh. I am sorry nothing came from your submission, it seems it is incredibly well founded, I am not sure what the WPP jury were thinking.
Like · Reply · 1 · March 1 at 5:40pm



Nikoo Maher So if WPP investigator didnt buy all these evidence then my conclusion is:
Its moral and acceptable to dramatise the image by staging and wrong captioning but its immoral if u do visual dramatization by use of photoshop!
Though what matter to WPP is the purity of the image not the truth behind it!
Like · Reply · 2 · March 1 at 6:15pm · Edited

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Benjamin Chesterton



Supranav Dash



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Mari Chi 1h



Mari Bastashevski 1h



Jukka Onnela 2h



Asim Rafiqui 15m



Paul Mutter 36m

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experiencing some déjà vu of past WPP controversies. Again we're wading through the ethical murkiness inherent in photographing friends, friends-of-friends, or friends-of-fixers. It's a good reminder to all photographers that the closer your relationship to your subject, the closer it will be scrutinized. In those instances, the integrity of the image rests entirely on your personal integrity, and if we're to treat these images as journalism, it better be bulletproof. And, unless your relationship to your subject is central to the story, it's usually best to avoid filling your journalism with kith and kin.

Like · Reply · 4 · March 1 at 6:37pm

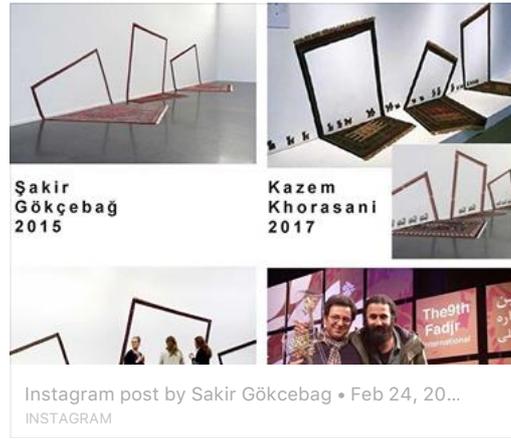
 **Shahriar Khonsari** This week it is the second plagiarism from Iranian artists & photographers I became aware of. I agree with Ramin Talaie: " People learn how to make films and take pictures in Iran, but they do not always learn about ethics."

Like · Reply · 1 · March 1 at 7:37pm

 **Kiana Hayeri** what was the first one?

Like · Reply · 1 · March 1 at 9:34pm

 **Shahriar Khonsari** <https://www.instagram.com/p/BQ6MvKtgxYv/>



Like · Reply · March 1 at 9:42pm

 **Kiana Hayeri** woah.

Like · Reply · March 1 at 9:46pm

 Write a reply...

 **Mikhail Domozhilov** Anastasia Rudenko

Like · Reply · March 1 at 7:50pm

 **Nadav Neuhaus** I know you and I know Santiago it feel strange! But what you got here put a big question mark this project!!

Like · Reply · 1 · March 2 at 3:41am

 **Shafagh Kalhor** REza DJalali KHoshnevis

Like · Reply · March 3 at 4:23pm

 **Néstor Baltodano** There have always been photojournalists with unethical behavior that stage their photographs or manipulate their work in order to win awards like World Press, to be published, famous or wealthy. This is a very good example of a total lack of ethics in the profession by a photographer who has won the World Press Photo Award, in the News category in 2010. <http://www.maydaypress.com/.../46a821e4d73080f1b11bf7d9af...>



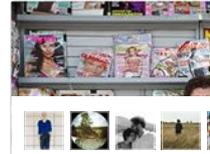
ON THE MARCO VERNASCHI SAGA: WE REST OUR CASE | Photojournalism

MAYDAYPRESS.COM

Like · Reply · March 4 at 8:34am

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-  Mari Bastashevski 1h
-  Jukka Onnela 2h
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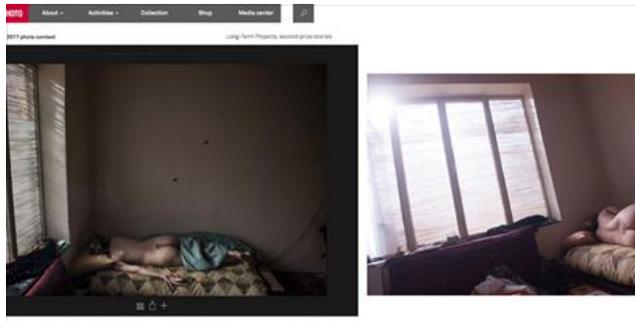
Beeta Baghoolizadeh
March 1 ·

For anyone who has ever circulated photos from Iran, especially if you circulaed the 2017 World Press Photo Award winner Hossein Fatemi's long term project, "A Journey to Iran" -- [Ramin Talaie](#)'s article is a must read.

"This year the jury of the World Press Photo (WPP) awarded Iranian photographer, Hossein Fatemi, the second place for his long-term project titled 'An Iranian Journey.' Many who have directly interacted with Fatemi in Iran, Afghanistan, and other places consider his conduct unethical and ridicule his work as staged photojournalism.

After Fatemi received the 73rd POYi World Understanding Award, for the same photo essay, my inbox and Facebook Messenger was flooded with individuals claiming to have helped or witnessed Fatemi stage his subjects for this project. Others claim Fatemi had plagiarized their work and in some cases even copied images frame by frame. Over the following months I began compiling testimony and evidence and started verifying sources, locations, website and other information.

When the 2017 WPP award winners were announced, I felt obligated to share my findings with WPP and it's jury. The next day I provided the following detailed evidence with names and contact information of every single source. I requested an investigation and asked that this award to be revoked."



2017 World Press Photo Awards Fake News

This year the jury of the World Press Photo (WPP) awarded Iranian photographer, Hossein Fatemi, the second place for his long-term project...

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14

Ghazal Rahmanpanah I just shared this on Twitter and the WPP @'ed me with the quickness with this: <https://medium.com/.../a-formal-response-from-the-world...>

A formal response from the World Press Photo Foundation.

Let me cut to the conclusion — this article repeats allegations that have already been independently investigated. When the evidence from...

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Like · Reply · 2 · March 1 at 8:05pm

Beeta Baghoolizadeh **Ghazal Rahmanpanah** wow-I imagine they're getting a lot of blowback.

Like · Reply · 1 · March 1 at 8:15pm

Golriz Farshi Thank you for posting this. I had encountered a number of Fatemi's photos before and had wondered about some of the captions...

Like · Reply · March 1 at 9:30pm

Beeta Baghoolizadeh **Golriz Farshi** I felt the same way -- the subtle but clear changes to the captions are very very telling

Like · Reply · 1 · March 1 at 9:36pm

Pedram Moallemian **Beeta Jan**, this isn't new and has been investigated throughly. It'd be unfortunate if you are actually contributing to false news, considering your stellar reputation.

Like · Reply · March 1 at 10:44pm

Nima Taradji If you are going to propagate the accusations it is also best to share the result of the investigations so that people don't keep sharing the accusations without knowing the results of the independent investigation-- this is how rumors and untruth get around... Here: <https://medium.com/.../a-formal-response-from-the-world...>

A formal response from the World Press Photo Foundation.

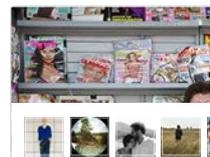
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Olivier Laurent

March 1 ·

I'm dismayed to see the number of photographers and journalists sharing one-sided attack pieces without any consideration of due process and proper contextualization of these attacks. There's a lot of personal acrimony that shouldn't be blindly validated without proper verification and contextualization (something that's core to the work of journalists).

In this particular case, I prefer to share [Lars Boering's](#) response.

A formal response from the World Press Photo Foundation.

Let me cut to the conclusion — this article repeats allegations that have already been independently investigated. When the evidence from...

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Pierre Terdjman Thank you.

Like · Reply · March 1 at 7:32pm



Francesca Volpi answer is included in the link to the article. it is just at the bottom.

Like · Reply · 4 · March 1 at 7:36pm · Edited



Ramin Talaie Olivier, this is not a one-sided "attack!" Everything, the evidence, the witnesses are there. I urge everyone including yourself to do the investigation and look at the facts. Facts are facts. If there are any allegations without facts, I would be happy to discuss and remove it. I left out many personal issues, including a few of my own. This is not about me. This is not about [Lars](#) or [World Press Photo](#). This is about what is accepted as truth in photography. I kept this process away from public so that it can be dealt with properly by WPP. Now that they have concluded, I am sharing it publicly as well. There is full transparency here.

Like · Reply · 14 · March 1 at 7:42pm · Edited



Olivier Laurent You've urged me to investigate this months ago. I did.

Like · Reply · 5 · March 1 at 7:47pm



Greg Marinovich well, then repudiate the specific claims from witnesses

Like · Reply · 2 · March 1 at 7:50pm



Ramin Talaie **Olivier Laurent** I did. As I said in the article since POYI was awarded this information started to come into my possession. I told everyone that any and all allegations need to be backed up. This is it. I checked the sources. As far as I know....only a couple of these witnesses were checked on by myself and Santiago Lyon. I am sure you didn't call the man who set up the nude photos. Or find the woman who thinks her pictures are being deleted from WPP and Panos' website after speaking with Santiago! Am I to assume that you think this is an accepted practice in photojournalism?!

Like · Reply · 6 · March 1 at 7:59pm



David Campbell **Ramin Talaie** There are no pictures deleted from this story on the World Press Photo web site. We show all images in every winning story. There are 30 images in Fatemi's story on display, because there were 30 submitted, and 30 is the maximum for the category. Your claim that pictures from the story are, or have been, deleted from the website at any time is false. Totally false.

Like · Reply · 2 · March 2 at 12:16am



Ramin Talaie **David Campbell** perhaps I didn't write my point as well as you did. I never claimed that WPP deleted ANY photos. The female subject from the pool party is the one who is thinking and in fact expecting that her photos will be removed.

Like · Reply · 4 · March 2 at 12:27am · Edited



David Campbell Here's what you said: "Or find the woman who thinks her pictures are being deleted from WPP and Panos' website after speaking with Santiago! Am I to assume that you think this is an accepted practice in photojournalism!?" Reads like you supporting a claim pictures are being deleted.

Like · Reply · March 2 at 12:35am



Ramin Talaie **David Campbell** As I said "I didn't write my point as well as you did," but did you understand the point in my second try? As far as I understand the subject has this expectation. Sorry for the confusion.

Like · Reply · March 2 at 12:38am



David Campbell Let me make this crystal clear - the story was entered with 30 pictures. All 30 pictures are on the website. I don't know why anyone would expect any of them to be removed. Nothing in the investigation conveyed that message, directly or indirectly. Based on the investigation, we will not be removing any pictures.

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Andrea Roversi



Antonio Proenca de C...

for the caps) There 30 pictures in and ZERO has been deleted OK!? WPP HAS NOT DELETED ANYTHING. This is not about WPP at all. Perhaps you are really missing the point that I struggling to make. In 2013 the female subject (from the pool party) requested her picture(s) to be removed from Panos' archive form this story. Then upon finding that other photos of her are part of this award....she "thinks" that by speaking to Santiago Lyon that the other images will be somehow removed. I have been told that she thinks that. No one told her or promised that. Perhaps she was victimized once by a photo and continues to feel the same way now.

Like · Reply · 4 · March 2 at 12:53am

 Write a reply...



Cloe Saohrek

Translated from French

I recycle my comment... / if I was the photographer and I had nothing to blame myself, I will be revolted by such accusations and I will be the first to express myself publicly... I would therefore like to hear this last... (in the meantime we owe him the benefit of the doubt) the answer of the wpp is interesting and they did what they could, but there might still be too many areas of shadows... and otherwise, nothing to see, but still: Poy doesn't ask for the raw of the finalists and winners... which is frankly borderline...

See Original

Like · Reply · 8 · March 1 at 7:55pm · Edited



Wendy Marijnissen It begs further investigation in my eyes, having worked in Iran myself, I can for instance not imagine a single man walking into a lingerie scene shot like the one included in his work. I've seen sensationalism and bending the truth in work from Afghanistan too, which makes me think we should ask these questions and investigate further. I'm interested to read the result in Lyons investigation for WPP

Like · Reply · 7 · March 1 at 7:49pm

 **Greg Marinovich** of course ... impossible

Like · Reply · 2 · March 1 at 7:52pm

 **Ali Kaveh** If you personally couldn't take photo of a subject that mean no one can?! really?!!

Like · Reply · 1 · March 1 at 8:05pm

 **Wendy Marijnissen** I'm not talking about me, but I honestly don't believe this is a found situation and that this is set up with friends, if there is proof otherwise, I'd gladly accept it and give kuddos

Like · Reply · 2 · March 1 at 8:10pm · Edited

 **Ali Kaveh** ok

Like · Reply · March 1 at 8:11pm

 **Benjamin Chesterton** **Wendy Marijnissen** Right.

Like · Reply · 1 · March 7 at 9:14pm

 Write a reply...



Nima Taradji It is interesting that our protagonist rehashes allegations that have already been investigated more than once always to reach the same conclusion. Now that those venues have been closed, the attempt is to smear Hossein's character and ethics and try him in the court of public opinion where the standards of evidence are a lose and anyone can say anything and call it fact. The personal nature of the vendetta waged here is clear.

Like · Reply · 1 · March 1 at 7:54pm · Edited



Greg Marinovich Why would this be considered a witch hunt if there are witnesses and photos to back it up? The relationship between the men is irrelevant

Like · Reply · 5 · March 1 at 8:01pm · Edited

 **Greg Marinovich** Anastasia Taylor-Lind I see that, but they said the same about Triolo pix until they had to walk it back, and Pellegrin's images from Detroit. They are not reliable.

Like · Reply · 9 · March 1 at 8:02pm

 **Greg Marinovich** I would love for those fine images to be validated, but seems unlikely

Like · Reply · 2 · March 1 at 8:04pm

 **Ramin Talaie** Anastasia Taylor-Lind Yes WPP concluded. and that is way I went public. I love to have see an open discussion without name calling! Thanks on that! All I am saying is if you agree with WPP conclusion, then you agree with this kind of photojournalism? Yes or no?

Like · Reply · 2 · March 7 at 7:29pm · Edited

 **Benjamin Chesterton** See my comment to Lind Greg. It is just bizarre that these journalists go: no problem here cause someone at World Press wrote a report. A report that hasn't been published. And currently where we stand not a single one of the allegations have been refuted. Instead we're being told its a witch hunt.

Like · Reply · March 7 at 9:16pm · Edited

 Write a reply...



Alice Martins The supposed examples of plagiarism seem more like situations where two photographers stood side by side photographing the same subject. It's unusual and bit hard to understand when it's not a news event, but it's not unethical.

Like · Reply · 5 · March 1 at 8:04pm

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Like · Reply · 6 · March 1 at 8:05pm

Greg Marinovich i have to go teach students to be ethical... back on later

Like · Reply · 5 · March 1 at 8:05pm

Ramin Talaie Alice yes when you are shooting a protests that is very possible, but when you are the only two in the room! In different countries? with different photographers?

Like · Reply · 1 · March 1 at 8:07pm

Hawre Khalid Alice, you are working in my country in Iraq, so Imagine you are hiring me as a guide or fixer, can I also photograph and use the same story that you work on? specially when it's not news?! I have heard about Fattemi from an Iranian photographer 2 years ago that Fattemi staged all the pics and even some of the girls are in treble situation and the government is looking for them !

Like · Reply · 2 · March 1 at 9:15pm · Edited

Alice Martins The accusations of staging and lying in the captions are very serious, of course. I'm just saying if two photographers are working together, that's not plagiarism. But **Hawre**, I agree - if someone is working as my guide and I am working on a personal project, they shouldn't be taking their own pictures.

Like · Reply · 4 · March 1 at 9:13pm

Hawre Khalid Alice, this is what Fattemi did !! He also put some girls in Danger. It's just sad about photography

Like · Reply · 1 · March 1 at 9:16pm

Alice Martins Yes, if that's true, it is really unethical.

Like · Reply · 3 · March 1 at 9:17pm

Daniel Etter Well, it's not cool towards the person you work with, but not unethical from a journalistic point of view. Also, it seems a bit naive to me to have a professional photographer at your pool party and expect him not to publish. Might as well be a post publication decline of consent. As for the misleading captions, I find it hard to see another side of the story.

Like · Reply · March 2 at 12:07pm

Alice Martins Sure, it doesn't look like he was hiding his camera. But if he knows he's putting someone in danger and doesn't care about their permission, that's unethical.

Like · Reply · 2 · March 2 at 12:40pm

Benjamin Chesterton Alice is right. Forget about these pics.It's a side issue.

Like · Reply · March 7 at 7:57pm

Write a reply...

Kaveh Rostamkhani Since my work has been referenced in the chain of evidence that Talaie is providing, and as Lars Boering has suggested in WPP's formal answer, I have been a subject of investigations by Santiago, Panos and NYT at different stages regarding Fatemi's story. It would unnecessarily distort the discussion would I engage publicly before a formal answer from Panos and from Fatemi, the other direct addressees of this report follow. I.e. those who so far have preferred to remain silent regarding all allegations.

In general I can say Talaie's research methods have been very thorough and conducted with utmost ethical approach and hence have taken him a long time to cross check, as far as I've been looped in. And the allegations come this late because he has apparently given WPP time to conduct their post-award investigations.

Definitely Lars is right in in the formal answer of WPP saying they "could only judge the images that were part of the contest" and it being "a case that has so much of a 'he said versus she said' quality about it". Though to me Lars' point that "It is important to note that Ramin [Talaie] was not present when any of the photos he criticises in the winning story were taken, so he does not have direct experience of the circumstances he discusses" as this very much vouches for the independence and unbiased nature of the Talaie-Report. Just imagine I would have conducted that report (which by the way from an academic perspective would have very well fit in my scope), would jealousy not seem to every reader a valid motive to disqualify the whole momentum the report now provides?

Content-wise we've seen many stuff re Iran like this in the past years. This one is just levels further in its sensationalism. To me it is a perfect example of how a comprador visualist from a less-privileged background conducts a work to meet the expectations of Western editors who are stuck in their Orientalisms. And eventually he makes his breakthrough by being awarded industry prizes judged by those very editors et al closing the cycle and hence showing his way as a model to follow for generations of underprivileged non-white locals to come.

Eventually I hope the Talaie-Report is understood as a service to the profession and leads to further discussions and debates regarding Orientalism, Othering and Class in photojournalism and those particular structures within the industry that facilitate their reproduction.

PS: I wasn't aware you had investigated into this issue, too. How come you never contacted me?

Like · Reply · 20 · March 1 at 8:23pm

Fredrik Naumann "Content-wise we've seen many stuff re Iran like this in the past years. " Does that imply the subject matter itself is questionable or out of bounds as well? The terms "comprador

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way"?

Like · Reply · March 1 at 9:04pm

Kaveh Rostamkhani It is not prejudice, it is a question of representation. In free press everyone can publish their opinion. There is both Fox News, Breitbart and then on the other side New York Times and Time. It's all part of the freedom of speech. And yes, an editor who can hardly differ between Iran and Iraq is just not the relevant person to speak for one of those countries. This is what is happening in photojournalism as many editors have no background in social sciences but technical expertise, hence many decisions fell based on aesthetics and not in regards of content they transport. This claim is substantiated by the fact that this sort of representation problems happen less with wires' material since they have regional editors with regional expertise in their production and delivery chain. Personally I am a fan of Fatemi's aesthetics and visual framing, but content-wise there are serious issues with his journalistic approach.

Like · Reply · 16 · March 1 at 9:31pm · Edited

Fredrik Naumann Thanks for the clarification. However, if one is to bring the qualifications of editors (and their individual knowledge of all countries the publish stories about) into play, you'll end up with virtually zero stories published...

Like · Reply · March 1 at 9:28pm

Antonio Olmos Isn't it his journalistic approach the issue we are dealing with?

Like · Reply · 2 · March 1 at 10:27pm

Kaveh Rostamkhani Antonio Olmos I don't get your point, please elaborate.

Like · Reply · March 1 at 11:14pm

Murat Tueremis Well said Kaveh

Like · Reply · March 3 at 11:02pm

Manolo Espaliú Kaveh Rostamkhani I think this is the main point in the discussion

Like · Reply · March 5 at 7:57pm

Daniel Tepper This right here, very well put **Kaveh Rostamkhani**...it certainly works this way in Gaza to a certain extent.

"Content-wise we've seen many stuff re Iran like this in the past years. This one is just levels further in its sensationalism. To me it is a perfect example of how a comprador visualist from a less-privileged background conducts a work to meet the expectations of Western editors who are stuck in their Orientalisms. And eventually he makes his breakthrough by being awarded industry prizes judged by those very editors et al closing the cycle and hence showing his way as a model to follow for generations of underprivileged non-white locals to come."

Like · Reply · March 7 at 4:34am

Write a reply...

Todd Bigelow Might I respectfully point out that photographers raising objections such as this should be supported, not chastised. WPP in 2015 made similar statements after photojournalists objected and raised legitimate concerns about Troilo's WPP award (couple ha... [See More](#))

World Press Photo Investigation Confirms Award to Contemporary Issues Story...

WORLDPRESSPHOTO.ORG

Like · Reply · 16 · March 1 at 8:41pm

Hide 15 Replies

Lars Boering That is exactly why we have a procedure in place now. An investigation by an independent and respected researcher enables a fair judgement. When i took over just before the contest in which above mentioned took place their was no such procedure in place. Now that we have 42 page (!) report by Santiago on this case the judgment could be made in an informed way.

Like · Reply · 9 · March 1 at 9:29pm

Jay Davies Contest juries haven't seemed willing to adjudicate alleged instances of set-up images. Troilo's award was only revoked after they found one image purportedly in Charleroi that was actually taken elsewhere, which was easier to prove. But the car-sex photo was almost as misleading. I understand the reluctance to wade into the messiness of these disputes, but that reticence is at odds with these org's efforts to be the tribunes of ethical journalism, with, for example, increasingly strict rules on toning. I think the message here is that neither poyi or WPP are in a position to be ethics watchdogs. They don't have personal relationships with the photographers, expertise on the subjects depicted, or writers working alongside to corroborate: i.e., all the resources publications have to vet the images they publish.

Like · Reply · 4 · March 1 at 9:38pm

Jay Davies PS I still commend WPP for having Santiago investigate this. Ultimately, there's a difference between what practices violate contest rules, to the extent you revoke an award, and what practices

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Todd Bigelow **Lars Boering** Understood. My point goes to the fact that many photojournalists now and in recent WPP controversies (Trolio, Pellegrin, Hansen) have been called out as leading "personal attacks" and having ulterior motives related to their objection on ethical grounds when, in fact, those objections were ultimately validated. WPP's initial finding based in the Troilio case was stated as such: "World Press Photo conducted an investigation into whether the photographer had contravened journalistic ethics about staging in his work.....The conclusion of this investigation is that World Press Photo finds no grounds for doubting the photographer's integrity." Despite that statement, WPP soon after rescinded the award on ethical grounds, thus ultimately (and only after continued resistance to WPP's finding) substantiating many of our concerns at that time. In the current controversy, once again WPP is standing behind the an investigation and asking the PJ community to accept it and move on. I am NOT questioning the integrity of any involved in looking into it, but I clearly find the conclusion as troubling as I did in the Troilio case. Questioning this conclusion is clearly reasonable in light of the previous WPP reversal (after their investigation) and it should be supported, not lambasted as personal acrimony.

Like · Reply · 4 · March 1 at 10:31pm

Greg Marinovich I am with Todd on the logic. of this

Like · Reply · 2 · March 2 at 2:03am

Lars Boering We have supported the call to action and took the information serious. So serious that we spend time and a lot of resources to investigate it. My team and I have put this procedure in place to prevent what happened in the past. That is my job as a director to do: make sure things are addressed properly and thorough.

You say you do not question the integrity of people involved but you do not trust conclusions drawn based on hours of investigation and a 42 pages report. That is basically saying that the verdict the judges have made based on information are not to your liking and are not valid until.... well until when?

I'm fine with you questioning conclusions but my questions are: based on what information? And why is questioning the conclusion reasonable in this case? I don't think it reasonable at all.

You can't compare it anymore with past cases: things have been dealt with ever since. Besides that there is no use comparing apples and pears since every case has it's own specifics.

Like · Reply · 2 · March 2 at 10:09am · Edited

Greg Marinovich Every case is specific but we would like to have what seem to be clear cases if unethical practice and stage management either PROVEN to be false in a transparent manner for us outside of your meeting rooms. The evidence of the images and what has been told are very clear. Like the previous cases discussed, even if they differ on specifics. Lars we as photojournalists take these issues very seriously. And it is not about petty rivalries; it is about the soul of the work we collectively do

Like · Reply · 3 · March 2 at 12:18pm

Todd Bigelow **Lars Boering** Reread what I wrote. You're missing a big point that I've mentioned twice. In one final effort to be clear and concise, many are quick to dismiss those who don't accept WPP findings by claiming the photographers are involved in acrimonious, personal or one-sided attacks. Why? Because we doubt the conclusions when previous situations (Trolio) not only proved the photographers were justified in their opposition, but ultimately vindicated when the award was rescinded by WPP? We not only can compare the two situations, we absolutely should because it clearly shows that WPP's investigations are not infallible. I can easily support the integrity of Santiago Lyon's research without accepting the conclusion, which many in the pj community do, in light of the recent history of WPP investigations and reversals. I made my point (respectfully) and time to move on.

Like · Reply · 2 · March 2 at 2:07pm

Nanni Fontana Not sure if you're going to do so but what most of the people of the community are asking is the possibility to read the 42 pages of Santiago Lyon's report. I think that would help clarify also the new WPP methods of investigations that were not in place in the previous editions and supposedly are now making a difference in the trust that should come along with them.

Like · Reply · 1 · March 2 at 4:22pm

Greg Marinovich We would like to see these reports. Redacted for names if need be

Like · Reply · 2 · March 3 at 1:01am

Marc Hofer **Lars Boering** Well here is the thing: Although now procedures are in place, with the history of some statements in the past many people seem to shy away from granting such a blanket statement validity. I mean, after all a lot of people are journalists and what you hear a lot as a journalist is the phrase "oh, we acknowledge that things went wrong in the past but its all fixed now". I think there is proof now needed that the system is working, that the procedures are performing to the claimed standards. If its only to restore the faith in the process again. Otherwise we find us in a game of a endless "he said, she said" ...

Like · Reply · 1 · March 7 at 7:34am

Benjamin Chesterton **Lars Boering** so far not a single one of the allegations has been stood down. Not by your organisation. Not by the photographer. Not by Panos who we do know withdrew a

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their testimony that was to be presented to the jury. Is that correct? This is standard practise. But what is really troubling though is that whilst calling for evidence World Press seems to have put out a number of misleading statements in what could be viewed as an attempt to undermine Ramin Talaie's article. In the technical summary it is written 'This means Lyon was dealing with primary sources, in contrast to Talaie's collection of secondary accounts.' But how can this be the case when Ramin Talaie makes it clear that he is dealing with primary sources? Either Ramin Talaie is lying, in which case you should make it clear this is your position, or World Press is misleading its audience (intentionally or otherwise). It's very troubling. And it continues the argument that you made in your response to his article (see pic). I'm sure when the storm is gone you will look back and think we could/should have handled this better. I worry though at the end of this the damage is going to be greater than anyone imagined.

History: Lyon concentrated on interviewing five individuals who were actually present when the disputed photos in the contest entry were taken, in addition to Talaie and Falami. This means Lyon was dealing with primary sources, in contrast to Talaie's collection of secondary accounts. Lyon then compared and contrasted the responses and presented summaries of his interviews and other information to the post award jury for consideration.

Like · Reply · 1 · March 7 at 8:49pm · Edited

 Benjamin Chesterton  Greg Marinovich see my comment to Lars.
Like · Reply · March 7 at 8:29pm

 Benjamin Chesterton When people are beating up on some photographers for coming forward and expressing concern about this essay I think its worth considering a couple of things. Right now some of those people are frightened for their careers. Frightened to speak out. And ... [See More](#)

Like · Reply · 2 · March 7 at 9:05pm · Edited

 Hester Keijser  Benjamin Chesterton word
Like · Reply · March 7 at 8:53pm

 Write a reply...

 Ken D. Lyons I originally did share the post you're referencing but then removed it for now to gather more information. The accusations in that post certainly were disturbing and seemed to be supported by witnesses. But, both sides do need to be heard.

Like · Reply · 4 · March 1 at 8:54pm

 Fatemeh Behboudi Is true .

Like · Reply · March 1 at 9:35pm

 Write a reply...

 Scott Typaldos the latest public lynching...someone is innocent until proven guilty by an independent entity.

Like · Reply · March 1 at 9:48pm

 Marco Pinna I'm not sure whether this work is unethical or not because I do not have enough elements to judge (though I have a hunch it is), but I believe WPP should have not given a prize knowing there were some issues. In this year's edition there was a real witch hunt on postproduction; I've seen some excellent essays excluded for irrelevant photoshop issues, but in my opinion the jury's attention should have been concentrated on staging and constructing as much as it was on photoshop.

Like · Reply · 16 · March 1 at 9:50pm

 Sion Touhig Sigh.

Every.

Damn.

Time.

It's the 21st Century, so we don't hunt witches anymore.

I suggest we award them with the Hogwarts Rowling Award for Outstanding Photo-Wizardry.

All together now,

"PHOTOSHOPUS PLUGINIMUM!"

They can get presented with the Golden Wacom Wand of Witchitude, in an emotional envelope opening presided over by Warren Beatty.

Not a dry eye in the house.

Like · Reply · 1 · March 2 at 2:27am

 Daniel Etter It seems that the allegedly most problematic images seem to be the ones that are not included in the WPP selection.

Like · Reply · 3 · March 2 at 12:17pm

 Hester Keijser Actually, not. Several images Ramin references are in that set, images that he argues are staged, but beyond that, I wouldn't speak of more or less problematic images, either, as if there's a scale to weigh them on. In fact, it would be good if we'd be able to speak of an overall ethically sound and sustainable approach by the photographer in question, but WPP doesn't give awards to people, but to photographs.

Like · Reply · 2 · March 2 at 7:25pm

 Write a reply...

 Pierpaolo Mittica Do you really think that it is possible for a man to take a picture of a half naked woman in a lingerie shop in iran?...where do you live? .

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 Andrea Roversi

 Antonio Proença de C...

Marco Pinna I agree with **Pierpaolo Mittica** ; I also like this work but I'm afraid it violates WPP rules.
 Like · Reply · 3 · March 2 at 4:52pm

Nanni Fontana the picture in the lingerie shop is not part of **Fatemi's** WPP entry
 Like · Reply · March 2 at 6:40pm

Tudor Vintiloiu But it does paint a bigger picture regarding the author's work ethics in general.
 Like · Reply · 3 · March 3 at 7:35am

Write a reply...

Valerio Berdini We should get this out of the WPP, they had their investigation and conclusion. Fine I accept it. Let's move onto the key issue. **Fatemi** and **Panos** should explain to the community how was possible for a man to enter and take pictures with a big unhidden camera in a lingerie shop and a female gym in Iran. Such a thing wouldn't be possible even in London. A convincing explanation and we will go back to work.
 Like · Reply · 4 · March 3 at 12:35am

Adrian Evans Hossein had permission to shoot in both locations and the people in the photographs knew there was a photographer present
 Like · Reply · 2 · March 3 at 10:31am

Hide 14 Replies

Hester Keijser Sorry, but that answer hardly addresses the issues and questions raised by **Ramin Talaie**. And besides, we have been told that the captions often did not represent what actually was the case. This is very problematic, because it opens the road to propaganda.
 Like · Reply · 2 · March 3 at 10:44am · Edited

Solmaz Daryani How can an independent investigation be done by people who are non Iranian who don't understand the culture and that men are not allowed into bra fitting stores or female gyms or beauty salons, as an Iranian woman who lives in Iran I question the investigation, it is impossible even for a woman to shoot in beauty salon even if the owner lets you to shoot, other women just shout at you not to take photos, in female gym women are not allowed even to have their phones into the place and , in lingerie shop it is forbidden to let men in specially if someone is trying it on.
 Like · Reply · 4 · March 3 at 10:34pm

Daniel Etter By asking questions. That's what people who investigate do. It doesn't really matter where they are from. Also, the argument that it is simply not possible to do something doesn't hold it for me in this case.
 Like · Reply · 5 · March 3 at 10:39pm · Edited

Cloe Saohrek I would like to hear Hossein... but he remains silent
 Like · Reply · 4 · March 3 at 10:43pm · Edited

Hester Keijser **Daniel Etter** have you ever been to Iran? What are your reasons for doubting the words of people who have or who actually live there, and by people I don't only mean **Solmaz**. (just asking questions).
 Like · Reply · 1 · March 3 at 11:20pm · Edited

Daniel Etter It raises doubts, for sure, but it's not proof. He obviously was in a female gym and a lingerie shop. So how did this happen? And where do you draw the line between staging and simply asking for permission and figuring out a way to get around these tab... [See More](#)
 Like · Reply · 1 · March 4 at 5:11am · Edited

Daniel Etter Also, neither the gym nor the lingerie shot were in the WPP selection, so they can't be judged by WPP.
 Like · Reply · March 4 at 5:18am · Edited

Solmaz Daryani Then how you will know that it is accessed to those places and not staged or even the people are real or not? how you make sure that he didn't make beauty salon empty and staged every detail and used his friends to make a scene? People don't shout at you in beauty salon they easily call police, if you have lived in Iran even for a short time you will know that it's illegal even for women to shoot in beauty salon
 Like · Reply · 1 · March 4 at 5:19am · Edited

Daniel Etter Again, I don't know if it's staged or not, because I wasn't there. Maybe he did, maybe he didn't. I'm just saying that this argument is not proof of anything.

Putting a fellow photographer in scene with a prostitute and saying he was a client and then having solid testimony by the photographer, that comes close to proof. But again, this photo is not part of the WPP selection. It just raises doubts about his work ethics.
 Like · Reply · March 4 at 5:33am · Edited

Daniel Etter You wrote they shout at you in beauty salons. Anyways, there is no photo of beauty salons discussed in the allegations.
 Like · Reply · March 4 at 5:27am · Edited

Kaveh Rostamkhani Daniel, the second or third picture in the WPP selection shows a number of women in a female-only beauty salon. It is common sense in Iran that chances are high to get access to these places if one shoots for their PR and they provide models.
 Like · Reply · March 4 at 9:46am · Edited



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- GROUP CONVERSATIONS
-  **Johan, Lara, Kim**
-  **Johan, Lara, Hester**
- MORE CONTACTS (67)
-  **Abdullah AIOthman**
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Like · Reply · 3 · March 4 at 11:58am

 **Daniel Etter** <https://www.worldpressphoto.org/.../wppf...>
Like · Reply · March 6 at 5:25pm

 **Marc Hofer** In all fairness the verification process of the WPP in the past has shown some flaws...I think in this case it would be just easier if they would make their investigation public. If done to the standards they claim it would calm everyone down right away.
Like · Reply · March 7 at 7:26am · Edited

 Write a reply...

 **Jan Banning** As far as I can see, WPP does share its conclusions but not the contents, the arguments which led to those conclusions. That is a pity. Also, I find it hard to agree with "we could only judge the images that were part of the contest:" to investigate this, one should investigate all possible aspects, and things related to other photos from the series might shed light on the entire approach. **Lars Boering**, please, share more of the contents, the investigation itself, with us - or explain why WPP cannot.
Like · Reply · 1 · March 3 at 10:37am

 **Lars Boering** The focus for us is the work that was entered. It is up to Panos and Fatemi to answer questions about all the other work. We are not the photo police but we are firm on our contest entries. Lyon talked to primary sources on the bases of confidentiality so they could speak freely. We will not jeopardise them and break our word.
Like · Reply · 8 · March 3 at 11:17am

 **Hester Keijser** Lars, I am sorry, but we do need to have a discussion where suggestive and false captions are paired with images, or where images are positioned to portray a situation that never happened. If we can't have this discussion, then you might as well throw your integrity overboard completely, and rename yourself the global propaganda bureau. I don't see why it should be a problem to have this debate. Also, you could anonymize the report, and protect the subjects this way.
Like · Reply · 5 · March 4 at 11:59am · Edited

 **Jan Banning** **Lars Boering**, I agree with **Hester Keijser**. There must be a way to present the arguments without breaching the confidentiality agreement. And I think that if other work from a "WPP-series" would raise doubts about a photographer's integrity, that does play a role in how the entire series is judged. After all, WPP is not only the organizer of a contest, but also a platform for discussions about "society-oriented" photography, isn't it?
Like · Reply · 5 · March 3 at 3:12pm · Edited

 Write a reply...

 **Geert van Kesteren** Is the World Press Photo the politburo of photojournalism? I find all this blaming and shaming a bit distractive to a discussion that reaches further than individuals.
Like · Reply · 7 · March 3 at 11:01am

 **Hester Keijser** One other thing to point out. Lars states in his official response: "It is important to note that Ramin was not present when any of the photos he criticises in the winning story were taken, so he does not have direct experience of the circumstances he discusses. In contrast, the investigation included interviews with people who were actually there when the disputed photos in the contest entry were taken."

This argument doesn't hold its ground.

A) Lyon wasn't present either when any of the photos were taken and thus has no direct experience.

B) Ramin just confirmed to me that he has also interviewed (spoken with) the people who were actually there, and I may assume he communicated with them in their native language. Therefore, Lars's statement doesn't prove that Lyon's investigation has any more value than Ramin's.

I feel that WPP is trying to put a lid on this by discrediting Talaie's report, but they can't release an anonymized report, nor do they really answer any of the issues raised, not just by Talaie, but by others as well. I really don't see why we can't have a proper and open discussion of what really isn't that complex an issue. What does WPP fear?

Like · Reply · 2 · March 3 at 10:46pm · Edited

 **Kaveh Rostamkhani** A) Given my first hand experience, Santiago's investigation has been thorough and based on the Talaie-Report. And as mentioned earlier, not having been present on the sites gives them both the necessary independence regarding their inquiries.

B) Me and Ramin Talaie have mostly communicated in English, given the command both of us have, though we sometimes swapped to Farsi. BUT with others there is a lot lost in translation. Especially witness called "Ali" in the Talaie-Report doesn't have any command of English.

Appendix) Just curious, there seems to be a lot of interest on this issue. Is there anyone willing to make independent inquiries with the aim to publish them for a broad public? In the end a big portion of people commenting here are media professionals.

Like · Reply · 4 · March 3 at 10:59pm

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prer to sell it on to the public, despite knowing its background, and despite knowing the public will have no way to check the facts and has to put their faith in the authority and professionalism of WPP?
How will they not end up destroying their own credibility when it comes to serious photojournalism?

Like · Reply · 3 · March 4 at 12:20am



Hester Keijser Just to bring this to your attention, the interview with Lars in the BJP:

"It's not about World Press Photo, it's industry-wide and we need to debate it," he tells BJP. "It is something we feel very strongly about – there can be no fake news."

<http://www.bjp-online.com/.../world-press-photos-lars.../>

So yes, Lars, let's have this debate!



World Press Photo's Lars Boering and the fight against "fake news"

Lars Boering, managing director of World Press Photo,...
BJP-ONLINE.COM

Like · Reply · Remove Preview · 2 · March 4 at 10:27am



Ziyah Gafic makes me wonder how much of manipulation/staging went on undetected in previous decades when the channels of communication were available to privileged few and without social networks. perhaps ignorance is a bliss indeed

Like · Reply · 5 · March 4 at 10:35am



Bruno Stevens Lars is not interested in public debates. When Thomas Van Den Driesche and myself exposed the Troilo case 2 years ago, I suggested that I could come and participate to a public debate with Troilo during the WPP award days in Amsterdam. I personally called Troilo and he agreed to it. Lars agreed to it. But he never ever even sent me a one-line message after that. And obviously, that public debate never happened.

It took Lars and the WPP 6 days after being presented with irrefutable factual proofs, to rescind the prize, and only because I had eventually started to go public on the issue. And after I called Michele McNally to tell her about the extent of the fraud and my absolute determination to expose the truth as well as WPP unwillingness to deal with it. For the record, Troilo's prize was rescinded on a technicality over ONE false caption, yet we had presented the WPP with factual proofs that at least 7 pictures out of his 10 pictures essay were either completely set-up or misleading through false captions. Yet on the day of the prize annulation, Lars published a larmoyant personal note on Troilo's Fb profile basically trying to comfort him for being a poor witch-hunt victim.

History repeats.

Like · Reply · 10 · March 4 at 11:01am · Edited



Hester Keijser Bruno, if what you say is true, then I can only sadly conclude hypocrisy is at play at the heart of an organization that states as its mission: "Freedom of information, freedom of inquiry and freedom of speech are more important than ever, and quality visual journalism is essential for the accurate and independent reporting that makes these freedoms possible. Today, when the world, the press and photography itself are undergoing seismic changes, we strive to help both visual journalists and their audience understand and respond to these transformations so these freedoms can be secured."

Like · Reply · 5 · March 4 at 1:37pm · Edited



Hester Keijser Also, one wonders how Troilo must be feeling now.

Like · Reply · 1 · March 4 at 1:37pm



Hester Keijser Perhaps we should organize a debate without WPP, in Amsterdam, during the time of the WPP festival in April.

Like · Reply · 5 · March 4 at 1:39pm



Bruno Stevens You have to realize that Lars is jury on the Lensculture thing...and unless I am mistaken, never was a photojournalist.

Like · Reply · 3 · March 4 at 2:04pm



Hester Keijser That should not matter. Neither am I.

Like · Reply · 1 · March 4 at 8:25pm



Bruno Stevens Except you are not director of the WPP ...

Like · Reply · 1 · March 4 at 9:29pm



Write a reply...



Greg Marinovich The damage is to ethical photojournalists who enter the awards and must now defend their work against the taint of allegedly faked and purposefully mis-captioned images as award winners.

Like · Reply · 5 · March 4 at 12:00pm



Ziyah Gafic I think the burden of verification, integrity and accuracy lies on commissioning institutions and distributors (and authors; goes without saying), only then on organizations that award the work. I believe there is a hierarchy in responsibility. If the trust is broken somewhere down the chain then perhaps greater responsibility lies there.

Like · Reply · 10 · March 4 at 12:09pm



Hester Keijser You mean his agency, Panos?

Like · Reply · 1 · March 4 at 1:18pm



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Antonio Proena de C...

...speak so much about ethnic and truth, I can see ever more selfishness instead. have a break, it's just a contest.

Like · Reply · 2 · March 4 at 4:54pm · Edited

Solmaz Daryani If photojournalists shouldn't talk so much about ethnic and truth, then who should? Politicians Or Religious Clergymen?

Like · Reply · 3 · March 4 at 9:44pm

Greg Marinovich Since we are supposed to hold power to account, we should def have clean hands

Like · Reply · 5 · March 4 at 9:58pm

Simone Sapienza Solmaz Daryani i didn't say they shouldn't care. i'm saying i see more selfishness than ethnic and truth.

Like · Reply · 1 · March 4 at 10:09pm

Hester Keijser That might be one of the problems in the case of Fatemi, in fact, and why we are having this mess right now.

Like · Reply · 2 · March 5 at 7:02am

Write a reply...

Hester Keijser WPP just published their technical report and give some response to the Fatemi controversy, you can find it at the very end: <https://www.worldpressphoto.org/.../wppf...>

Like · Reply · 1 · March 5 at 11:23am

Paolo Patrizi Many Iranian photographers (some used as models in some of the pictures) were already complaining about the photographer's approach three years ago when I went to Iran for the first time.

Like · Reply · 5 · March 5 at 10:16pm

James Whitlow Delano Respectfully, the evidence is strong and I have yet to hear a convincing exonerating him. Being journalists, we need to give this a fair hearing but from the photographic evidence & (unsworn) testimony I have read, I agree with you **Paolo**.

Like · Reply · 1 · March 6 at 7:13pm

Adrian Evans As ever with social media it feels like there is a public trial going on here. Let me assure you that when we at Panos, NYT, Time and now WPP have investigated these allegations we have found that there is no substance to them. I would urge to read the WPP report <https://www.worldpressphoto.org/.../wppf...>

Like · Reply · 3 · March 6 at 8:02pm

Hester Keijser Adrian, you sound as convincing as Trump defending Sessions and his Russian ties.

Like · Reply · March 7 at 11:42am

James Whitlow Delano **Adrian Evans:** Thank you for sharing your thoughts. Respectfully, having worked as a photojournalist for 3 decades, around the planet, I am less assured by the evidence and have freely drawn a different conclusion. I draw upon evidence, personal experience building a story and working with people, and common sense. I have no personal animus toward the photographer. I just feel the evidence points to a different conclusion. That is the beauty of healthy debate. Thanks for weighing in.

Like · Reply · 2 · March 7 at 2:59pm · Edited

Write a reply...

Daniel Etter <https://www.worldpressphoto.org/.../wppf...>

Like · Reply · March 6 at 5:24pm

Kaveh Rostamkhani For the record, I converged relevant threads to this issue in a timeline and shared some of my thoughts here: <https://medium.com/.../world-press-photo-controversy-2017...>

On the Controversy of World Press Photo 2017

Controversy at World Press Photo 2017 to spark...
MEDIUM.COM

Like · Reply · 5 · March 7 at 12:00am

Greg Marinovich Good piece

Like · Reply · 1 · March 7 at 1:37pm

Write a reply...

Hester Keijser For those who wonder why this controversy should be taken more seriously than just a bit of jealous backbiting among colleagues, I am copying what **Sima Diab Kassem** said in a comment on **James Whitlow Delano's** thread, because it is important to be seen and heard:

"I live in a paranoid country, a country where blaming journalists for creating lies is a fine art that makes Trump look like an amateur. A country where I have to say to my subjects I'm not bought and sold by politicians, that I don't work for an agenda, and that I'm truly there making pictures of their realities. I've been burnt by other photographers who have been in the same locations I have who have been less than ethical, that I've had to spend my time telling people they don't need to act out scenarios for the camera, that if I don't get the picture as it happens then I don't get the picture. It's that simple. What the hell have we done where this is even remotely acceptable? We are told to be held to a higher moral authority, our own ethical standards, those golden standards within the profession and it is that standard - that essence of truth that brought me in to this. That truth is becoming harder and

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have defended Fatemi's work and the WPP's conclusions? I have yet to hear from an Iranian woman who argues that the portrayal of that naked woman on the bed is completely acceptable and representative of the actual reality.

Like · Reply · 11 · March 7 at 9:46am



Ali Kaveh Panos Pictures response to Ramin Talaie's allegations regarding Hossein Fatemi's Iranian Journey project <http://www.panos.co.uk/blog/?p=19323>



Panos Pictures » Panos Pictures response to Ramin Talaie's allegations regarding...

PANOS.CO.UK

Like · Reply · 2 · March 9 at 10:50am



Hester Keijser "Fact: According to Mino's own accounts, she has never been a prostitute and was separated from her only child at the time of the photo shoot."

Ramin Talaie follows up on his initial report with more investigations regarding the staged and wrongly captured images of Fatemi, for which he received a WPP award.

Especially the evidence presented by Mino and Nahal should make it clear that boundaries have been crossed, even by WPP standards. It is hoped that this time, WPP will not try pass this evidence as not offering enough ground for a reconsideration of their award to Fatemi. What troubles me, as a woman, in this case, that in both instances, it is the word of women that keeps getting overruled by men, and let me add: the word of Iranian women overruled by men who have never visited Iran.

In a third instance, the word of Newsha Tavakolian, a Magnum photographer who herself has been a jury member of WPP, has been overruled by the director of WPP.

I find this more than troubling, also given the fact that of the total number of awards, only 15% have been given to women photographers.

So I can only agree with Talaie, where he writes:

"The issue of consent is very important as a matter of respecting a subject and portraying them in proper light. From her email to Panos in 2013, and the above text to Lyon, we know for fact that Nahal has always been concerned about her security and wanted the photos to be deleted. I know this may not be directly related to WPP rules and procedures, but taking anyone's word over Nahal's concerns for her safety should be troubling to everyone."

<https://medium.com/.../world-press-photo-inaccurate...>



World Press Photo Inaccurate Statements and Fragmented Investigation

(For the first part of this reporting please check here)

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Like · Reply · Remove Preview · March 13 at 8:43pm



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Like · Reply · 1 · March 1 at 11:21pm · Edited

Beeta Baghoolizadeh It seems that you missed the first comment on the thread.

Like · Reply · 2 · March 1 at 11:28pm

Write a reply...

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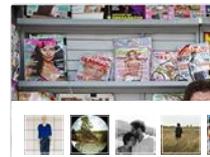
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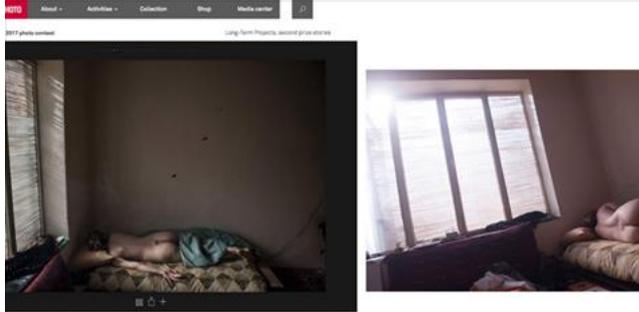
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- Mari Bastashevski 1h
- Jukka Onnela 2h
- Asim Rafiqui 14m

Who can see this?

Hester Keijser with Tanya Habjouqa and 2 others. March 1 · The Hague ·

Whoops. As usual, someone is caught cheating, but as of yet, no reprisals are deemed appropriate by WPP. Tanya Habjouqa, Wim van Sinderen, can you remember there being any doubts or discussions?



2017 World Press Photo Awards Fake News

This year the jury of the World Press Photo (WPP) awarded Iranian photographer, Hossein Fatemi, the second place for his long-term project...

MEDIUM.COM

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Muhammad Fadli, Showkat Nanda and 43 others

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13 Comments

- Lars Boering** I just responded underneath the article. Like · Reply · 1 · March 1 at 6:43pm
- Hester Keijser** I am just reading that now. It would be nice to have the full report by Lyon, and maybe Kaveh would care to weigh in. Like · Reply · March 1 at 6:50pm
- Alexandra Stock** uff, what an asshole Like · Reply · March 1 at 7:13pm
- Wendy Marijnissen** Interested in Lyons report too. Having worked in Iran myself I second Ramins point for instance about the lingerie shot. Not a single man would spontaneously get to see and shoot an image like this... Like · Reply · 1 · March 1 at 7:38pm · Edited
- Kaveh Rostamkhani** Since my work has been referenced in the chain of evidence that **Talaie** is providing, and as **Lars** has suggested above, I have been a subject of investigations by Santiago, Panos and NYT at different stages regarding **Fatemi's** story it would unnecessarily... See More Like · Reply · 22 · March 1 at 7:40pm
- Lars Boering** Well said **Kaveh**. I hope this leads to a proper debate and that it will further discussion about important issues. I admire the fact that **Ramin** is promoting ethics and standards. We all should. Like · Reply · 3 · March 1 at 7:51pm
- Hester Keijser** There seems to be enough support for **Ramin Talaie's** argument that **Fatemi** staged several of his photographs, simply because as a male he doesn't have access to certain situations and women-only spaces in Iran - as is also noted by several of the photog... See More Like · Reply · 11 · March 2 at 2:38pm · Edited
- Simone Sapienza** Actually that WPP wasn't taken away officially for staging, but for a wrong place in the caption. Like · Reply · 2 · March 4 at 4:35pm
- Hester Keijser** Officially maybe, but read also Steven Brown's comments on the discussion at the thread of Olivier Laurent. Like · Reply · March 4 at 4:38pm
- Simone Sapienza** Officially after the first report about staging, WPP confirmed the prize. When they proved the wrong place, they took away. Like · Reply · March 4 at 4:40pm
-
- Nanni Fontana** Fatemi has said anything yet? It would be interesting as well to hear his voice Like · Reply · 3 · March 2 at 11:40am
- Hester Keijser** Why, yes it would. And also Panos, his agency, which I hold in high regard, should weigh in. Like · Reply · 3 · March 2 at 2:27pm
- Hester Keijser** Meanwhile, the debate continues on Olivier Laurent's timeline. Laurent, who has close ties with the WPP organization and whom I therefore do not consider as wholly neutral in this debate, defends the position taken by Lars, generating a string of comments pro and con the work of Fatemi, but

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- Jurgen Maelfeyt** likes **Remco van Bladel's** post.
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- Laura Carbonell** commented on her own post.
- Fabio Viola** likes **Giancarlo Ceraudo's** post.
- Andrea Copetti** likes **Stefan Vanthuyne's** post.
- Moazzam Ali** replied to **Usama Khan's** comment.
- Akram Zaatari** commented on **Salim Batlouni's** photo.
- Cansu Yildiran** likes **Özcan Yurdalan's** post.
- Nicholas Hughes** and **Alec Leggat** are now friends.
- Mark Curran** likes **Dont Rhine's** photo.
- Gabriela Cendoya-Bergareche** likes **Ramon von Zumitrenko's** post.
- João Bento** commented on **Eman A's** photo.
- Dominique Favey** likes **Laurent Derobert's** video.
- Cemil Batur Gökçeer** likes **Gökhun Baltac's** photo.
- Hannes Wiedemann** likes **Kraftfuttermischwerk's** link.
- Ester Vonplon** likes **Clare Mulley's** post in **The Arctic Circle Expedition.**
- Andrew Birai** reacted to
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- CONTACTS**
- Ramin Talaie**
- Kaveh Rostamkhani**
- Andrea Stultiens**
- Jason Tanner** 4m
- Lisa Barnard**
- Nadim Asfar** 1h
- Mari Chi** 1m
-

 **Asim Rafiqi** well, we are asking for transparency from an apparent 'press' organisation which should very much understand this concept. just make the investigation public, so we can put all this to rest. however, i suspect that they will not do so, because it woul... [See More](#)

Hey Buddy, Hold That Execution While My Memory Card Reformats Or What Does It...

ASIMRAFIQUI.COM

Like · Reply · Remove Preview · 7 · March 2 at 3:15pm

 **Hester Keijser** that's from a while ago, but we are still struggling to have this debate. Why is that?

Like · Reply · 1 · March 2 at 3:35pm

 **Asim Rafiqi** precisely...all this time, all these issues and yet still nothing 😞

Like · Reply · 4 · March 2 at 4:56pm

 Write a reply...

 **Néstor Baltodano** There have always been photojournalists with unethical behavior that stage their photographs or manipulate their work in order to win awards like World Press, to be published, famous or wealthy. This is a very good example of a total lack of ethics in the profession by a photographer who has won the World Press Photo Award, in the News category in 2010. <http://www.maydaypress.com/.../46a821e4d73080f1b11b7d9af...>

ON THE MARCO VERNASCHI SAGA: WE REST OUR CASE | Photojournalism

MAYDAYPRESS.COM

Like · Reply · Remove Preview · 1 · March 4 at 8:26am

 **Hester Keijser** you haven't read the link Asim posted? It's about the same issue.

Like · Reply · 1 · March 4 at 9:44am

 Write a reply...

 **Hester Keijser** It seems that WPP included a response to the Fatemi controversy in their technical report, at the very end, which was just published: <https://www.worldpressphoto.org/.../wppf...>

Like · Reply · 2 · March 5 at 11:21am

 Write a comment...

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 **Andrew Birai** reacted to

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 **Andrea Stultiens**

 **Jason Tanner** 4m

 **Lisa Barnard**

 **Nadim Asfar** 1h

 **Mari Chi** 1m

















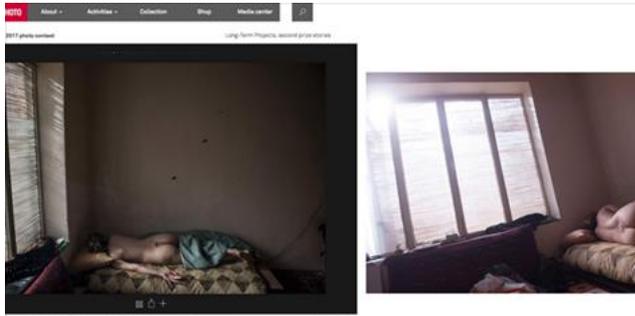
Arthur Bondar
March 1 ·

Именно благодаря таким "фотографам" фотожурналистика находится сегодня в таком плачевном состоянии!!!
<https://medium.com/.../2017-world-press-photo-awards-fake-new...>
!!!

I am not wondering why photojournalism is in deep crises today with these kind of "photographers"!!!

<https://medium.com/.../2017-world-press-photo-awards-fake-new...>

[See Translation](#)



2017 World Press Photo Awards Fake News

This year the jury of the World Press Photo (WPP) awarded Iranian photographer, Hossein Fatemi, the second place for his long-term project...

MEDIUM.COM

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Kaveh Rostamkhani, Turi Calafato and 62 others

3 shares

14 Comments



Danila Tkachenko
Translated from Russian
Rather, thanks to modern day, which, she won't answer.
[See Original](#)

Like · Reply · 2 · March 1 at 7:32pm



Arthur Bondar
Translated from Russian
I think at least 50/50))
[See Original](#)

Like · Reply · 1 · March 1 at 7:35pm



Katya Anokhina
Translated from Russian
Well I can't explain, immediately prize type man that such insayderskoye took off, and it's all staged is not cool.
[See Original](#)

Like · Reply · March 1 at 8:41pm



Johannes Wahlström A few years ago a whole bunch of photographers won best photo awards in their respective countries staging this dead girl in different poses: <http://reelfoto.blogspot.com/.../fabienne-cherisma...>



Like · Reply · 6 · March 1 at 7:37pm

Arthur Bondar Absolutely agreed Johannes!
Like · Reply · 1 · March 1 at 7:50pm · Edited



Jetmir Idrizi So much Drama every year, but also so much of bad choices/prizes. I don't even apply anymore.

Like · Reply · 3 · March 1 at 8:44pm



Arthur Bondar The same with us;
Like · Reply · 1 · March 1 at 8:46pm



Write a reply...

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Ian Boydon
10 people like this
Like



Hippocampus Pre
8 people like this.
Like

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Antoine Atallah likes Gabriel Daher's photo on Pure Nostalgia's Timeline.



Cop Shiva reacted to Swapnaa Tamhane's photo.



Vincent Buller likes ParkFlyRent's link.



Rick Morris Pushinsky "The youngsters frighten me"



Kos InTime likes Hannah Trolley's photo.



Itzik Peter Kasovitz likes Harry Johnson's post.



Ben Smith likes Harry Borden's post.



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Mustafa Saeed commented on Ayman Yusuf's photo.



Olga Bubich replied to Franca Wohlt's comment.



Kaisar Ahamed likes Ashfika Rahman's photo.



James Pfaff commented on his own photo.



Louise Mazmanian likes Cris Harris's photo.



Cansu Yildiran is interested in Ülfet Eker (DJ Set).

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Robert D Phillips



Jason Tanner 1m

Search

Need to read
See Original
Like · Reply · 2 · March 1 at 8:56pm

 **Sergei Stroitelev**
Translated from Russian
Hmm, yeah
See Original

Like · Reply · March 1 at 9:01pm

 **Ivan Sapkov**
Translated from Russian
This is getting a good tradition)
See Original

Like · Reply · 1 · March 2 at 12:13am

 **Olesya Emelyanova**
Translated from Russian
A jury where looking? I know this story ever since 2013 when I first visited in Iran. Since then, these pictures where only you not published. And the issue of setting arose repeatedly.
See Original

Like · Reply · 3 · March 2 at 1:41pm

 **Arthur Bondar**
Translated from Russian
Olesya, I totally agree with you. All good here. But for me, a much bigger question is lackadaisical attitude towards the people we're shooting!!!
See Original

Like · Reply · 3 · March 2 at 1:44pm

 **Olesya Emelyanova**
Translated from Russian
Yeah, he framed there many people, unfortunately. Which gave him a chance to get out of there.
See Original

Like · Reply · 2 · March 2 at 1:45pm

 **Arthur Bondar**
Translated from Russian
Olesya Emelyanova as my grandma used to say - lying and sneaking off down to earth yet, but I am not to return.
See Original

Like · Reply · 4 · March 2 at 1:47pm · Edited

 Write a reply...

 **Maxim Babenko**
Translated from Russian
The legendary agencies, some photographers are copying ideas (and somewhere with 99 % similarity even frames) other photographers. In one of the past wpp won the scans, and their 99 % copy from another person, was in place at the other less major compe... See More
See Original

Like · Reply · 1 · March 2 at 4:55pm

 **Mikhail Mordasov**
Translated from Russian
When we meet up here?
See Original

Like · Reply · March 2 at 6:58pm

 **Arthur Bondar**
Translated from Russian
Honestly I barely wondering how and why the jury - this episode, though definitely they're wrong! But what can we do that hypocritical fool with people's feelings (especially my friends) under the cover photo and prizes - for me a very dangerous and unacceptable thing!!!
See Original

Like · Reply · 2 · March 2 at 8:34pm

 Write a reply...

 **Andrey Zotov**
Translated from Russian
Sucks
See Original

Like · Reply · 1 · March 2 at 6:36pm

 **Alexi Witwicki**
Translated from Russian
Plastic World... plastic everything
See Original

Like · Reply · March 3 at 12:00am

 **Olga Ingurazova**
Translated from Russian
Not only because of them, Aptyp.. That's a whole industry, you know yourself! Whatever it was, the share of responsibility rests upon each of us.. I even for yourself won't be able to say at 100 % of what I'm doing everything possible.. But, well, you're right.. and your people That's all that matters to me. But not for everyone else.
See Original

Like · Reply · 2 · March 4 at 1:34am

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"The youngsters frighten me"

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 **Daniel Lagartofernánd...**

 **Robert D Phillips**

 **Jason Tanner** 1m







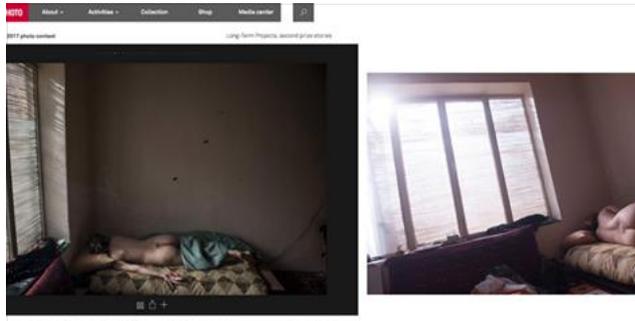




Greg Marinovich

March 1 ·

Another body blow to the reputation of the World Press Photo award. Questions were raised about this earlier, but Ramin Talaie's detailed investigation would seem to ensure this prize be revoked, but alas not. but seems



2017 World Press Photo Awards Fake News

This year the jury of the World Press Photo (WPP) awarded Iranian photographer, Hossein Fatemi, the second place for his long-term project...

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Solmaz Daryani, Francesca Volpi and 110 others

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Alex Mita Dear oh dear. Again? This raises a lot of questions on how to control and stop the staging of photos.

Like · Reply · March 1 at 7:20pm



Greg Marinovich I would think it is a good education opportunity, except that the Triolo set were also meant to be.

Like · Reply · 6 · March 1 at 7:21pm



Alex Mita Yes, and also, the use of blockbuster movie type photoshopping is getting out of control.

Like · Reply · 3 · March 1 at 7:24pm



Greg Marinovich yup

Like · Reply · March 1 at 7:25pm



Balarka Brahma again !!!!

Like · Reply · March 1 at 7:25pm



Stefan Sobotta WTF?

Like · Reply · March 1 at 7:48pm



Yannis Behrakis Oh boy!

Like · Reply · March 1 at 7:48pm



Tracey Nixon-Lomax That's appalling!

Like · Reply · March 1 at 8:11pm



Bart Pogoda crazy

Like · Reply · March 1 at 8:27pm



Todd Bigelow The past few years with WPP have been marred by legitimate and responsible ethical objections to winning photos, such as this detailed piece. All have been met initially by WPP with a "nothing wrong here, folks.". Consider the WPP remarks following Troilo's 2015 WPP award about the photo being staged: "The conclusion of this investigation is that World Press Photo finds no grounds for doubting the photographer's integrity in carrying out his work. No misleading facts have been uncovered in the caption information that was made available for the jury. As a result Giovanni Troilo's award stands in the 2015 Photo Contest." That did little to dampen the critique and shortly thereafter, WPP withdrew the award after it was learned the entire scene was staged. Consider that the WPP director announced a WPP "Creative Documentary" category and the future of this formerly steadfast PJ foundation is clear.

Like · Reply · 5 · March 1 at 8:32pm



Andrew Testa As far as I remember Troilo's original caption stated that the photo in the car was staged using his cousin, I think that's what the WPP statement was referring to. His award was revoked for giving the wrong location in the caption of a different photo.

Like · Reply · March 2 at 9:08pm



Greg Marinovich Not quite what I recall.... it was much more ambiguous

Like · Reply · March 2 at 9:12pm



Write a reply...

Patrick Downs WPP: "Move along people ... nothing to see here." (WTH?)

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- Munem Wasif**
- Mari Chi** 24m
- Gordon MacDonald**
- Mari Bastashevski** 34m

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-  **Kristen Joy Emack** Not again
Like · Reply · March 2 at 1:29am
-  **Bénédicte Desrus** Any statement from the photographer?
Like · Reply · March 2 at 3:24am
-  **Greg Marinovich** Nyet
Like · Reply · 2 · March 2 at 3:27am
-  Write a reply...
-  **Jerry Adiguna** Wow..
Like · Reply · March 2 at 4:18am
-  **Kamenko Pajic** The reputation of WPP in conjunction with Santiago Lion . Are you joking?
Like · Reply · March 2 at 5:46am
-  **Yannis Behrakis** Confusing, what do you mean?
Like · Reply · March 2 at 5:12pm
-  **Greg Marinovich** So WPP reputation is kind of in tatters regarding letting fake photography through. Some of it is the fault of greedy, ambitious, liars among our colleagues who will do anything to win a prize and hope to capitalize on it, but the WPP under Lars has certainly let itself down with quick and defensive posturing in support of cheating photogs that they have had to walk back later. I have not seen Santiago's report so don't know exactly what he brought to the table, but it would seem there is more than just smoke here
Like · Reply · 2 · March 2 at 6:06pm · Edited
-  **Kamenko Pajic** Santiago report is I guess like his achievements at AP photos as VP that it lost it mission and prove that everybody can be a staff photographer.
Like · Reply · 1 · March 2 at 6:04pm
-  **Kamenko Pajic** **Greg Marinovich** I absolutely agree with you when it comes that " Some of it is the fault of greedy, ambitious, liars among our colleagues who will do anything to win a prize and hope to capitalize on it"
Like · Reply · March 2 at 6:44pm
-  Write a reply...
-  **Suvra Kanti Das** only spot news or war is real. except that everything is staged
Like · Reply · March 2 at 6:40pm
-  **Kamenko Pajic** Not everything but quite a bit it is. You cannot face Goran Tomashevich war photographs
Like · Reply · March 2 at 6:46pm · Edited
-  **Suvra Kanti Das** Isabel Hilton: The camera never lies. But photographers can and do
-  Write a reply...
-  **Tebogo Letsie** Reputation destroyed. WPP has become a joke. Trump must be happy. Fake news. Fake journalism. Fake photojournalism. I'm sad.
Like · Reply · 4 · March 2 at 10:16pm · Edited
-  **Greg Marinovich** There is post truthish-ness in the way WPP has embraced this crazy thing called 'creative documentary' & been less than rigorous on photographers clearly stage managing scenes and/or providing disingenuous captions
Like · Reply · 1 · March 2 at 10:22pm · Edited
-  **Tebogo Letsie** I remember very well how you guided and taught us to take news photography. Do not move even a spoon, do not even crop that branch of a tree captured in the frame. Today there's lot of chef's. Photoshop chef's and stage managers.
Like · Reply · 3 · March 2 at 10:45pm
-  **Greg Marinovich** Lol
Like · Reply · 1 · March 3 at 12:01am
-  Write a reply...
-  **Yunghi Kim** WPP has become a marketing machine and not necessarily representing professionals either.
Like · Reply · 6 · March 2 at 9:18pm · Edited
-  **Hossein Jalali** WPP answer very controversial than fatemi images...
Like · Reply · March 4 at 4:43am
-  Write a reply...
-  **Daryl Balfour** Exactly what I've had against competitions, awards etc rather than plain old peer recognition. Award hunters are killing the integrity of our profession.
Like · Reply · 4 · March 2 at 10:26pm
-  **James Mason** I wouldn't say they are killing the profession but they are an unfortunate element. Same is true for writers.
Like · Reply · March 2 at 11:26pm
-  **Daryl Balfour** My actual words were "killing the integrity of our profession".
Like · Reply · March 4 at 2:57pm

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-  **Munem Wasif**
-  **Mari Chi** 24m
-  **Gordon MacDonald**
-  **Mari Bastashevski** 34m

writers.
Like · Reply · March 4 at 6:38pm

Write a reply...

Jimmy A Domingo With the hope that World Press Photo will release the results of their investigation...
Like · Reply · 1 · March 2 at 10:39pm

Jimmy A Domingo Oppsss... I saw your other post...
Like · Reply · March 3 at 12:10am

Write a reply...

Ghassan A Malik That's the culture in Iran, not just in photography. Winning is everything regardless of the methods used to reach that goal. Plus group trips to do photography is common too, meaning few photographs do the same work in the same times, that's why you see identical photos from different photographs. It's the same with the Movie industry in Iran, they win a lot of international recognition for movies that were made only for international festivals and mostly funded by the government itself despite being critical of the government or the situation in Iran.... I want to add that I can't solely blame them for what they do, after all this is the culture that the prize giving photo and movie industry promotes, if a photographer is lucky to be in a place that something happens he or she will get recognition that otherwise never have happened, so why not just stage it, after all even Fatami and many others like him are good photographers that haven't been lucky to be at the right place at the right time.
Like · Reply · March 2 at 11:24pm · Edited

Greg Marinovich Ambition is a cruel mistress
Like · Reply · March 3 at 12:01am

Solmaz Daryani Ghassan A Malik please do not expand an Individual's mistakes to everyone, Movie industry in Iran is powerful and we had and still have very good directors like Abbas Kiarostami and others. in any country and most of all in USA they make movies for festivals and its good to know that none of those who win international festival have no funds from government.
Like · Reply · 1 · March 7 at 9:03pm

Ghassan A Malik Solmaz Daryani, I'm not blaming anyone else for Fatami, I just mentioning the culture that led to him doing this. Fighting to get recognition in Photographey community of Iran is a thing that you might not fully notice unless you are an outsider that has been in the middle of it. While that culture leads to many accomplishments but also it has its downside, like staging, like stealing other's work, or like helping then telling after s/he won, You know his friends who helped him stage some of the photos and were taking photos of the staged subject in the same time as him are the same ones that saying he staged it now that he has won! As far as the movie industry in Iran, it's all government sponsored, directly or indirectly, no one can make any movie in Iran before going through the channels, even investors are vetted, you know that better then me of course.
Like · Reply · March 7 at 9:43pm · Edited

Solmaz Daryani Ghassan A Malik what do you mean by culture? I just take culture here as western media, cause if half of the case is Fatemi the other half is media which led to make such stories, but if you mean Iranian culture and photography environment led him to stage i ask you then why pellegrin staged, was that because of culture?!
Like · Reply · 2 · March 7 at 9:55pm

Ghassan A Malik I'm only talking about Fatami and what might have pushed him to do this not other cases of fraud which have happened. If you read back my original comment you will see I said in the end that prize giving photo industry had a big rule in this. But also the culture and mindset in Iran, it's just very important to win abroad for Iranian photographers. Fatami is responsible for what he did, I just tried to explain the deeper reasons that might had him to do this, including culture and including international prize givers.
Like · Reply · March 7 at 10:09pm

Write a reply...

David Buzzard The only photo in the series that I thought the least bit interesting is the photo of the naked woman on the bed, and to my eyes, it's obviously posed. None of the judges stopped to say, "how did this guy come upon this naked prostitute in her bed?" The rest of the photos seem pretty underwhelming.
Like · Reply · 1 · March 3 at 4:22am

Hossein Jalali Keep calm and deep breath ... ladies and gentleman I'm Iranian freelancer photographer i know him and i agree with opinions my dear legend's **Greg Marinovich Yunghi Kim** several images in project staged , many of them lying in caption's we can proofing 😊 many of them has a professional law issue problem like we can't go bikini shop and take a photograph for all of the world not Iran... " in all country " many people he take photograph them now angry because his lying. he can't take back to Iran... he destroyed all way up now... run Mr Fatemi... run... 😊
Like · Reply · March 4 at 4:55am

Néstor Baltodano There have always been photojournalists with unethical behavior that stage their photographs or manipulate their work in order to win awards like World Press, to be published, famous or wealthy. This is a very good example of a total lack of ethics in the profession by a photographer

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ON THE MARCO VERNASCHI SAGA: WE REST OUR CASE | Photojournalism

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Like · Reply · March 4 at 8:23am



J.b. Russell WPP and others have also investigated the allegations and come to a different conclusion. <https://medium.com/.../a-formal-response-from-the-world...>

A formal response from the World Press Photo Foundation.

Let me cut to the conclusion — this article repeats allegations that have already been independently investigated. When the evidence from...

MEDIUM.COM

Like · Reply · 1 · March 4 at 9:46am



Bénédicte Desrus The second part of Ramin Talaie's investigation. important Read <https://medium.com/.../world-press-photo-inaccurate...>

World Press Photo Inaccurate Statements and Fragmented Investigation

(For the first part of this reporting please check here)

MEDIUM.COM

Like · Reply · March 13 at 9:17pm



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- Mari Bastashevski 34m

What an operator! Even wpt so stereotypical, shoot what specifically under the contest-like a bowling pin. It's very revealing scandal
[See Original](#)

Like · Reply · 2 · March 4 at 6:58am



Néstor Baltodano There have always been photojournalists with unethical behavior that stage their photographs or manipulate their work in order to win awards like World Press, to be published, famous or wealthy. This is a very good example of a total lack of ethics in the profession by a photographer who has won the World Press Photo Award, in the News category in 2010. <http://www.maydaypress.com/.../46a821e4d73080f1b11b7d9af...>



ON THE MARCO VERNASCHI SAGA: WE REST OUR CASE | Photojournalism

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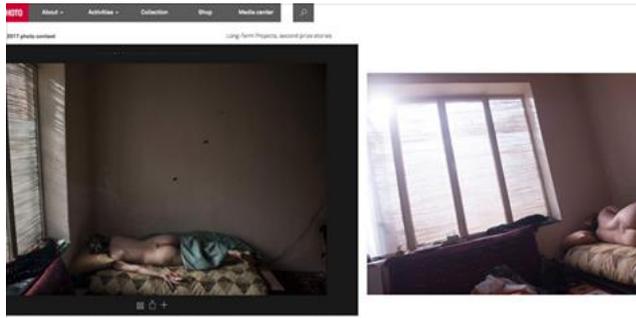
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- Daniel Lagartofernánd...
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- Jason Tanner 1m

Marco Pinna
March 1 · Medium ·

here we go again...



2017 World Press Photo Awards Fake News

This year the jury of the World Press Photo (WPP) awarded Iranian photographer, Hossein Fatemi, the second place for his long-term project...

MEDIUM.COM

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Davide Palmisano, Lina Pallotta and 27 others

1 share 14 Comments

- Sandro Bini**
Translated from Italian
I don't want to open the link here 😊
[See Original](#)
Like · Reply · 4 · March 1 at 8:49pm
- Graziano Panfili** Ahhahah
Like · Reply · 1 · March 1 at 9:08pm
- Simone D'Angelo**
Translated from Italian
Just because it's in English and you don't want to translate 😊
[See Original](#)
Like · Reply · 1 · March 2 at 3:43pm
- Sandro Bini**
Translated from Italian
I only ingarellò in mother tongue! 😊
[See Original](#)
Like · Reply · 1 · March 2 at 3:44pm

Misha Friedman And if you think this is bad, the top prize in the same category was awarded to a staff photographer working for Sputnik and RT in eastern Ukraine..
Like · Reply · 2 · March 1 at 9:39pm

Hide 31 Replies

- Marco Pinna** I don't think that's relevant, Melinkov's work is amazing...
Like · Reply · March 1 at 9:54pm
- Misha Friedman** **Marco Pinna** it is, especially if you consider how closely those outlets collaborate with the russian military and ukrainian rebels.
Like · Reply · March 1 at 9:58pm
- Gianmarco Maraviglia** Why this should be a problem?
Like · Reply · March 1 at 9:59pm
- Marco Pinna** But what about the photos? I mean, do you think it is a biased view in any way? If I were to condemn all photojournalists who work for catholic or right-wing press in Italy I would work with nobody!
Like · Reply · 3 · March 1 at 10:00pm
- Misha Friedman** Sputnik is not a news organization. the photographer works for a universally recognized unit of russian propaganda. it matters
Like · Reply · March 1 at 10:01pm
- Misha Friedman** **Marco Pinna** in terms of bias, i should let ukrainians comment on it as i myself was not there and do not want to speak for others. awarding Sputnik in eastern Ukraine is like giving Pulitzer to Breitbart or Infowars for their election coverage.
Like · Reply · 1 · March 1 at 10:02pm
- Marco Pinna** Oh well, it also depends on points of view; some might consider the NYT a recognized unit of US propaganda!
Like · Reply · 2 · March 1 at 10:03pm

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- Jukka Onnela** 8h

Like · Reply · March 1 at 10:04pm

Misha Friedman just like RBTH, RT and Rossiya Segodnya are not.
Like · Reply · March 1 at 10:05pm

Marco Pinna Well, that's your point of view.
Like · Reply · March 1 at 10:05pm

Marco Pinna I respect a good photojournalist, and Melinkov definitely is, regardless of his contributions.
Like · Reply · March 1 at 10:07pm

Misha Friedman Marco Pinna i don't disagree with you that his images are strong. but these days, everything matters, especially who your employee is. what if this was Syria, and the photog was a staff photographer for the govt Syrian Army? would you not have questions, even if the photos were 'good'?
Like · Reply · 2 · March 1 at 10:09pm

Marco Pinna sure, but if I look at the photos and - besides being good - they don't appear to "take sides" or prove a point (as is the case), I like to believe the photographer is as objective as he can be.
Like · Reply · March 1 at 10:12pm

Misha Friedman I can link to a dozen ukrainian photogs who'd argue otherwise. but that is not the point. the point is that you reward a photog who is an employee of an occupying army. that is not 'my point of view' that is fact.
Like · Reply · 1 · March 1 at 10:14pm

Marco Pinna Misha Friedman almost all conflict photography we have seen in the last 20 years comes from embedded photographers, mostly with US or british troops; how is that for a biased point of view?
Like · Reply · 2 · March 1 at 10:16pm

Misha Friedman biased and paid by are not the same. NYT and the likes are media organizations, while 100% of funding for RT and Sputnik comes from the Russian government. that is a fact. that said, of course we are all biased.
Like · Reply · March 1 at 10:20pm

Marco Pinna Yes, I think most of the "western world" media organizations have a very US-centric point of view when it comes to foreign policy; the way the syrian conflict was reported is a good example. And we must not forget the strong influence of big corporations on news outlets, which is where the advertismt money comes from; I don't know if that is better than being funded by a government.
Like · Reply · 1 · March 1 at 10:29pm

Misha Friedman if this isn't a perfect example of False Equivalence i don't know what is
Like · Reply · March 1 at 10:32pm

Marco Pinna Not really if you think about it
Like · Reply · March 1 at 10:33pm

Marco Pinna I live and work in Italy and for most of my life I've been reading articles on the Italian mainstream media which are highly biased in favour of america's foreign policy. We are a NATO country so it figures (we are on that side), but considering this we should not be surprised that the russian media is pro-russia! And anyway, as I said before, Melnikov's work, as the work of many american war photographers, does not seem biased in any evident way to me.
Like · Reply · 1 · March 1 at 10:41pm

Misha Friedman Thought about it. 1. I've worked with most well known western media orgs. I have never had anyone tell me what to photograph. I never had work pulled or had work appear next to headlines that contradicted what i saw when i photographed it. 2. I live i... See More
Like · Reply · 1 · March 2 at 12:30pm · Edited

Marco Pinna I don't know what to say, maybe we should ask Melnikov if he was told what to photograph?
Like · Reply · March 1 at 10:43pm

Misha Friedman Marco Pinna this isn't about Melnikov. this is about rewarding official russian propaganda
Like · Reply · March 1 at 10:44pm

Marco Pinna But what if the "official russian propaganda" as you call it gave the photographer total freedom and did not contradict what he photographed? I prefer reasonable doubt to condemnation if we do not know the specific facts!
Like · Reply · March 1 at 10:47pm

Misha Friedman I am sorry, i can't continue this conversation if basic facts of what Sputnik is and their role in Ukraine are questioned.
Like · Reply · March 1 at 10:49pm

Marco Pinna Well you cannot deny that you have strong anti-russian feelings, which is ok, but possibly your judgment is biased by that. I dont', and I also don't hate the US. To me this is a stimulating conversation between two people who work in the same industry with different points of view, that's all.
Like · Reply · March 1 at 10:54pm

Misha Friedman please don't equate anti-Putin and anti-Russian 😊
Like · Reply · March 1 at 10:55pm

Marco Pinna Ok, ok, so can I say I'm anti-Trump? 😊

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Like · Reply · 1 · March 1 at 10:59pm

Michele Palazzi



Like · Reply · 1 · March 2 at 1:27pm

Marco Pinna Misha Friedman BBC is government-sponsored, 100%

Like · Reply · 1 · March 2 at 1:36pm

Write a reply...

Michele Smargiassi Storytelling?

Like · Reply · March 1 at 10:49pm

Marco Pinna

Translated from Italian

A little, but the matter is controversial. Some say it's a "Personal Vendetta"... of course the photos are a little bit built...

See Original

Like · Reply · 1 · March 1 at 10:55pm

Michele Smargiassi

Translated from Italian

A little...

See Original

Like · Reply · 2 · March 1 at 11:00pm

Write a reply...

Marco Pinna

Translated from Italian

The Answer: https://medium.com/@lars_wpphf/a-formal-response-from-the-world-press-photo-foundation-ff5094b38cb7#.6w74bnh7y
See Original

A formal response from the World Press Photo Foundation.

Let me cut to the conclusion — this article repeats allegations that have already been independently investigated. When the evidence from...

MEDIUM.COM

Like · Reply · March 1 at 11:00pm

Michele Smargiassi

Translated from Italian

Let's hope it doesn't end up like con...

See Original

Like · Reply · 1 · March 1 at 11:01pm

Marco Pinna

Translated from Italian

I think they already cleared it.

See Original

Like · Reply · March 1 at 11:02pm

Marco Pinna "jury concluded it did not conclusively substantiate the allegations so there was insufficient evidence declare a clear breach of our contest entry rules."

Like · Reply · March 1 at 11:02pm

Michele Smargiassi

Translated from Italian

Giovanni had also been "acquitted" and then excommunicated with reasons a little pretestuose when the controversy was mounted.

See Original

Like · Reply · March 1 at 11:03pm · Edited

Marco Pinna

Translated from Italian

Right, I forgot... well, I guess this time they'll keep the point, unless other evidence comes out.

See Original

Like · Reply · March 1 at 11:03pm

Elwira Szczecian

Translated from Italian

I'm disgusted.

See Original

Like · Reply · March 2 at 8:53am

Misha Friedman Now this is pure trolling

Like · Reply · March 2 at 1:36pm

Marco Pinna replied · 1 Reply

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Albertina d'Orso
Translated from Italian

With regard to the photos made while it was fixer of others, I understand the frustration of the people who hired him, and now they are rewarded with almost identical shots to their own, but it does not seem to me that there are particular "laws" But i... See More
See Original

Like · Reply · 5 · March 2 at 8:50pm



Maïke Pullo
Translated from Italian

I'm happy as a protagonist or appearance, and if you need me also... 😊
See Original

Like · Reply · 1 · March 2 at 9:32pm



Néstor Baltodano There have always been photojournalists with unethical behavior that stage their photographs or manipulate their work in order to win awards like World Press, to be published, famous or wealthy. This is a very good example of a total lack of ethics in the profession by a photographer who has won the World Press Photo Award, in the News category in 2010. <http://www.maydaypress.com/.../46a821e4d73080f1b11b7d9af...>



ON THE MARCO VERNASCHI SAGA: WE REST OUR CASE | Photojournalism

MAYDAYPRESS.COM

Like · Reply · 2 · March 4 at 8:36am



Marco Pinna <https://www.theguardian.com/.../apr/21/ethics-press-freedom>



Roy Greenslade: Row over photographer's graphic pictures in...

THEGUARDIAN.COM

Like · Reply · March 7 at 1:53pm



Néstor Baltodano It's disgusting!!! I don't understand how this necrophile some times woks for National Geographic and is member of the Photo Society??? Vernaschi is the most terrible example of unethical behavior and lack of ethics in photojournalism!!!

Like · Reply · March 7 at 10:40pm · Edited



Write a reply...



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Hippocampus Press
8 people like this.
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Colin Pantall

March 3 ·

Let's chip in on the World Press Photo 'controversy' - which is really an objection to cliché - and it's an objection that's been going on for years.

I get the feeling the objections are to do with this lack of freedom, the constraint of the images. The objections are more to with the kind of world we would live in if everybody did this kind of photography, or thought along these lines. God help us! We'd be living in a land of contrasts, where east meets west, where cliché rubs up against stereotype! Are there really French people who don't like cheese, or English people who aren't polite, always get drunk and like fighting. I had no fucking idea. Or Russians who are really polite, never get drunk and don't like fighting. You'll be telling me they have coca-cola in China next!

But at the same time it's a story that gets an audience, and it serves a function - that's why the tag 'award hunter' hits home. And I'm guessing the photographer has done well out of it. He's heard these objections before now - I know that - and I guess he can't care too much. That's why he entered them in the World Press Photo competition. It's an approach that many photographers have used over the years. You do have to make money after all. You do have to sell your pictures. Good luck to him. But, but, but.. don't even mistake it for being a good story. Or an interesting story.



Jane Austen, Micro Celebrity and the World Press Photo

It's funny the multiple worlds we live in. They are complex places that are no longer limited by time and geography. And then sometime...

COLINPANTALL.BLOGSPOT.COM

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Thomas Boivin, Chirag Wakaskar and 16 others

Hester Keijser Colin, to me this is not about an objection to a cliché at all. I don't second your representation of the ongoing discussion.

Like · Reply · 1 · March 3 at 4:41pm

Colin Pantall ok

Like · Reply · March 3 at 4:42pm

Hester Keijser I also don't see how Ramin Talaie's points can be reduced to what you just wrote.

Like · Reply · March 3 at 4:43pm

Colin Pantall ok

Like · Reply · March 3 at 4:43pm

Write a reply...

Colin Pantall The post started with Mohsin Hamid, went on to getting recognised on the street and then moved on to this - which ultimately ties in to it being a shitty clichéd story with bad captioning - and bad acting in the staging. Some Iranian photographers have been complaining about this guy for years... but it's hardly a nuanced post (matches the pictures right) and I wouldn't want to reduce anyone's statements, but ultimately the objections are . 'it's a bit crap! But if that's wrong - ok.

Like · Reply · 2 · March 3 at 4:53pm

Hester Keijser Colin, it's about work ethics, about accurately and fairly representing your subjects and what they are doing, about not lying about what's going on in the images, it's also about catering to a market that wants to see certain images that tick all the ... See More

Like · Reply · 2 · March 3 at 4:58pm

Colin Pantall That's what I said Hester.

Like · Reply · March 3 at 4:58pm

Hester Keijser Colin Pantall It's not about the work being crap or clichéd. Although that plays a role as well for some. Unless when a British person says 'it's a bit crap' he means all of the above that I added?

Like · Reply · 1 · March 3 at 5:03pm

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Jason Tanner 1h

Like · Reply · March 3 at 5:06pm

 **Hester Keijser** Colin Pantall I never mentioned 'award seeking'

Like · Reply · 1 · March 3 at 5:10pm

 **Colin Pantall** ok - I did. and so did others

Like · Reply · March 3 at 5:12pm

 Write a reply...

 **Hester Keijser** "But at the same time it's a story that gets an audience, and it serves a function" - isn't that also how people like Trump get showered in media attention until they win elections? I think you're too easy in dismissing the objections that are raised - not over the quality of the images - but over what they communicate and in what terms about the Iranian women, especially the ones depicted by Fatemi.

Like · Reply · 1 · March 3 at 5:18pm

 Colin Pantall replied · 15 Replies

 **Marco Pinna** My two cents: the work is not bad aesthetically, but it definitely has an artificial look, like it was shot among friends. Which is ok, if you state it clearly in your captions. The problem is that with those captions, the photographer is giving us a distorted version of Iran, which is not cool if we are talking photojournalism...

Like · Reply · 2 · March 3 at 5:20pm

 **Annemarie Bala** Interesting, the more I think of it, also after reading your text, it's about the title of the work and context. It should read "Hossein Fatemi's Iranian Journey". Which leads by the same token the WPP to become the "photo album of individuals' view of p... [See More](#)

Like · Reply · 1 · March 3 at 8:58pm

 **Denise** My Kaveh Rostamkhani - have you read the blog post? X

Like · Reply · 1 · March 3 at 9:11pm

 **Kaveh Rostamkhani** Took me 18 minutes. Thanks. O.

Like · Reply · 1 · March 3 at 9:38pm

 Write a reply...

 **Kaveh Rostamkhani** My two pennies: <http://kaveh-rk.net/of-orientalist-perceptions-1/>



Of shaping Orientalist perceptions and Smoking Women in Iran — Kaveh...

KAVEH-RK.NET

Like · Reply · 1 · March 10 at 6:40pm

 Write a comment...

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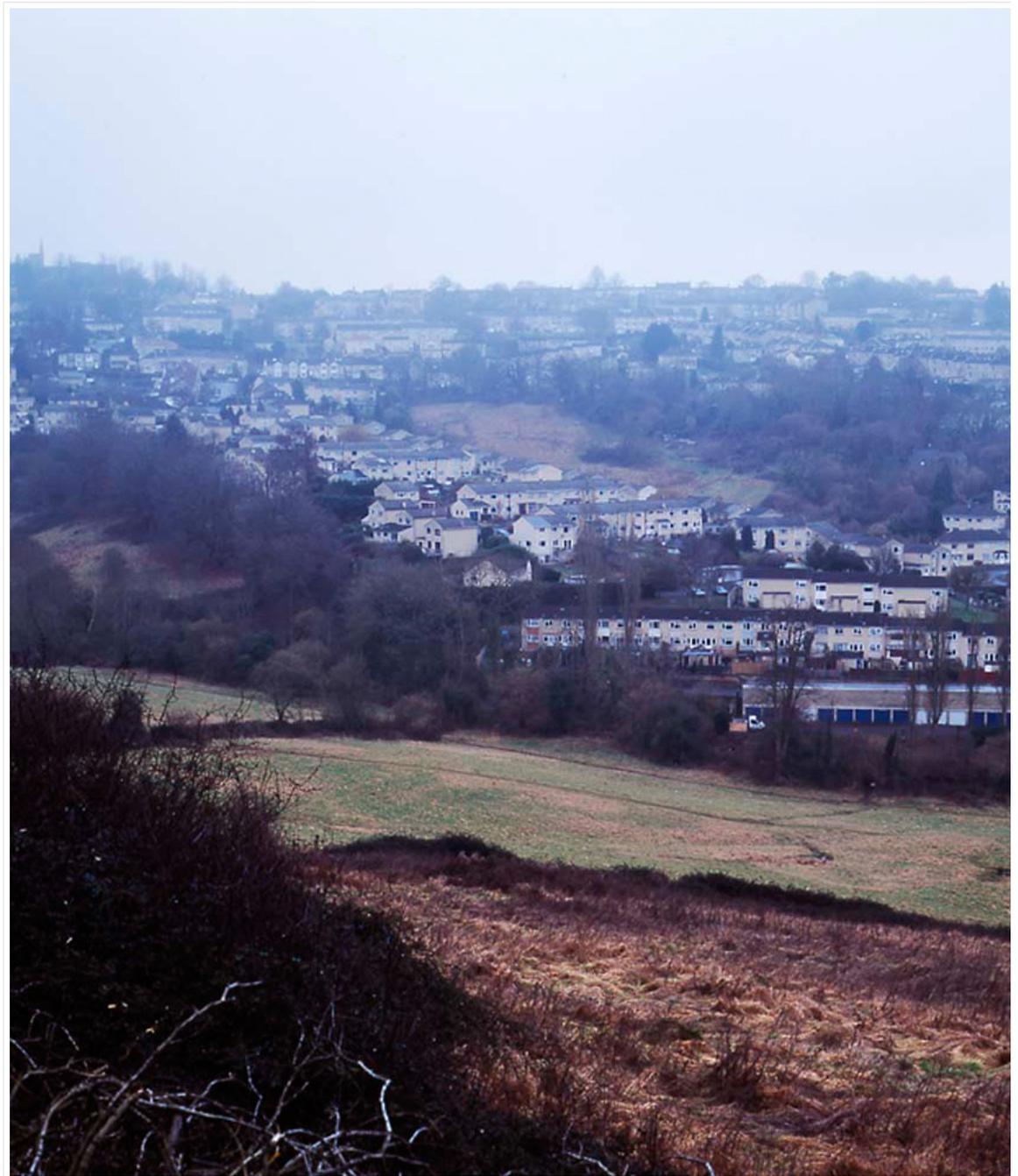


Colin Pantall's blog

Carelessly Curated

Friday, 3 March 2017

Jane Austen, Micro Celebrity and the World Press Photo



It's funny the multiple worlds we live in. They are complex places that are no longer limited by time and geography.

And then sometimes those worlds collide; at photobook festivals, at talks, at events,

or on the road above the valley (that Jane Austen used to walk along) pictured above. Yesterday I got spotted by a jogger who'd seen me in a video made by Jesse Alexander for a course he is running in Falmouth University. "I recognise you from the video we saw. It was really good," he said, which was nice. It's micro-celebrity status on a different level!

But it was like one self, the self that goes for walks down Charlcombe Valley, being taken over by another self, one who appears in a video where I talk about my photographic work.

My own life is lived in a geographic world that centres around the fields, hills, allotments, shops and cafes of Bath and Bristol, an extended family world that centres around Bath, London, Manchester and Canada, a work world that takes in Cardiff, Bristol, Magnum, China, Amsterdam, London and Australia, an online world that is rather lovely and takes in all kinds of wonderful people from all around the world.

I was thinking of these multiple, then I thought about an article Mohsin Hamid wrote about storytelling. Mohsin Hamid is a novelist who exists in multiple worlds. This is what he says about his background and how stories help him function.

Stories helped me unite parts of my existence that might otherwise have seemed irrevocably split by geography and time. And stories helped me find a future in which I, such a mongrel, could be comfortable. I do not inhabit an island in the Indian Ocean with a population as diverse as that of London, nor a nation composed of bits of Pakistan and California. But I have over the last three decades lived first in America, then in Britain, then in Pakistan. And I do spend many weeks in America and Britain each year, and many weeks in other places, and correspond on most days with friends and colleagues on multiple continents. My life might be peculiar, but it suits me. It flows directly from those first worlds I imagined as a child. Without my stories, without the journey and direction implicit in them, I might never have found it. Perhaps I would not even have looked.

The flip side of this article is the scourge of nostalgia and cliché. Hamid sees it everywhere; in politics, in nationalism, in religion, in film, in literature. And though he doesn't say it, he might well see it in photography too.

Nostalgia and cliché limits our storytelling, it stops us creating the new worlds that we live in, it holds us down and back, it fetters the imagination. And anything that controls, or reigns in, or fetters, or looks exclusively back, is limiting. Because the world of the past, the worlds of idealised national identities, family life, clean-living monocultural, vanilla-skinned, eternal-summered fantasies are limited. They are anti-human, they are Stepford nostalgias that deny the wealth, the diversity, the richness of the world.

The idea is that we live in created worlds and the worlds we can create through our writing, our art, or even our journalism should mirror and surpass those worlds. They should be things of wonder, that help us manoeuvre our way through life. They should be creative and filled with surprises, emotions, and sentiments that take us outside ourselves.

Even when it's journalism, Journalism has its conventions which are manufactured. It has its truth claims, which are also manufactured. Sometimes (see the previous post on OJ Simpson: Made in America) the story is so great (and unfathomably awful), that the conventions help frame it in the hands of a skilled story teller.

Sometimes, sticking to the truth claims but going beyond the conventions is what can add something to a story and take it beyond stilted clichés that we have all seen before. Isn't that what Max Pinckers' restagings or Carolyn Drake's collages or Richard Mosse's installations are all about. These are works that go beyond worlds that are rather fettered by their visual histories, that create new narratives and impacts, and give voice to the people who are portrayed.

I am trying to tie it in to Ramin Talaie's Objection to the World Press Photo second prize winning series by Hossein Fatemi, 'An Iranian Journey'. I don't know if the objections quite do it for me - there's a lot of staging and the captions are dishonest - but by the same token I don't think Lars Boering response. quite does it for me either.

Neither are entirely convincing. But then nor are the pictures or the ideas behind them. It's an old and jaded story that I've seen done better many, many times (including by Kaveh Rostamkhani). And I wonder if that, together with a little bit of dishonesty here and there (actually - there have been concerns about these images going around for many years) isn't really what the objections are all about.

It's really an objection to a shabby story, a familiar tale of brute juxtapositions with little subtlety. Nose jobs - tick. Drinking - tick. Exposed flesh - tick. Rock and roll - tick. Something else western - tick. All that's missing is the skiing. He's ticked them off and everything is a bit too manufactured.

Here everything is fettered and controlled by the expectations imposed on the frame by the photographer and by the history of representation of Iran. There is no freedom in these images, no life let's say.

I get the feeling the objections are to do with this lack of freedom, the constraint of the images. The objections are more to with the kind of world we would live in if everybody did this kind of photography, or thought along these lines. God help us! We'd be living in a land of contrasts, where east meets west, where cliché rubs up against stereotype! Are there really French people who don't like cheese, or English people who aren't polite, always get drunk and like fighting. I had no fucking idea. Or Russians who are really polite, never get drunk and don't like fighting. You'll be telling me they have coca-cola in China next!

But at the same time it's a story that gets an audience, and it serves a function - that's why the tag 'award hunter' hits home. And I'm guessing the photographer has done well out of it. He's heard these objections before now - I know that - and I guess he can't care too much. That's why he entered them in the World Press Photo competition. It's an approach that many photographers have used over the years. You do have to make money after all. You do have to sell your pictures. Good luck to him. But, but, but.. don't even mistake it for being a good story. Or an interesting story.

So what's the moral of the story? I'm not sure. Make a better story! Yes, that's it. Thank you Mohsin Hamid. I was stuck there for a bit. You got me out of a fine pickle.

Mohsin Hamid on the wave of nostalgia and storytelling.

Posted by colin pantall at 15:36



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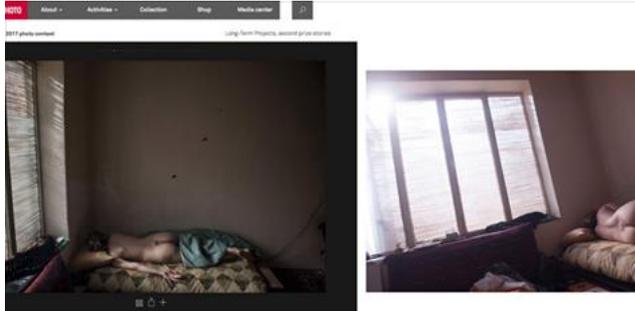


Robert Godden

March 3 ·

"Hereby, I declare that these photos are used without our permission and it is mentioned as harassment."

Are World Press Photo ethical guidelines failing to protect individual's consent? If one of the subjects in Hossein Fatemi's winning images told Panos (who previously published some of the work on its website) that the photos of her and her friends in bikinis at the swimming pool we non-consensual and threatened legal action, why did the WPP investigation not take action? A little more transparency from WPP in this regard would go a long way.



2017 World Press Photo Awards Fake News

This year the jury of the World Press Photo (WPP) awarded Iranian photographer, Hossein Fatemi, the second place for his long-term project...

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9 Comments



Benjamin Chesterton Hope you get a better response. I was genuinely stunned. It's hardly daring to question an 'investigation' that has not been published, nor a single conclusion published. Very surprising coming from an organisation centred on news values. Last time I looked in the j book you ask questions don't accept things you can't see, nor judge.



Like · Reply · 3 · March 3 at 2:50pm · Edited



David Campbell Yes, that tweet was a late night mistake. Apologies.

Like · Reply · 1 · March 3 at 2:42pm



Benjamin Chesterton Thanks for David. I'd appreciate that coming from the twitter account that tweet came from.

Like · Reply · 1 · March 3 at 2:52pm



Write a reply...



Benjamin Chesterton The idea that 'nothing' would convince is insulting.

Like · Reply · 2 · March 3 at 11:57am



World Press Photo Rob, the issue for World Press Photo concerns the images that are in the winning story. Our remit only extends to photographs that are submitted to the contest and which are then awarded. The Talaie article (which is the dossier he sent to us on 14 February) and which triggered our investigation, according to our judging procedures) collects secondary sources and targets 23 images, only 6 of which are in the winning story. The quote in your post is from a 2013 email to Panos Pictures, who we know immediately removed that particular swimming pool image of concern from their website. We know that because we have been in constant communication with Panos Pictures on this issue, as we have with the major media organisations who have published this story. The swimming pool picture in the winning story is different. The investigation done for us, which involved confidential interviews with people who were present at the scene so they could speak freely, did not uncover any issues of consent in this case - David Campbell, Director of Communications.

Like · Reply · 1 · March 3 at 12:52pm

Hide 12 Replies



Robert Godden Thanks David for response. Much appreciated. I'm still unclear however why email mentions photos (plural) and only one was taken down by Panos, and whether one of the other pool images (that is part of the WPP winning story) is problematic? I assume details of this were covered in WPP investigation? If consent wasn't given for the shoot then doesn't that cover all images taken at that time?

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present? In which case, given the photo was removed, its a bit odd there are no issues with consent? Or maybe not since [World Press Photo](#) say all sources are secondary and that would be a primary source? In which case no issue and no need to remove the picture.
 Like · Reply · 1 · March 3 at 1:21pm · Edited

World Press Photo You will have to ask Panos if there was more than one photo involved in response to the email. For us, there is only one pool image in the winning story, and, after the investigation, there are no consent issues concerning it we are aware of. In answer to your final question, an event like a party goes on for some time and includes a lot of people, so it would not be unusual for some photos to be possible and others not, or for consent to be withdrawn by some individuals after the event - DC.
 Like · Reply · March 3 at 1:20pm

Benjamin Chesterton Still up.



Like · Reply · 1 · March 3 at 1:34pm

Robert Godden True. But doesn't the complaint come from an individual who appears in all the photos and claims consent wasn't given to publish any of them?
 Like · Reply · 1 · March 3 at 1:44pm

Benjamin Chesterton There can be few places more private than a pool party in Iran where alcohol is in view. You'd be pretty mad to consent to that doing the rounds. But plenty of people do crazy things.
 Like · Reply · 1 · March 3 at 1:46pm

World Press Photo **Robert Godden** The basic challenge of this case is that there are many, many claims. The investigation we commissioned sought to establish what the situation was by interviewing primary sources, and then presenting that to the post-award jury to assess and decide. We appreciate you many not find that conclusive, but in cases like this it is both the contest process we have to follow and the most likely way to get closer to the truth. If there is more evidence one way or another later, it too will be investigated.
 Like · Reply · 2 · March 3 at 2:04pm

Robert Godden Thanks. I appreciate the difficulties involved and that more information may come to light that you are not currently aware of. As always, questions are motivated by interest and good intent.
 Like · Reply · 3 · March 3 at 2:30pm

Tom White For me, the accusations bring up multiple questions of ethical breaches of trust in the making of photographs. That the images in question were or were not submitted to the competition is a point worth noting, but it is the behaviour of the photographer that is being questioned. This is important. Our work as photojournalists relies on confidence in our integrity and the trust placed in us by the subjects in our images and/or the audience for our pictures. A breach in this trust by one damages those relationships for all of us.
 Like · Reply · 4 · March 3 at 5:13pm

Robert Godden Yep. Raises wider issues of ethics.
 Like · Reply · 1 · March 3 at 5:51pm

Benjamin Chesterton Right And just because someone wins an award doesn't mean you have to show their work. I've argued many times that [World Press Photo](#) should apply editorial judgement to their exhibition (maybe they do). I know a number of people who were horrified some... [See More](#)
 Like · Reply · 2 · March 3 at 5:54pm

Robert Godden In my opinion if the photographer's work is deemed unethical (for whatever reason) then it should be disqualified from a competition or no longer represented by an agency. To do any less reduces serious photojournalism to tabloid paparazzi. In that case you substantially diminish your ability to be taken seriously and have impact.
 Like · Reply · 4 · March 3 at 6:11pm

Write a reply...

William Foster Truly astonishing
 Like · Reply · 1 · March 3 at 5:27pm

Benjamin Chesterton **Robert Godden**. Their techical report does nothing to clear up the issue.. As expected. It's at the end <https://www.worldpressphoto.org/.../wppf...>
 Like · Reply · 2 · March 4 at 9:10pm

Robert Godden Indeed. Lyon talked to people who were present when the photos were taken and so their testimonies are classified (correctly) as primary sources. However, Talaie's sources are described as secondary even though, in the case of the pool shots, he states he spoke on the phone to the woman who made the complaint to Panos. In addition, he presented a screen shot of the email she wrote to Panos asking for the photos (plural) to be removed due to a lack of consent. The report does not answer the question of why all the photos of the non-consensual pool shoot were not taken down, and why one of them is included in the WPP award winning story. It may be

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answer to this is 'yes' because as far as I can see they don't actually deal with this issue. The accusations levelled at Fatemi may show us this in practice - i.e. the jury could not disqualify Fatemi's work even if it was non-consensual as the rules say nothing on this. Their hands were tied, only being able to deal with manipulation and staging, which they could not substantiate.

Like · Reply · 1 · March 5 at 10:15am

Benjamin Chesterton The primary question is very confusing. It needs clearing up.

Like · Reply · 1 · March 5 at 12:50pm

Benjamin Chesterton Common sense should kick it. And touring the photos is a totally different issue. They have a moral and ethical obligation as publisher.

Like · Reply · 1 · March 5 at 12:51pm

Robert Godden This gets into an issue that I've been interested in for a while now. WPP, and I guess the wider associated industries, have primarily been exercised by the ethical issues around manipulation (most notably photoshop and staging) but have given little attention to the ethical responsibilities toward the subjects (or participants) in those images. One could take a cynical view and conclude this is because safe guarding trust in the image is crucial to the industries business model; whereas the rights of the subjects isn't a priority as it is a lesser threat to their bottom line. I would also note, to be fair, that the issue of subject consent and rights is more complex than image manipulation, but working in human rights I have seen how a lack of concern in this area can have very serious consequences.

Like · Reply · 2 · March 5 at 2:14pm

Benjamin Chesterton **Robert Godden** absolutely right Rob. But it plays to the heroic arrogance of journalism. Only truth matters. Whatever that is. So pics are a tremendous form of good. And that good outweighs other concerns. Kinda utilitarianism. Also your job is to shoot, not ask questions. That's being professional. Lots of contradictions cause rarely (as we both know) is this a way producing deep work. There's always a danger when people become a product.

Like · Reply · 2 · March 5 at 2:48pm · Edited

Benjamin Chesterton You would expect **World Press Photo** to reflect this. Not challenge it. Thus the need for others asking questions. That's really important. What I didn't expect from them is such dismissal of discussion.. And of course they didn't publish any of their investigation ... not even the investigators summary ... so any talk of transparency and basing opinions on evidence is counterproductive. The major reason for that is the investigation raises more questions than it answers. Then they've put out a statement that basically calls Talaie a liar because in his post he clearly states that some of his sources are primary.

Like · Reply · 3 · March 5 at 2:58pm

Benjamin Chesterton You've lost the argument when you have a go at people for not believing the outcome of an investigation you refuse to publish.

Like · Reply · 2 · March 5 at 3:04pm

Robert Godden **Benjamin Chesterton** This is something I have seen human rights organisations struggle with - who are the beneficiaries of the stories we use to create change? Those who tell their stories to NGOs and journalists are often open, generous and trusting - sometimes in hope (desperation) that they will get help. But some I have met displayed cynicism regarding what journalists or NGOs could really do for them? "Many of you have come but nothing has changed for me." I have talked to photographers who were blissfully unaware of these power relations (at best they hadn't thought about it, at worst they just wanted the story) or, more worryingly how the publication of their work could negatively impact those they pictured. So, sure, altering an image so that it is deceitful is wrong, but surely the impact on the lives of those pictured is surely a more pressing ethical issue?

Like · Reply · 2 · March 5 at 3:05pm

Benjamin Chesterton Couldn't agree more.

Like · Reply · 1 · March 5 at 3:10pm

Robert Godden **Benjamin Chesterton** And yes, the 'heroic arrogance' I'm afraid does exist, though I know and have worked with many very humble and dedicated photographers. Terms like 'important work' and 'giving a voice to the voiceless' are thrown around in the photographic community it a way I have never experienced working in human rights. We would never make the distinction that one piece of work is more important than another, nor be arrogant enough to say our work gives someone a voice (especially as getting published on Lens blog etc. rarely actually does that for someone from a discriminated community in rural Asia or Africa. Show me the impact of your images and let's judge it based on that.

Like · Reply · 4 · March 5 at 3:13pm

Write a reply...

Robert Godden **Panos Pictures** respond to allegations against **World Press Photo** winning photographer Hossein Fatemi <http://www.panos.co.uk/blog/?p=19323>

Panos Pictures » Panos Pictures response to Ramin Talaie's allegations regarding...

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Like · Reply · March 9 at 10:14am



Benjamin Chesterton Good they put out a statement. Shame they didn't deal with the specifics. If they had to take a photo down then they must have concerns.

Like · Reply · 2 · March 9 at 2:06pm



Robert Godden Remains unclear why if all pool shots taken without consent and requested 'photos' to be removed why Panos didn't do so?

Like · Reply · March 9 at 3:14pm



Robert Godden I'm pretty sure there were four photos of the swimming pool up on Panos' website before. I've just been digging around for an article I'm writing and now can only find one (its the second to last one on page 3 of "Iranian Story").

Like · Reply · April 27 at 10:23am · Edited



Robert Godden <https://www.panos.co.uk/bin/panos2.dll/go?a=disp...>

Panos Pictures - Photo agency specialising in global social issues

PANOS.CO.UK

Like · Reply · April 27 at 10:21am



Write a reply...



Robert Godden <https://medium.com/.../world-press-photo-inaccurate...>

World Press Photo Inaccurate Statements and Fragmented Investigation

(For the first part of this reporting please check here)

MEDIUM.COM

Like · Reply · March 14 at 6:29am



Robert Godden Ramin Talaie's new article adds weight to questions for World Press Photo & Panos Pictures regarding Nahal's consent & safety concerns. At the very least one would expect both organisations, if they have not done so already, to contact her and clarify what her concerns are and whether all the pool images should be taken down.

Like · Reply · 1 · March 14 at 6:56am



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Dimi Reid replied to his own comment.



Manuel Simone likes BBC Politics.



Peter Hübert likes Dominik Djaleu's photo.



David Ortigón is going to La fiesta de la fotografía en Colombia.



Mahesh Shantaram and Ghada Kabesh are now friends.



Sevini Yusifova replied to your comment.



Patty Struik likes Theo Crijns's photo.



Marta Dahó likes Amador Fernández-Savater's post.



Mau Bos shared Teatro Fuori Rotta's photo.



Andrea Stultiens likes Victoria-idongesit Udondian's post.



Dalia Khamissy likes Raafat Majzoub's photo.



Lisa Sudhibhasilp likes Looiersgracht 60.



Viory Schellekens shared a link.



Cansu Yıldırım is interested in Giysi Takasi.



Jörg Koopmann and Olof Olsson are now friends.



Nicholas Mirzoeff replied to his own comment.

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Amira Al-Sharif



Mahesh Shantaram



Jason Tanner 13m



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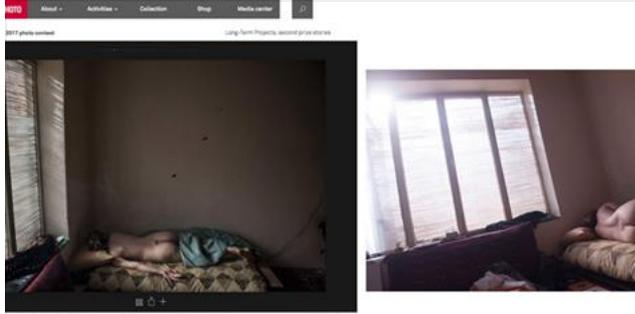
Nadim Asfar 2h



Gordon MacDonald

James Whitlow Delano
March 6 ·

I'm not going to sugar-coat this. You work for decades, honoring a code of ethics, sacrifice, ask loved ones to sacrifice, assume palpable risk & then, YET AGAIN, covert deceit by an award hunter defiles & diminishes our under-compensated craft. Why sacrifice to give the less-powerful a voice when others, that masquerade as journalists, create emotional fiction for personal gain & naked ego?



2017 World Press Photo Awards Fake News

This year the jury of the World Press Photo (WPP) awarded Iranian photographer, Hossein Fatemi, the second place for his long-term project...

ARTPLUSMARKETING.COM

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You, Stella Kramer, Robert Godden and 234 others

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Marilyn Cadenbach 😞
Like · Reply · 1 · March 6 at 4:28am

Lily Joplin Noonan it's fucked. WPP's response was wishy-washy, even in the comment section.
Like · Reply · 7 · March 6 at 4:39am

James Whitlow Delano Shocking. The evidence is clearly laid out.
Like · Reply · 5 · March 6 at 4:48am

Benjamin Chesterton There response is you are either ignorant or jealous. We investigated but we won't share that or offer any evidence that counters a single one of the allegations.
Like · Reply · 1 · March 6 at 9:51am

Benjamin Chesterton The worst comma strategy I've seen in a long time.
Like · Reply · March 6 at 9:53am

Write a reply...

Walter Calahan I've always thought photography contests cheapens the profession...
Like · Reply · 18 · March 6 at 4:40am

Marilyn Cadenbach Agree
Like · Reply · March 6 at 4:42am

Arati Kumar-Rao Agree. it spawns the greed that leads to such questionable ethics.
Like · Reply · 4 · March 6 at 4:54am

Walter Calahan would prefer juried museum gallery exhibits...this would elevate the profession...no corporate gifts of cameras or photographic equipment for inclusion...
Like · Reply · 3 · March 6 at 4:56am

James Whitlow Delano Arati Kumar-Rao : Yes, absolutely.
Like · Reply · March 6 at 4:57am

Write a reply...

Don Bartletti Amen James! This chump is a disgrace to the purpose, honor, history and relevance of contemporary photojournalism. World Press should ban him from competition for life - and scrutinize every Photoshop filter, crap-app and manipulation of all entries in the future. But this guy is way more deceiving than the phony, but traceable enhancements that are common in too many images. He faked the subject!!
Like · Reply · 7 · March 6 at 4:41am

James Whitlow Delano Exactly!
Like · Reply · March 6 at 4:48am

John Horniblow faked the subject. so f##king contrived..
Like · Reply · 2 · March 6 at 7:02am

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 **Gordon Smith** Am no way sticking up for Fatemi, but Boering sez this:
<https://medium.com/.../a-formal-response-from-the-world...>

A formal response from the World Press Photo Foundation.

Let me cut to the conclusion — this article repeats allegations that have already been independently investigated. When the evidence from...
 MEDIUM.COM

Like · Reply · 1 · March 6 at 4:47am

 **Lily Joplin Noonan** That was his response below the original article. Weak.

Like · Reply · 1 · March 6 at 4:50am

 Write a reply...

 **James Whitlow Delano** Captions are not read at all at World Press when each photo is given intense scrutiny in the first round (2 seconds)...and now, YET AGAIN, this.

Like · Reply · March 6 at 4:50am · Edited

 **Barbara Davidson** No captions? They must read captions as the rounds progress.

Like · Reply · 1 · March 6 at 8:36am

 **James Whitlow Delano** Yes, @ Barbara, but in round one, when the vast majority of submissions are eliminated, captions are not read and photographs are given 2 seconds of viewing. That severely disadvantages photographs that present complexity and nuance.

Like · Reply · 5 · March 6 at 10:17am · Edited

 **James Whitlow Delano** In later rounds, captions are considered.

Like · Reply · March 6 at 10:15am

 **James Whitlow Delano** This would be all moot, except for the weight given the judgement of work in this particular competition (the "Oscars" of photojournalism) where careers are potentially changed for the better and issues gain a higher profile.

Like · Reply · 1 · March 6 at 10:17am · Edited

 **Barbara Davidson** Absolutely. I understand with time restraints they can't read everything. A lot of photojournalism does need caption reading tho.

Like · Reply · 1 · March 6 at 6:06pm

 **James Whitlow Delano** Exactly.

Like · Reply · 1 · March 6 at 6:07pm

 Write a reply...

 **Jamie Maxtone-Graham** WPP's weak response delegitimizes not only that organization itself but all of the excellence of all of the truly legitimate work that has come before and has yet to come. If this work is now a standard, then what is truly the point.

Like · Reply · 9 · March 6 at 4:56am

 **James Whitlow Delano** You beat me to the point! 😊

Like · Reply · 1 · March 6 at 4:57am

 **Jamie Maxtone-Graham** You were making it already, James. I just added some punctuation.....

Like · Reply · 4 · March 6 at 4:58am

 Write a reply...

 **James Whitlow Delano** Lily Joplin Noonan: Take away: Create fiction and, even if evidence of ethics violations are laid out in an organized, methodical manner, there is still a good chance you will walk away with the gold star...I am not going to try to conjure words to qua... [See More](#)

Like · Reply · 6 · March 6 at 4:56am

 **Lily Joplin Noonan** James - I will say this: those viewers out there who are looking for truth and what's real amongst all the noise and chaos and over-stimulation will find it because there are still photojournalists (like you!!) and writers who won't produce anything le... [See More](#)

Like · Reply · 1 · March 6 at 5:16am

 **Daniel Tepper** In no way defending the photographer or his work but there is a disconnect in how a lot of (but not at all exclusively) non-western photojournalists - who haven't had the opportunity to take courses where photo and journalistic ethics are discussed - g... [See More](#)

Like · Reply · 2 · March 6 at 6:06am · Edited

 **Alfie Goodrich** I learned photo ethics but I see plenty of people without the training doing great work, backed by a solid ethical code. Education on the topic helps, for sure, but I see this sort of thing as much as 'person who already had zero ethics who picked up a... [See More](#)

Like · Reply · 6 · March 6 at 6:40am · Edited

 **James Whitlow Delano** Good points from both of you. It is about ethics and trust. I think you bring up a good point [Daniel](#) that there is nothing new about this behavior. What is new is the ability of those who cheated being able to have their grievances heard.

Like · Reply · 4 · March 6 at 7:34am

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-  Nikolas Ventourakis

actually being worth something. The internet and self-publishing has made everyone an expert. When some are clearly full of shit and need calling out.

Like · Reply · 1 · March 6 at 7:41am

Allison Joyce There are endless articles and discussions on photojournalism ethics online if one bothers to look. That's such a weak excuse.

Like · Reply · 2 · March 6 at 8:28am

Nick Nostitz Good point, only that i have not just seen local photographers doing that, but also big name award winning photographers.

That is however not that clear cut. It can range from journalistic portraits, where a certain amount of staging is OK and the rul... See More

Like · Reply · 1 · March 6 at 11:03am

Daniel Tepper But I feel like a lot of young photogs really don't know any better because they look up to some professionals who are working like this all the time.

Also in a places like Gaza, there seems to be very little in the way of editorial oversight or even... See More

Like · Reply · 1 · March 6 at 12:20pm

Nick Nostitz **Daniel Tepper** - one of the problems is that very few photographers are educated about the subject matter they take pictures of, or even care to educate themselves. It's all about supplying a demand for illustrations of articles, who often are not very ... See More

Like · Reply · 2 · March 6 at 12:46pm

Write a reply...

Walter Astrada **James Whitlow Delano**, WPP is going down with the new managing, I'm so sorry to say it. And it is worst since they make a new contest for the ones don't fit in Photojournalism ethics. One example of it was the way they worked out the problem with the pictures of Giovanni Troilo, the Italian photographer stripped of the World Press Photo award after lying about the location of the image shot in Belgium. Not about setting up the sex scene in a car.

Like · Reply · 12 · March 6 at 6:30am · Edited

Gabor Gasztonyi A disgusting situation. The number of contests in photography is leading people manipulate and distort imagery for personal prestige and fame.

Like · Reply · 3 · March 6 at 7:31am

Nicolas Datiche In a world of fake news rise, we need to be vigilant about this kind of issue. For me it's over the be a good photographer or not. It's about ethic and how we can keep in a good side of telling story. Set up, pose... is the worst we can do against us.

The more "fun" is WPP put strong rules against "heavy photoshop use" but since the 2 years lain issue is "fake story" not photoshopped pictures.

Like · Reply · 2 · March 6 at 7:50am

Fabiano Avancini Once there was "the truth", photojournalists were producing with their partial vision, cultural limits etc. an interpretation of it becoming "a truth".

Then states, newspapers, propaganda newsroom, stated that it was real (things as they are) and that is has to be the definitive truth. And it becomes history.

You know the joke that who wins wars writes history? Western Press Photo Awards is now (?) focusing on Iran, as it was the last border defining "us" and "them". Talking about ethics, western ethics, our world I s much preoccupied of stating a grade of reality, a likely truth is more important than the or a truth. You have to spread consense. It is marketing, it is as usual propaganda. Supported by the blood of the professionals that were, with ingenuity, passionate with the truth they face on the field.

That now is the latest "messinscena".

Ziyah Gafic what do you think?

Like · Reply · March 6 at 8:01am

Nicolas Datiche Of course our vision is a subjectivity vision. But we always try our best to be honest and in inside the true all time no? And about who writes History.... is little bit wrong, just see how history is teach in Japanese textbook ^^

Like · Reply · March 6 at 8:41am

Write a reply...

Matilde Gattoni Wise words **James**. I might sound very naive but one of the aspects that fascinated me so much as a child about photojournalism as opposed to other photographic genres was the emotion of being at the right time at the right place, that little fraction of a second where your understanding of the story takes a visual shape before your eyes. It is pure magic.

Like · Reply · 16 · March 6 at 8:53am · Edited

Barbara Davidson We live in an era where being "a star" in social media circles in richly desired. Honest reportage takes time - lots of time. That time is something contest hunters don't have - they want fame this second and will do whatever it takes to get it. There are more fame whores in the industry now than ever before.

Like · Reply · 18 · March 6 at 8:30am · Edited

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cater their audiences...
Like · Reply · 6 · March 6 at 8:45am

 **Arati Kumar-Rao** Totally agree with barbara. Fame whores (and pimps) all over the place.
Like · Reply · 4 · March 6 at 8:46am

 **Katja Heinemann** I agree that it is about being able to take the time to carry out reportage work well – without it, all you can do is illustrate pre-conceived notions, ticking off shots on your check list. It's called reportage for a reason. Or verité in documentary. What bothers me just as much is that there seems to be no problem with work that is so obviously contrived and clichéd. That's been the case with any of the stories that have come under scrutiny with WPP over the past few years. The photographers are showing/telling us what we expect to see and hear, double down on clichés and tropes. Instead of reporting, where there will be surprises, and new questions raised by a complex and at times contradictory reality, rather than just delivering stereotypes on a platter. The "fame" part only works when editors and readers – and yes, awards juries – reward this sort of laziness rather than challenging it.
Like · Reply · 4 · March 6 at 9:12am

 **Arati Kumar-Rao** You are so on the money, Katja.
Like · Reply · 1 · March 6 at 9:13am

 **Wendy Marijnissen** Hear hear Katja!
Like · Reply · 1 · March 6 at 9:18am

 **James Whitlow Delano** So true, Barbara.
Like · Reply · 1 · March 6 at 10:09am

 Write a reply...

 **Matilde Gattoni** Social media fame is the new opium of the people
Like · Reply · 3 · March 6 at 8:38am

 **Barbara Davidson** replied · 1 Reply

 **Alejandro Plesch** I will never understand why in Asia, do photographers often shoot in groups or pairs.
Like · Reply · March 6 at 8:43am

 **Hans Hochstöger** The question is, how can you not "stage" photos like the one in the essay, picturing the woman and her client? If this would not have been Fatemi's contact staging as "client", how would he have done the photo? He must have had some interaction with that person, asking permission of him and the woman, and in the end, a photographer must direct the shoot in some way, in my opinion. The line between the "truth" in photojournalism and "staging" is very, very thin in my opinion.
Like · Reply · 3 · March 6 at 8:43am

4 Replies

 **Arati Kumar-Rao** Whatever happened to good, old-fashioned honesty? Why does it have to be taught?
Like · Reply · 4 · March 6 at 8:47am

 **Arati Kumar-Rao** replied · 2 Replies

 **Hester Keijser** This discussion is happening in multiple places right now. It would be nice if the reactions could be all gathered in one place. This would benefit all involved, don't you agree [Kaveh Rostamkhani](#), [Ramin Talaie](#), [Asim Rafiqi](#)?
Like · Reply · 7 · March 6 at 8:59am · Edited

 **Asim Rafiqi** hester...i think we absolutely must pull these together...any suggestions how we could?
Like · Reply · March 6 at 9:06am

 **Hester Keijser** [Asim](#), the old school method would be to sieve through all threads here, copy paste them, print them and present them in a binder and a PDF to WPP, but I don't think that's going to have much of an effect. For more potent solutions my brain needs more time. And whatever help it can get from others.
Like · Reply · March 6 at 9:09am

 **Asim Rafiqi** hester: i suggested that [Kaveh Rostamkhani](#) track them, since so many professionals are speaking out ([jan banning](#), [bruno stevens](#), [james whitlow delano](#), and others) its critical that people also see that the community isn't as dismissive and blase about these concerns as WPP seems to be. we can then 1) publish the entire set (with permission) online on blogs in the community, 2) create a FB page where this issue becomes an archive we can use for education and information and 3) where such controversies can then be archived - again for educational and awareness building. i am trying to track WPP's reactions from the [Marco Vernaschi](#) fiasco to see patterns & habits of defensiveness that persist!! any other suggestions anyone?
Like · Reply · 4 · March 6 at 9:16am

 **Katja Heinemann** I like the "accessible for education" part....
Like · Reply · 3 · March 6 at 9:22am

 **Lisa Brambs** If would be good if at this point this could be kept as open and public as possible, therefore online. Tag all the people involved in, and possibly find an umbrella hashtag so that all will get catalyzed somewhere. I would screenshot too, just in case, for future reference...
Like · Reply · 2 · March 6 at 9:23am

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Like · Reply · 1 · March 6 at 9:26am

Lisa Brambs I leave it to faster and more informed brains. But for me the word 'ethic' and its concept is both unconditioned and debatable, always has been, and sometimes becomes a philosophical quagmire. I would rather go for something 'smaller' and snappy, a brick to build on. 'Fake news' is very weighty nowadays...

Like · Reply · 2 · March 6 at 9:36am

Hester Keijser Asking people who posted to add a tag to their original post would be a good idea, but I am not sure everyone will do this, i.e. those who rather prefer to agree with WPP's decision and findings (although I'd welcome it if they do!). I agree with having issues with adding ethics as a hashtag. Adding names is also not a good idea, because then it becomes more about the person than the practice. How about #WPP2017controversy?

Like · Reply · 2 · March 6 at 10:08am

Hester Keijser I also like **Asim Rafiqui**'s idea of creating a FB page as a repository where posts can be shared to, but with that comes the responsibility of a moderation that treats people fairly. Or do we leave it unmoderated, with only admins?

Like · Reply · March 6 at 10:11am

Lisa Brambs If the hashtag is neutral and not judgmental no one in good faith should have an issue with it. For the sake of fostering debates, as I read somewhere in the WPP realm.

Like · Reply · 1 · March 6 at 10:19am

Write a reply...

Alberto Procacciante Michele hai avuto modo di leggere questo articolo? [See Translation](#)

Like · Reply · March 6 at 9:11am

Michele Smargiassi Certo che sì. Un po' stanco di rincorrere le polemiche programmate del Wpp. Mi sembra un caso di "storytelling"...

[See Translation](#)

Like · Reply · 3 · March 6 at 9:23am

Alberto Procacciante Concordo con la dichiarazione di stanchezza e sulla valutazione. Mi pare che WPP (e non quello soltanto) mostri una stanchezza che meriterebbe una riflessione interna decisamente seria. Grazie.

[See Translation](#)

Like · Reply · 1 · March 6 at 9:33am

Write a reply...

Benjamin Chesterton **Robert Godden**

Like · Reply · 1 · March 6 at 9:58am

J. b. Russell I have no idea whether Hossein Fatemi's methods in photographing this project were in breach of journalistic ethics or not. However, I do believe there is a great deal of personal acrimony involved in the accusations. I know for a fact that previous attempts have been made to discredit Fatemi's work and others have investigated the claims and came to similar conclusions as Santiago Lyon and WPP. This is a long-term documentary project about Iranian youth and contemporary Iranian society. The fact that Fatemi spent time with and photographed "acquaintances" and people he knew doesn't mean he set everything up. I also know that Fatemi mentors young photographers in Iran, so the fact that there were "photographer friends" around shooting similar images also doesn't mean the photos were all staged. While Talaie says that he has spoken to people who were present and they claim that certain images were "set-up" (something the WPP investigation followed-up on), I find that many of the arguments that Ramin Talaie uses to justify that Fatemi's images are fake are based on personal assumptions that don't hold water. Talaie makes many comments like "One should simply ask if smoking shisha is banned for women in public, then how is this image even possible other than being set-up?" Well, in Iran like in most places just because something is banned doesn't mean it doesn't happen. He goes on to say about another image, "The subjects, in yellow and white scarves, are looking to their right in both images, clearly set-up for a picture so that their faces and the bandage on their nose can be seen as well as a panoramic view of Tehran." Since when is good composition an indication that a photograph is "clearly set-up?" About the photo of women smoking in the car he says "The following photo was part of that same trip in Shiraz is clearly staged with false caption to make it look legitimate. The caption for the photo reads; "Two women smoking as they sit in a car. Smoking in public is banned for women." However, Ahmad explains that the photo is set inside a private and walled fruit orchard and the car was parked inside the walls. In fact a section of the wall is clearly visible from the back windshield while another white white vehicle is parked to the left of the image. Note that both women are looking away in similar fashion." Perhaps the women are smoking in the car in a private compound BECAUSE it is banned for them to smoke in public. That's the point of the picture. The fact that they are both looking away in similar fashion has absolutely no bearing on the legitimacy of the photo. And finally the image of the lingerie shop. Talaie uses the Western world's stereotypical perception of the Islamic Republic of Iran to make the assumption that this image is impossible. Yet quite obviously even in Iran there are many urbane, open minded people which is what the project is all about. And of course Fatemi didn't just "find" this situation, walk in and start taking pictures. Documentary photography and photojournalism requires spending time with people, building trust and attaining access in order to enter and document people's lives. Did Fatemi do that in this case or did he persuade some friends to pose in what seems to be a real lingerie shop (an

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seems to me that there is much to be sceptical about concerning Ramin Talaie's article as well. Questions about how images and photojournalism are made must be taken very seriously because unethical practices undoubtedly undermine all of our work. Healthy and constructive debate about these issues and the evolution of our profession is also extremely important, but making blanket condemnations of a photographer and his work based on one person's opinion is decidedly unjournalistic as well.

Like · Reply · 11 · March 6 at 10:13am

Allison Joyce These are very good points
Like · Reply · 1 · March 6 at 10:27am

Benjamin Chesterton I also agree it is right to be skeptical about the post, and many of the other points made here. Well argued and sound but you must be aware your agency removed a picture after the complaint outlined in the article?
Like · Reply · 2 · March 6 at 10:52am

Benjamin Chesterton It I would also add that it is unfair to label the article as merely 'opinion'. Plenty of evidence is offered. If this evidence is false than isn't it about time someone mounted a proper evidence based defence?
Like · Reply · 3 · March 6 at 10:54am

J.b. Russell Benjamin Chesterton I agree. While I said I don't believe making judgements based on one person's opinion is right, I didn't say that the article was merely opinion. Talaie has clearly presented some disturbing testimony and evidence that unethical pra... See More
Like · Reply · 2 · March 6 at 12:00pm · Edited

Write a reply...

James Whitlow Delano **J.b. Russell** wrote: "Healthy and constructive debate about these issues and the evolution of our profession is also extremely important"... I agree completely.

Like · Reply · 1 · March 6 at 10:21am · Edited

Hide 22 Replies

Benjamin Chesterton "I have no idea whether Hossein Fatemi's methods in photographing this project were in breach of journalistic ethics or not.' Did you read the article?
Like · Reply · March 6 at 10:21am

Hester Keijser Also, is J.b. Russell aware that **Ramin Talaie** is Iranian himself, with a vast network of contacts inside Iran, which makes it hard to say things as: "And finally the image of the lingerie shop. Talaie uses the Western world's stereotypical perception of the Islamic Republic of Iran to make the assumption that this image is impossible."
Like · Reply · 1 · March 6 at 10:54am · Edited

James Whitlow Delano Benjamin: Although i agree with you, let's not attack J.b. for sharing his carefully considered opinion.
Like · Reply · 2 · March 6 at 10:26am · Edited

Hester Keijser There's no attack in asking how carefully considered his opinion is, is there?
Like · Reply · 1 · March 6 at 10:25am

James Whitlow Delano Hey **Hester**. Nope. I worried that we might be heading down that path. You know how those things go... 😊 Trying to moderate the discussion...keep the heat down.
Like · Reply · 1 · March 6 at 10:28am · Edited

Benjamin Chesterton Right because if a photo has been withdrawn by an agency because the woman in it says it was taken without permission .. this is all documented ... I don't understand how knowing those facts you can say 'I have no idea whether Hossein Fatemi's methods in photographing this project were in breach of journalistic ethics or not.' In all sincerity.
Like · Reply · 2 · March 6 at 10:28am

Benjamin Chesterton A photo that potentially could lead to that woman being lashed.
Like · Reply · 3 · March 6 at 10:29am

James Whitlow Delano Benjamin Chesterton True, that.
Like · Reply · March 6 at 10:29am

Hester Keijser thank you, Benjamin, for reminding us of the real consequences for the subjects portrayed, included the woman presented as 'prostitute'.
Like · Reply · 3 · March 6 at 10:30am

Benjamin Chesterton This for me is the crux of the matter. It is not just the photographers ethics under scrutiny, it's also World Press. When they become a publisher they have moral and ethical obligations that they don't seem to be aware of. Nowhere have they stated they did a risk assessment for publishing a photo from this sequence which it has been alleged were shared without permission. This is very serious.
Like · Reply · 5 · March 6 at 10:32am · Edited

Benjamin Chesterton It is now very easy to trace the photos back and identify which Iranians were drinking. No wonder Panos got slapped with a legal threat.
Like · Reply · 1 · March 6 at 10:32am

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dangerous waters like in this case?

Like · Reply · 2 · March 6 at 10:33am

J.b. Russell Benjamin Chesterton Yes, I read the article and as I mentioned Ramin Talaie raises some very serious issues. I wrote that I have no idea whether Fatemi methods are unethical because I'm not defending him and I don't have all the facts or answers. What I'm saying is that many people are posting this link about Fake News at WPP and assuming guilt based on one article. What Talaie claims may be true, but I have doubts about some of the arguments he presents to justify his accusations and there have been other investigation that claim otherwise. My point is not to jump to conclusions.

Like · Reply · 2 · March 6 at 10:49am

J.b. Russell Hester Keijser Yes, I'm aware that Ramin Talaie is Iranian, all the more reason why I was surprised by the way he phrased his argument.

Like · Reply · March 6 at 10:53am

Robert Godden At present WPP's Ethical Code does not appear to cover the rights of subjects in photos entered in the competition, nor other unethical actions towards them. Changing this would be a good starting point. As the photos have already been published before being entered in the competition much that could be flagged by a human rights professional might be a case of 'too little to late'. Having said that, it would do no harm.

Like · Reply · 2 · March 6 at 11:38am

J.b. Russell Benjamin Chesterton You're absolutely right when it comes to ethical behavior regarding the protection of subjects who could suffer severe (or even not so severe) consequences as a result of being photographed or appearing in a reportage. Something that is very much the case in Iran. Photographers, editors and organizations like WPP have an enormous responsibility in that regard. I don't know the exact facts about this case, but once again it seems somewhat absurd to me that Fatemi would ask the girl to invite her friends over to a pool party so that he could take pictures, promise not to publish them anywhere and they would agree, especially since they were supposedly photographers themselves. If that is the case, then of course it is entirely unacceptable. In the same paragraph, after claiming that Fatemi requested the pool party in order to take pictures, Talaie says the photos were taken without consent? If, on the other hand, Fatemi openly took pictures at a pool party, the girl got worried after the fact and asked/threatened Panos to remove the image, which they rightfully did, then that's another scenario. Which one is the truth? I don't know, but it needs to be clarified.

Like · Reply · 2 · March 6 at 11:48am

Benjamin Chesterton Yes. You are spot on. And I agree some of the points do not stand up very well. Clarity is needed. Maybe PANOS took the photo down as a precautionary measure. It is not proof of unethical practice.

Like · Reply · 2 · March 6 at 12:06pm

Robert Godden I think the situation (as described in Talie's article) was that the pool party shoot was openly set up but Fatemi told the subjects he would not publish them.

Like · Reply · 1 · March 6 at 12:26pm

Robert Godden No but clarity on this would be helpful.

Like · Reply · March 6 at 12:26pm

Benjamin Chesterton Hester Keijser. See Rob Robert Godden comment. Photography and human rights, especially in the developing world are rarely aligned. Right to dignity and privacy. These do need to be balanced against news values but putting people at risk unless you are collaborating and they are fully informed is unacceptable. That is a moral issue.

Like · Reply · 2 · March 6 at 12:26pm

Matilde Gattoni The simple fact that the photographer asked to organise a pool party in order to take pictures should be enough to qualify this story as a fictional work. Now, the subjects might not have been aware of the fact that the pictures would have been published. I've experienced this myself, even though some people know you are a professional photographer they think that you are going to keep the images for yourself, it is our duty as photographers to explain that the images will be published. Or, they might have known that the pictures would be published but didn't like the way they were portrayed. In a country where you can get arrested for such things it would have been wise to send the images to the subjects and ask them for their approval before showing them to the public. It all goes down to what is more important for you, your fame or your subjects...

Like · Reply · 1 · March 6 at 12:52pm

Daniel Tepper You sure opened the can on this one. But good to keep things from getting out of hand, this is a very serious issue in the industry.

Like · Reply · 1 · March 6 at 2:19pm

Write a reply...

Benjamin Chesterton 'Others have investigated the claims and came to similar conclusions as Santiago Lyon.' But J.b we don't know what 'conclusions' he came to, if any. That's because World Press Photo didn't publish his conclusions. Unless you have spoken with him personally?

Like · Reply · 3 · March 6 at 10:23am

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Gattoni that a transparent announcement of the investigation's findings and a statement from Hossein Fatemi would be very helpful.
Like · Reply · 4 · March 6 at 11:04am

Benjamin Chesterton Yes. Absolutely. I've pushed for this. I think it's a nonsense they can't publish a summary whilst attacking people for taking an opinion. This is a counter productive position.
Like · Reply · 6 · March 6 at 12:02pm

Write a reply...

Matilde Gattoni It would be interesting to read WPP report on this and hear Hossein Fatemi's point of view. But, if I may say so, I think we should stop giving so much credit to (some) awards and magazines who no longer represent the excellence in our profession but survive on their glorious past.
Like · Reply · 7 · March 6 at 10:31am

Hide 11 Replies

James Whitlow Delano <https://medium.com/.../a-formal-response-from-the-world...>

A formal response from the World Press Photo Foundation.

Let me cut to the conclusion — this article repeats allegations that have already been independently investigated. When the evidence from...

MEDIUM.COM

Like · Reply · March 6 at 10:32am

Matilde Gattoni I read this, it is as convincing as their statement on the Troilo case.

Like · Reply · 6 · March 6 at 10:34am · Edited

Benjamin Chesterton They don't refute a single allegation. But have a go at photogs for discussing it on social media. Its incomprehensible.

Like · Reply · 2 · March 6 at 10:34am

Benjamin Chesterton You are either jealous or ignorant. This is not a responsible position.

Like · Reply · March 6 at 10:35am

Matilde Gattoni me?

Like · Reply · March 6 at 10:35am

Hester Keijser Matilde, did you see this? At the end it speaks of the Fatemi case. <https://www.worldpressphoto.org/.../wppf...>

Like · Reply · March 6 at 10:36am

James Whitlow Delano Benjamin: I think you have misinterpreted Matilde's remarks. She was actually agreeing with you.

Like · Reply · March 6 at 10:36am

Hester Keijser And I think Matilde misread Benjamin's comment as pertaining to her, not to the response.

Like · Reply · 2 · March 6 at 10:37am

Benjamin Chesterton Yes. Sorry Matilde. Was referring to WP position.

Like · Reply · 1 · March 6 at 10:44am

Matilde Gattoni no worries Benjamin 😊

Like · Reply · March 6 at 10:45am

Matilde Gattoni **Hester Keijser** I read this, as I said earlier, it is as convincing as their researches on the Troilo case.

Like · Reply · March 6 at 10:51am

Write a reply...

Jimena Puente Treviño Unfortunately, the arts are literally invaded by bu**tters. This is not the worst part : the worst comes when supposedly reputable organisations not only do condone, and even celebrate that crap... So common these days 😞
Like · Reply · 1 · March 6 at 10:36am

Ashley Crowther My thoughts exactly to **Matilde Gattoni**'s first comment. It's still what spurs me on to this day. I've always thought that one should never attempt to bend events to fit their own agenda. A good journalist, photographer or writer, adapts to all situations and if the story doesn't go as planned (which is most of the time) I think it's time get back to the drawing board.
Like · Reply · 6 · March 6 at 10:41am · Edited

Matilde Gattoni agreed Ashley, this profession requires patience, time, respect for others first of all.

Like · Reply · 2 · March 6 at 11:01am · Edited

Write a reply...

James Whitlow Delano Folks, let's lower the temperature. If you disagree, please make your point or rebuttal without insulting the person holding the differing point of view. We lay out our cases and consider all angles, and part with respect. Thanks! (No, I am not singling anyone out. I just feel the temperature rising).
Like · Reply · 5 · March 6 at 10:41am

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- Like · Reply · 1 · March 6 at 10:48am
- Matilde Gattoni** yep, all good James
Like · Reply · 1 · March 6 at 10:53am
- Benjamin Chesterton** I wouldn't dream of getting into a fight with Matilde, that I could only lose. 😊
Like · Reply · 3 · March 6 at 10:55am
- Matilde Gattoni** hahaha!
Like · Reply · 1 · March 6 at 10:58am
- Write a reply...

Hester Keijser Lisa Brambs, it seems you were very wise in suggesting to make screen captures. As far as I can see, Olivier Laurent has removed his post with all the comments from his timeline.
Like · Reply · March 6 at 10:57am

Hide 32 Replies

- Benjamin Chesterton** Where are these?
Like · Reply · March 6 at 10:58am
- Hester Keijser** Gone! (or he banned me).
Like · Reply · March 6 at 10:58am · Edited
- Benjamin Chesterton** I'm writing something and am interested.
Like · Reply · March 6 at 10:59am
- Benjamin Chesterton** What was taken down and why?
Like · Reply · March 6 at 10:59am
- Hester Keijser** Then you have to ask Laurent himself, I am afraid.
Like · Reply · March 6 at 10:59am
- Benjamin Chesterton** Strange.
Like · Reply · March 6 at 10:59am
- Hester Keijser** It was a post with many comments, one in which he sided with the WPP stance and the report from Lyon.
Like · Reply · March 6 at 11:00am
- Lisa Brambs** I went to check too and didn't find it (just now). I turned post notification on and found strange so much was going in here and nothing there, only place where WPP people said anything on the matter. Ah well, to be honest it amuses me quite a bit, and answer clearly some doubts....
Like · Reply · March 6 at 11:00am
- Hester Keijser** Or he just got tired of other people occupying his digital sofa.
Like · Reply · March 6 at 11:01am
- Benjamin Chesterton** He's entitled to his opinion. But if he now knows differently maybe say so rather than deleting. It's a very incestuous community.
Like · Reply · 1 · March 6 at 11:01am
- Benjamin Chesterton** World Press have commented on Rob Robert Godden page.
Like · Reply · 1 · March 6 at 11:02am
- Hester Keijser** I doubt he changed his mind. Seems more a case of coming back after the weekend and being dismayed at the party that thrashed his place by some uninvited guests.
Like · Reply · March 6 at 11:02am
- Benjamin Chesterton** I even received an apology.
Like · Reply · March 6 at 11:02am
- Benjamin Chesterton** Haha.
Like · Reply · 1 · March 6 at 11:02am
- Hester Keijser** But ignoring the discussion is not making it go away, although I have the feeling WPP is trying to put a lid on it.
Like · Reply · 1 · March 6 at 11:08am · Edited
- Benjamin Chesterton** They need to print bookd
Like · Reply · March 6 at 12:58pm
- Hester Keijser** It seems the post is still up, I have just been banned from seeing it.
Like · Reply · 1 · March 6 at 1:01pm
- Benjamin Chesterton** Really?
Like · Reply · March 6 at 2:00pm
- Hester Keijser** yup
Like · Reply · March 6 at 2:00pm
- Benjamin Chesterton** I'm trying to imagine how you might get banned Hester?
Like · Reply · March 6 at 2:01pm
- Hester Keijser** Benjamin Chesterton by being outspoken and undaunted? And saying that if what Bruno Stevens mentioned about the Troilo case is true, viz. that WPP never engaged in a debate even after Lars Boering had said they wanted to, then there is hypocrisy at play at the heart of an organization that states as its mission: "Freedom of information, freedom of inquiry and freedom of speech are more important than ever, and quality visual journalism is essential for the accurate and independent reporting that makes these freedoms possible. Today, when the world, the press and

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That, or maybe the comment where I shared a link to Lars Boering's interview in the BJP: World Press Photo's Lars Boering and the fight against "fake news"?

<http://www.bjp-online.com/.../world-press-photos-lars.../>

There Lars says: "It's not about World Press Photo, it's industry-wide and we need to debate it," he tells BJP. "It is something we feel very strongly about - there can be no fake news."

Like · Reply · 1 · March 6 at 2:09pm · Edited

Benjamin Chesterton Crazy. And kinda shameful. If you don't practice what you preach you cannot hope to have credibility. Maybe their decision is right. Maybe not. We don't know cause they refuse to publish. All I know right now is they are drowning in hypocrisy and they don't even realise it?

Like · Reply · 1 · March 6 at 2:10pm

Hester Keijser Not realising it would be an even scarier option to consider.

Like · Reply · 1 · March 6 at 2:11pm

Hester Keijser Of course, Olivier Laurent is free to ban me from seeing posts on his timeline. I can't argue with that, but it does leave me without a record of what I have said there.

Like · Reply · 2 · March 6 at 2:13pm

Solmaz Daryani It's true He removed it with all comments, Thanks to social media helped us understand the western media better that not only WPP or other competitions are business but also accomplished media are part of this business. by raising this kind of unethical journalism they just pushed young and talented Photographers from Iran to create unreal stories consistent with the their own business and media policies.

Like · Reply · March 6 at 5:48pm · Edited

Hester Keijser Solmaz, he did not remove the thread. He blocked certain people from seeing it.

Like · Reply · March 6 at 6:45pm

Solmaz Daryani 😊

Like · Reply · March 6 at 9:23pm

Hester Keijser While I can sort of understand why he wasn't happy with my comments, I really wonder what you have done to ingratiate yourself to him.

Like · Reply · 1 · March 6 at 9:24pm

Benjamin Chesterton Wierd. His comment doesn't stack from a journalistic point of view at all. I say that as someone who made docs for the BBC for 20 years. The situation is really bizarre.

Like · Reply · March 6 at 9:45pm

Hester Keijser Benjamin Chesterton, Lisa Brambs, Kaveh Rostamkhani: the problem is solved. It turns out that somehow the visibility settings of that post were set to block certain people from seeing it. Olivier got in touch and we sorted it out now. He changed the setting to public. You can access it again. So, as **Mari Bastashevski** has as a motto, It's nothing personal! Hallelujah.

Like · Reply · 2 · March 6 at 10:14pm · Edited

Benjamin Chesterton I was surprised.

Like · Reply · 1 · March 6 at 10:14pm

Hester Keijser Benjamin Chesterton I think we all were, but not in equally pleasant measures.

Like · Reply · 1 · March 6 at 10:16pm · Edited

Write a reply...

Yunghi Kim World Press Photo had become a marketing machine.

Like · Reply · 3 · March 6 at 12:47pm

Benjamin Chesterton I have no problem with that, except right now they're really bad at it

Like · Reply · 1 · March 6 at 12:57pm

Yunghi Kim Benjamin Chesterton I think journalism tends to be critical thinking, and so is ethics, and generally counter/uncomfortable to marketing/corporatization. I think photo organizations are confused with their identity right now. So do they represent professionals?

Like · Reply · 3 · March 6 at 1:23pm · Edited

Benjamin Chesterton Good question. Right now they seem hell bent on alienating their constituency.

Like · Reply · March 6 at 1:53pm

Write a reply...

Charles Seymour Bigspudds I thought you were describing the engineering profession for a minute there Baron Nick!!!

Like · Reply · March 6 at 1:22pm

Sascha Rheker As the great Don McCullin said: "Photography is the truth if it's being handled by a truthful person."

I think it's great news that the discussion shifts from a rather technical and image-file based discussion, about things like removing a cigarette b... See More

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Like · Reply · 3 · March 6 at 1:25pm



Néstor Baltodano There have always been photojournalists with unethical behavior that stage their photographs or manipulate their work in order to win awards like World Press, to be published, famous or wealthy. This is a very good example of a total lack of ethics in the profession by a photographer who has won the World Press Photo Award, in the News category in 2010. http://www.maydaypress.com/.../46a821e4d73080f1b11bf7d9af...



ON THE MARCO VERNASCHI SAGA: WE REST OUR CASE | Photojournalism

MAYDAYPRESS.COM

Like · Reply · 2 · March 6 at 1:33pm



Gael Turine Time to boycott and diminish the institution's importance

Like · Reply · 4 · March 6 at 1:52pm



Dan Lippitt As long as there has been competition and awards there has been cheating

Like · Reply · 3 · March 6 at 1:56pm



Greg Marinovich I am stunned that anyone would entertain the thought that this is okay.

Like · Reply · 6 · March 6 at 2:20pm



Mike Owen Wow! If this is true then it is a sad day for World Press Photo.

Like · Reply · 1 · March 6 at 3:25pm



Mark Brecke These awards have outlasted there stay I believe. Besides, does the subject or subjects in these photos ever receive any awards?

Like · Reply · 2 · March 6 at 3:29pm



James Whitlow Delano Sascha Rheker & Néstor Baltodano: Those are exactly the points. The frequency of this dishonesty is increasing or we now have better technology to out such behavior. We have to hold people's feet to the fire or the frayed reputation of what we do will just grow to the point that photojournalism has no credibility at all. We are as good as our word.

Like · Reply · 2 · March 6 at 3:34pm



Liv Man Is it just winning a prestigious competition such WPP, and the exposure deriving from it, that makes the difference between photojournalism and -let's say- "personal" documentary photography? I see many respected photojournalists "directing" their subjects and consequently arranging the overall scene.

Like · Reply · 3 · March 6 at 4:02pm



Mark Milstein Will he get an award at Perpignan?

Like · Reply · March 6 at 5:04pm



Kaveh Rostamkhani The questionable project has already been screened there on September 1st, 2014.

Panos Pictures September 1, 2014 at 3:52pm · The festival Visa Pour l'Image-Perpignan started today in the South of France. Hossein Fatemi's 'An Iranian Journey' will be screened tonight. http://www.panos.co.uk/stories/2-13-1629-2123/Hossein-Fatemi/An-Iranian-Journey/

Like · Reply · 1 · March 7 at 3:20pm



Mark Milstein Depressing

Like · Reply · March 7 at 3:34pm



Chirag Wakaskar Staging photos is as old as awards are. The friend /photographer / fixer (Ali) actually has gone on length to mention how the woman with the lower back tattoo photo is not just fixed but also with a misleading caption. Wpp has dismissed the whole thing as not enough evidence which is quite strange.

Like · Reply · 3 · March 6 at 7:35pm



Chris Occhicone I think it's worth noting that they didn't simply dismiss it. I was under the impression that Santiago Lyon did an investigation. I can't imagine he'd stake his reputation to protect a phony. There could be more to this - who knows what the relationship between the "friend" and photographer is. Seems like accusations were made, they were investigated, and then dismissed.

Like · Reply · March 7 at 4:30am



Benjamin Chesterton This is not true. No conclusions can be drawn on the report because none of it has been published, nor has Lyon made a statement.

Like · Reply · March 8 at 1:31pm



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biting or some subliminal jealousy. If you feel the charges against the photographer are spurious, you will not be accused of ... See More
Like · Reply · 7 · March 6 at 7:51pm

 **Kaveh Rostamkhani** I just shared some of my thoughts on the issue while converging the relevant social media threads:
<https://medium.com/.../world-press-photo-controversy-2017...>

 **World Press Photo controversy 2017**
Controversy at World Press Photo 2017 to spark issues of journalistic ethics and transparency in...
MEDIUM.COM
Like · Reply · 8 · March 6 at 7:58pm

 **Bruno Tamiozzo** I'm not here to debate the rightness or wrongness of the photographer and the truth or falsity of the shots or what has been the evaluation of WPP, but once again, we should understand, what the word "Photojournalism" means.
Like · Reply · 3 · March 6 at 8:54pm

 **Peter Steinhauer** Man, do I know of another photographer with clout who has done this in a very big way to someone else. This is sickening. Makes me angry.
Like · Reply · 1 · March 6 at 10:58pm

 **James Whitlow Delano** I haven't forgotten that...awful...
Like · Reply · March 7 at 5:49am

 **Sima Diab Kassem** I worry about the new breed of photojournalist coming in today that excuses their shortcomings by saying the other guys do it too. You can have rules where those who want to follow them will follow them, but you can't teach someone to be ethical. So this whole idea of ethics in photojournalism is a ruse. Sad for all the people who prefer the gritty, imperfect, truthful frames and continue to struggle to work.
Like · Reply · 3 · March 7 at 7:14am

 **Ziyah Gafic** you don't have to worry, it's been around for a while (call me jaded)
Like · Reply · 2 · March 7 at 3:09pm

 **Sima Diab Kassem** One must have hope. There's that silly word again. Hope. Anyway, happy birthday Ziyah 😊
Like · Reply · March 7 at 7:15pm

 **James Whitlow Delano** If the allegations are true, it is yet another self-inflicted wound to our collective credibility.
Like · Reply · March 7 at 7:21am

 **Sima Diab Kassem** Whether or not the allegations are true, in the eyes of the people who are seeing this from afar, who don't follow the details, who don't need an excuse to blame the media and journalists for creating lies, the damage has already been done.
Like · Reply · 3 · March 7 at 7:24am

 **James Whitlow Delano** I couldn't have said it better, Sima.
Like · Reply · March 7 at 7:27am

 **Sima Diab Kassem** Thanks James. That it's been called to question is enough. No one should ever have their work called in to question on such a scale, repeatedly, over time. The only reason why anyone is having any debates about this is to make ourselves understand the ... See More
Like · Reply · 3 · March 7 at 7:34am

 **Sima Diab Kassem** I was just on a panel discussion in Cairo last week and this subject came up. I had to actually say "staging is not okay and no it's not acceptable and no you shouldn't do it"
Like · Reply · March 7 at 7:39am

 **Hester Keijser Lars**, I really hope you are taking note of what **Sima Diab Kassem** is saying here, and realize how important it is what she says?
Like · Reply · March 7 at 8:37am · Edited

 **Sima Diab Kassem** Thank you **Hester**. You know, I live in a paranoid country, a country where blaming journalists for creating lies is a fine art that makes Trump look like an amateur. A country where I have to say to my subjects I'm not bought and sold by politicians, that I don't work for an agenda, and that I'm truly there making pictures of their realities. I've been burnt by other photographers who have been in the same locations I have who have been less than ethical, that I've had to spend my time telling people they don't need to act out scenarios for the camera, that if I don't get the picture as it happens then I don't get the picture. It's that simple. What the hell have we done where this is even remotely acceptable?
We are told to be held to a higher moral authority, our own ethical standards, those golden standards within the profession and it is that standard - that essence of truth that brought me in to this. That truth is becoming harder and harder to defend.
Like · Reply · 3 · March 7 at 8:56am · Edited

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takery? Or is it that we have all succumbed to the post-modernist rubbish that there is no such thing as truth, art is for (and by) everyone, and that those with the most talent are elitist snobs, which is lead to everyone having a go, and justifying the wrong means to an end?

Like · Reply · March 7 at 11:17am · Edited



Radhika Chalasani The criticism and allegations about many of these photos being staged is disturbing. I didn't see much of an explanation as to why the World Press investigation stood by the photos and the award.

Like · Reply · 2 · March 7 at 2:47pm



James Whitlow Delano **Darren J Harris:** Not sure about the elitist situation but I just feel that the evidence points in the direction of stage craft.

Like · Reply · 3 · March 7 at 3:06pm



Darren J Harris Elitism is an extension of criticism levelled by Susan Sontag against male white photojournalists in her book On Photography, which in turn with the PC brigade has lead to the upholding of other cultures work because it is not from the dominant culture... [See More](#)

Like · Reply · March 7 at 10:00pm



James Whitlow Delano Dude, I'm just a human being living in a one-bedroom apartment in a country in Asia trying to give a voice to people who are losing their indigenous birth rights. I do know this. All this other talk runs a discussion about right and wrong straight into a ditch. I believe that a man with a camera staged events. What that has to do with hegemonic elitism, I have no idea, much less care. Let's retire this portion of this discussion here, shall we? Peace.

Like · Reply · 5 · March 7 at 10:15pm



Darren J Harris **James Whitlow Delano** no worries. I can't see any other plausible explanations for the WPP decision. Post modern criticism has led to a post truth world, an important argument in issues impacting photojournalists around the world.

Like · Reply · 2 · March 7 at 10:27pm



Write a reply...



James Whitlow Delano **Radhika Chalasani** And yet they seem to be completely convinced the images were not suspect. I am not. That is our right: to differ without fear of consequence.

Like · Reply · 3 · March 7 at 3:09pm



Radhika Chalasani This idea of "illustrative" journalism has always been a problem and the ethical standards tend to be different in different countries. I'd very much like to hear why World Press came to the conclusion they did since they took away a prize from another photographer for the same criticism.

Like · Reply · 2 · March 7 at 5:57pm



J.b. Russell Whether Hossein Fatemi staged his photos or not, he's an educated, trained photographer who has been living in exile in the US for a number of years (because of his work depicting aspects of Iranian society that the authorities would rather not see I b... [See More](#)

Like · Reply · 4 · March 7 at 11:33pm



Benjamin Chesterton Right.

Like · Reply · March 8 at 1:34pm



Kaveh Rostamkhani **J.b. Russell,** There is also the option that Fatemi breaks his silence. It's not only the matter of WPP. As a photographer I don't understand his silence. Why do you produce visual work if not to raise discussions that help educating the audience? And why do you stay away from a professional (peer) audience that scrutinizes your work? In an academic context the consequences would be quite clear.

Like · Reply · 1 · March 18 at 1:11pm



Benjamin Chesterton It's in comprehensible that such serious allegations be made and a journalist not defend themselves. I cannot think of another example.

Like · Reply · March 18 at 2:52pm



Write a reply...



Fabiano Avancini If we have Virtual Reality we should expect someone to promote Virtual Truth. Or simply: verosimile. (Sorry but I don't know a correct english translator, maybe: possible truth.)

Like · Reply · 1 · March 7 at 5:46pm · Edited



Michael A. Cole verisimilitude...apparently I don't either...but approximations of the the truth or passing something off as "true" when it is staged is fine if it clearly discloses that, but otherwise seems a slippery slope from which there is no recovery...and so the hardwork of actual photojournalists who actually gain the trust of those photographed is in a sense discounted, diminished and it becomes difficult to discern truth from fiction or fake whatever.

Like · Reply · 2 · March 7 at 10:40pm



Fabiano Avancini It's a market driven truth, the more you like that truth the more it spreads. Even working for several newspapers: you chose the photos of a ugly subject to the newspapers against the event, a nice one to the newspapers supporting the event. But staging is abuse the trust gained historically by photojournalism, paid with lifes.

Like · Reply · March 7 at 11:11pm



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marriage" is just an Islamic cover for prostitution and it's not Fatemi's responsibility to explain that. Also, allegedly "identical" pictures are not identical at all, visually. Shot in the same location but distinctly different images. Can't say about staging, just saying some of the criticism doesn't actually amount to manipulation.

Like · Reply · 2 · March 8 at 10:29am · Edited

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Hester Keijser Actually, David, your assertion that "Temporary marriage" is just an Islamic cover for prostitution is nothing but an assertion of cultural dominance of your western framework over the Iranian one. It is saying your description of their reality is more true than theirs, your word holds more power than theirs.

It is really not very far away from saying that "African-American" is actually just the same as the hated N. word. I am not saying this out of spite or malice, but to hopefully make you aware to what extent we all (and I am sure that includes me as well, because I was born into this as much as you are) still have to decolonialize our minds, in the way that for instance [Nicholas Mirzoeff](#) is trying to advocate. We should not forget that language is also and often an instrument of power in very insidious ways.

Like · Reply · 2 · March 8 at 1:12pm · Edited

James Whitlow Delano Baja los huevos, Buey... Let's chill a little and stay on subject. [David Stuart](#) is about as enlightened a person as I have ever known. Let's not insinuate motive. He was simply expressing himself in a fallible language. David is no neo-colonial and I don't want us to go down that rabbit hole. Thanks, [Hester Keijser](#).

Like · Reply · March 8 at 1:14pm · Edited

Hester Keijser James, if you read the comment, you should see that I clearly state that I am not singling him out, just trying to heighten an awareness for something that we are all struggling with.

Like · Reply · March 8 at 1:16pm · Edited

Matilde Gattoni Well, in Islamic countries temporary marriage is actually used as an excuse for prostitution, this has nothing to do with a Western vision of it, it's a fact. In the Gulf countries (where I've lived for nearly 10 years) Sheikh use it daily to have sex with prostitutes.

Like · Reply · 2 · March 8 at 1:16pm

Matilde Gattoni and by this I am not saying that it was created for this or that it's just used for this reason but nowadays it is most definitely used also for this.

Like · Reply · 1 · March 8 at 1:17pm

Hester Keijser [Matilde Gattoni](#) yes, that may be, but is it our position - as Westerners - to police them in their language? Plus, it might damage the woman's case if she ever loses her anonymity. Temporary Marriage might be pardoned by the law, prostitution not.

Like · Reply · March 8 at 1:23pm · Edited

James Whitlow Delano Oh, I fear a rabbit hole has been entered. I will extract myself and return to photography. Enjoy the descent...

Like · Reply · 1 · March 8 at 1:20pm

James Whitlow Delano Oh, branches, leaves, clouds, cars, trees are all being sucked into the rabbit hole...whoosh!

Like · Reply · March 8 at 1:21pm

Hester Keijser James, fear not, this will not end in a blaze of fire.

Like · Reply · 1 · March 8 at 1:21pm

David Stuart [Hester Keijser](#) : Is there an exchange of sex for money in temporary marriage? I'm not opposed to prostitution. I think it should be legal. I am opposed to patriarchal moral authorities who carve out space for things deemed immoral, by their own codes, in order to accommodate male desire.

Like · Reply · 2 · March 8 at 1:24pm · Edited

Matilde Gattoni no worries James, I'm way too busy for this. And actually I'm a bit fed up of reading comments about orientalist and western vision, of course we have a western vision, as much as others will have their own visions, do we condemn Asians for having an Asian vision? Or Africans for having an African vision of the world? I believe not. It has become so fashionable to tag people of orientalist or colonialist that it has lost all its meaning. Let's try to complete each other's visions of the world instead of condemning one another for our vision. I am Italian and French, I will never have a Chinese vision of the world.

Like · Reply · 2 · March 8 at 2:51pm · Edited

Hester Keijser [David](#), I think we can agree on the fact that there is hypocrisy in the Iranian way they carve out a space for male desire, but I am quite worried - precisely for their reality being so - that to describe this woman as a prostitute could harm her interests. It is fine for me to speak truth to power, but not - literally - over the back of others who might get harmed in the process.

Like · Reply · March 8 at 1:38pm · Edited

Matilde Gattoni Some of my very best friends are Iranians and I can tell you that they are much more critical of their own society than we are.

Like · Reply · March 8 at 1:27pm

Hester Keijser [Matilde](#), I know that, just like I have many Arab friends who are far more critical of their rulers than our own societies are.

Like · Reply · 1 · March 8 at 1:30pm

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misidentified as a prostitute, while the other photographer was misidentified as a client. That has nothing to do with any culture. That, if true, is simply lying to pump up a photo into something it is not. That is where I enter the conversation, the photo conversation: Staging photographs is lying...

Like · Reply · 5 · March 8 at 1:30pm

Matilde Gattoni agreed James

Like · Reply · 1 · March 8 at 1:31pm

Hester Keijser James, on a side note, the white rabbit in Alice in Wonderland is one of my favorite characters.

Like · Reply · 3 · March 8 at 1:35pm

Write a reply...

James Whitlow Delano David Stuart: respectfully it seems between the visual evidence & multiple testimonies there are several smoking guns but this case seems like one big Roschach test where people see different things in the evidence. 😊

Like · Reply · 1 · March 8 at 11:15am

James Whitlow Delano @ David Stuart: What I am finding most fascinating is that, anecdotally, editors & agents seem to be far more charitable in their assessment than photographers.

Like · Reply · 4 · March 8 at 11:22am

Roger Lemoyne People should stop using the term "fake news" because it subtly gives Donald Trump credit and gives vague credence to his assertions.

Like · Reply · 2 · March 8 at 2:19pm

Yves Choquette The one with the cigarette and the woman in the window, it is dam obviously stage. Nobody stand like this in real life, common...

Like · Reply · March 9 at 2:13am

Kim George Brown All this strikes me as a perfect demonstration of lazy jurying. The photographs were simply the ones that were determined to represent what was expected to win, the details of their origins weren't of any particular interest to the results. You can see this in the response to the challenge, they weren't particularly interested in listening to any reasons, or considering a different point of view as to the "staging" of the photographs, they simply wanted to end any further inquiries by using the "you weren't there" stance. They were and are perfectly aware of the dubious nature of the photos, but to chance challenging the photographer is obviously not something they would do, after all, to a person looking at the photos not knowing their questionable provenance they look exactly like what is expected. Integrity, to many people is just a word, and to a smaller group, it has an optional meaning.

Like · Reply · March 9 at 9:04am

Tom Ang As someone who as sat judging through tens of thousands of images, I wouldn't be quick to judge any jury lazy. It's very very hard to pose the penetrating critical visual interrogation after checking 20 000 images in a few days, believe me. So if, IF there was an error, the smart thing, the thing with integrity, is to front up and admit, if not error, doubt. Nothing's too clear in today's world, except the likelihood of doubt.

Like · Reply · March 9 at 9:22am

Write a reply...

Kaveh Rostamkhani David Stuart and Matilde Gattoni, imho your views make it more necessary than ever to discuss Orientalist, colonialist and not at last racist perceptions (And please don't take offense I would be calling you racist).

I wrote this blog in reference to the Fatemi issue last week, and it might be a point to start:

<http://kaveh-rk.net/of-orientalist-perceptions-1/>



Of smoking Women in Iran and shaping Orientalist perceptions — Kaveh...

KAVEH-RK.NET

Like · Reply · March 18 at 1:20pm

Christine Best Horrifying

Like · Reply · May 31 at 8:02pm

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Hector Lopez and Aude Laporte are now friends.

Oskar Schmidt and Lucas C. Simões are now friends.

Davide Monteleone likes Mari Chi's post.

Aaron McElroy likes Anthony Tafuro's post in The 1st Annual Fidget Spinning Competition and Vaping Festival.

Gabriela Cendoya-Bergareche reacted to Piergiorgio Casotti's post.

Gamal Ez added a new photo. "Gamal Ez"

Golam Rabbani Babui and Sheikh Mehedi Hassan Noyon are now friends.

Anthony Luvera likes Hilary Robinson's post.

Dominique Favey likes Cat Soubbotnik's post.

João Bento replied to his own comment.

Nicholas Mirzoeff commented on his own

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- Valeria Ck
- Benjamin Chesterton
- Jason Tanner 29m
- Mari Chi 18m
- Nikolas Ventourakis



Hester Keijser
March 8 · The Hague ·

The Fatemi controversy has spread beyond the FB boiler room and has reached Petapixel. The one hopeful thing I took away from it, was a mention that WPP is working on setting up an International Circle of Advisors, details to be announced shortly. I hope, wish, pray that they choose wisely who these advisors will be.

What I feel has been lacking are seasoned senior editors from big news rooms, with years of on the ground experience, and the instinct to smell a stink by just looking at the photos.

One also hopes that at least half of these advisors would be women, and that they are truly international, representing all parts of the world, with a majority coming from non-Western regions (because Europe now only accounts for 7% of the world population).

And last not least, I would strongly advocate for a human rights specialist on board, or at least someone with a solid background in legal and ethical matters pertaining to the representation/presentation of the subjects of the images.

Perhaps then photographers will find less cause to rise up in protest over clearly questionable bodies of work.



Why Does Controversy Follow World Press Photo?

Another year and another controversy for World Press Photo. This year, photographer [Ramin Talaie](#) raised questions about the authenticity of Hossein Fatemi

PETAPIXEL.COM

Like Comment Share

Jason Tanner, Gareth Bright and 34 others



Julija Svetlova whole story sounds like Oscars
Like · Reply · March 8 at 11:00pm

Hossein Jalali Hi dear Julija, believe me if you burn and rise in Iran your sounds roar like Godzilla because of hole this story about showing contrast in public place and privet life with so much lying. if someday he make this movie about this subject he maybe win Oscar our Golden globe... we can't make a photograph... we can take a photograph as a professional photojournalist! he needs get attention he need get a green card good for him i happy for Hossein Fatemi, but he burn real positive face and hope for my people.i know him closely and i know how he worked. i stand against his specific project because his lying to all of the world, because my country Iran.

Like · Reply · 1 · March 9 at 8:51am



Write a reply...



Brenda Burrell Interesting to ponder just how many of the entries ever saw a picture editor's desk.

Like · Reply · 1 · March 8 at 11:54pm



Jérémy Saint-Peyre "ethical matters pertaining to the representation/presentation of the subjects of the images." Very very good idea, i wich it'll come true.

Like · Reply · 3 · March 9 at 7:57am



Robert Godden re. Advisors - agree, must be balanced and a human rights expert would be useful for ethics.

Like · Reply · 1 · March 9 at 11:32am



Write a comment...

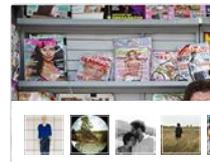
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8,153 members



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3 friends · 75,626 members



Moscow Hack Pack
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Mark Curran likes Sutapa Biswas's photo.



Benjamin Chesterton likes Megan Pietersen's post.



Viory Schellekens likes Alex Baluyut's photo.



Ziyah Gafic likes Dragan Bursac's photo.



Mohammad Al-shami likes Nathalie Truchot's post.



Gustavo Frittegotto likes Luifa Pulso Bruto's post in Jornadas Arnaldo Calveyra.



Burhan Üçkardeş likes Dangerous Turkish Minds's photo.



Asim Rafiqi shared a link.



Stella Kramer shared FindShadow's video.



Ege Kanar is going to Robonima Presents: Exogenesis Vol.1.



Supranav Dash likes Stephanie Katz's photo.



Adrish Roy replied to Indranil Palit's comment.



Winfried Heininger likes Nanna Hänninen's photo.

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Amira Al-Sharif



Robert Godden



Ramin Talaie



Benjamin Chesterton



Supranav Dash



Debmalya Ray Choud...



Mari Chi 1h



Mari Bastashevski 1h



Jukka Onnela 2h

Who can see this?



Hester Keijser added 2 new photos — with Benjamin Chesterton and 12 others.

March 13 · The Hague ·

"Fact: According to Mino's own accounts, she has never been a prostitute and was separated from her only child at the time of the photo shoot."

Ramin Talaie follows up on his initial report with more investigations regarding the staged and wrongly captured images of Fatemi, for which he received a WPP award.

Especially the evidence presented by Mino and Nahal should make it clear that boundaries have been crossed, even by WPP standards.

It is hoped that this time, WPP will not try pass this evidence as not offering enough ground for a reconsideration of their award to Fatemi.

What troubles me, as a woman, in this case, that in both instances, it is the word of women that keeps getting overruled by men, and let me add: the word of Iranian women overruled by men who have never visited Iran.

In a third instance, the word of Newsha Tavakolian, a Magnum photographer who herself has been a jury member of WPP, has been overruled by the director of WPP.

I find this more than troubling, also given the fact that of the total number of awards, only 15% have been given to women photographers.

So I can only agree with Talaie, where he writes:

"The issue of consent is very important as a matter of respecting a subject and portraying them in proper light. From her email to Panos in 2013, and the above text to Lyon, we know for fact that Nahal has always been concerned about her security and wanted the photos to be deleted. I know this may not be directly related to WPP rules and procedures, but taking anyone's word over Nahal's concerns for her safety should be troubling to everyone."

https://medium.com/.../world-press-photo-inaccurate-statement...



Like Comment Share

Tahmineh Monzavi, Jørn Stjerneklar and 62 others

20 shares

22 Comments



Sima Diab Kassem Newsha joo, now is not the time to remain silent. It may be easy, but attempting to correct wrongs start with voices like yours. When they become loud and unbearable, maybe the selective-morality judges will start to listen.

Hester, I've read Ramin's post and only adds to my comments before, that while this may be a competition, the ramifications are real and happen in real time. The examples which are set today, or which were set in 2010, or any other instance since, tell people that ethics are selective and it only solidifies my opinion that change, if ever that were a possibility, happens because as Ramin eloquently said, truth remains stubborn. It is egregious if these practices, which warrant if nothing else more than a secretive investigation, are condoned by a shrug of the shoulders and silence.

Like · Reply · 12 · March 13 at 6:45pm · Edited

Hester Keijser Sima, you rock! Like · Reply · 1 · March 13 at 6:52pm

Sima Diab Kassem If my voice were the type to be heard, I would be screaming, but rather many, if not most haven't heard of me, or seen my work, I hold no clout (and I'm rather fine with that), I am relatively unknown, and so my words will fall on deaf ears. Like · Reply · 6 · March 13 at 6:57pm

Andrea Stultiens And I may not have the ears that matter here (which I am also rather fine with), but I am listening with my eyes... Like · Reply · 4 · March 13 at 8:09pm

Newsha Tavakolian @sima jan I'm not silent at all, I'm not very good in commenting on social media. Like · Reply · 3 · March 14 at 7:35pm

Sima Diab Kassem ❤️ miss you, sending love.

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 **Wendy Marijnissen** Didn't she just speak out openly on fb here on the 2nd of March aka not that long ago as I can see in the screen grab?
 Like · Reply · 1 · March 13 at 6:55pm

 **Benjamin Chesterton** I agree about the issue of a woman's voice not being heard. It's a blind spot in the industry. <https://www.duckrabbit.info/.../man-up-for-the-world.../>



Man up for the World Press Photo Awards - duckrabbit

I've already detailed on a number of occasions poor...
 DUCKRABBIT.INFO

Like · Reply · Remove Preview · 4 · March 13 at 7:09pm

Hide 23 Replies

 **Sima Diab Kassem** Yes gender is an issue. It will remain an issue until we as women stand up against the passive sexism. It exists and it's alive and well in every aspect of this job. From the field to the offices to the competitions, it's everywhere.
 The other problem I have, and I have to wonder, as well as in the case of Vernaschi, is that would it have been dealt with so passively if the subjects were white and Western? I'm not alluding to anything here, I'm just wondering...out loud.
 Like · Reply · 3 · March 13 at 7:19pm · Edited

 **Benjamin Chesterton** I was the person who exposed Vernaschi which let to the Pulitzer centre withdrawing his project. There is no doubt in my mind that a form of racism was in play.
 Like · Reply · 3 · March 13 at 7:21pm · Edited

 **Sima Diab Kassem** **Benjamin Chesterton** Yes I know you were, which is why I referenced it.
 Like · Reply · 1 · March 13 at 7:20pm

 **Benjamin Chesterton** Sorry Sima, most people just associate with my company duckrabbit, not me personally.
 Like · Reply · 1 · March 13 at 7:21pm

 **Sima Diab Kassem** Quite alright. I've done my research.
 Like · Reply · 2 · March 13 at 7:22pm · Edited

 **Benjamin Chesterton** Also there is the myth of the hero photographer. Generally built around a white macho male. Similar ideas exist in development.
 Like · Reply · 5 · March 13 at 7:22pm

 **Sima Diab Kassem** I wonder what it does to the male photographers who hate being seen in that way, yet keep up the act because well, it's an act that sells.
 Like · Reply · 2 · March 13 at 7:23pm

 **Benjamin Chesterton** It allows you to go in the dead of night to a mothers house and pay her to let you dig up and photograph her recently murdered child. It allowed the Pulitzer centre to publish such an account without once questioning the ethics of such an act and it allowed readers to comment and share the post without asking how the fuck can that happen? All because everyone is in love with the hero with a camera on a quest for truth.
 Like · Reply · 6 · March 13 at 7:25pm · Edited

 **Sima Diab Kassem** Yes of course, I meant for the ones who aren't so vile. What it does to their psychological well-being. The ones who actually hate that persona.
 Like · Reply · 1 · March 13 at 7:27pm · Edited

 **Benjamin Chesterton** Wrote that before your comment Sima.
 Like · Reply · March 13 at 7:27pm

 **Sima Diab Kassem** Ahh, the damn technological failures of conversation.
 Like · Reply · 1 · March 13 at 7:28pm

 **Benjamin Chesterton** I think less and less this photographer exists. They are becoming an anachronism.
 Like · Reply · March 13 at 7:28pm

 **Benjamin Chesterton** I would say Fatemi's actions are very widespread. The major difference being he didn't look after his relationships or seem to really care about the people in the photos.
 Like · Reply · 2 · March 13 at 7:30pm

 **Sima Diab Kassem** They exist, in the sexy subset that is "war photographer"
 Like · Reply · March 13 at 7:32pm

 **Hester Keijser** **Benjamin Chesterton** not just him, but everybody up the line seems to have not really cared either - which made Lars' reply to Newsha beg the question in an all the more ... telling manner?
 Like · Reply · 1 · March 13 at 7:34pm · Edited

 **Sima Diab Kassem** It's still passing the buck. It should stop somewhere.
 Like · Reply · March 13 at 7:35pm

 **Hester Keijser** **Sima**, what do you think we are trying to do here? And by we I mean all those who have tried to make their voices heard.
 Like · Reply · March 13 at 7:36pm

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Like · Reply · March 13 at 7:37pm

Sima Diab Kassem But what the hell do I know? I'm still idealistic, I still believe in photography, I still believe in its power. And in the end I'm just a lowly photographer playing by the rules in my small patch of earth.

Like · Reply · March 13 at 7:39pm

Benjamin Chesterton **Hester Keijser**. Absolutely agree. Ethics in photography rarely discusses the impact on the people in the pics.

Like · Reply · 1 · March 13 at 7:39pm

Hester Keijser **Sima**, don't make yourself smaller than necessary, leave that to others, who will gladly volunteer to help with that if they feel like doing so.

Like · Reply · 4 · March 13 at 7:41pm · Edited

Sima Diab Kassem **Hester Keijser** HAHAHAAAA

Like · Reply · March 13 at 7:41pm

Benjamin Chesterton **Hester Keijser** Right.

Like · Reply · March 13 at 7:41pm

Write a reply...

Ziyah Gafic there are very few fields where isms of different sorts are as visible as in photography, photojournalism and news business in general. rest assured that will not change, beside cosmetic smokescreen being thrown here and there.

Like · Reply · 4 · March 13 at 7:47pm

Hester Keijser **Ziyah**, I think 'rest assured' are not the words that give me peace of mind. I am neither assured, nor very inclined to rest in this matter. Things can and will change, even if it happens with very tiny steps, and with every generation doing their bit of pushing. If I'd be resting assured, then surely nothing will ever alter.

Like · Reply · 4 · March 13 at 7:49pm

Ziyah Gafic **Hester Keijser** rest assured this was jaded comment 😊

Like · Reply · 1 · March 13 at 7:54pm

Hester Keijser I know, **Ziyah Gafic**, but I refused to be so defeatist.

Like · Reply · 1 · March 13 at 7:56pm · Edited

Write a reply...

Benjamin Chesterton The women. The subjects of these photos are either disbelieved or not deemed worthy of interview.

Like · Reply · 8 · March 13 at 7:49pm

Benjamin Chesterton By an organisation run by men. By a male investigator. Its really troubling.

Like · Reply · 1 · March 13 at 7:50pm

Benjamin Chesterton And that is the standard that's being set here.

Like · Reply · 1 · March 13 at 7:51pm

Benjamin Chesterton With absolute arrogance by **World Press Photo**

Like · Reply · 1 · March 13 at 7:52pm

Benjamin Chesterton with those asking questions denigrated for doing the job a journalist is supposed to do.

Like · Reply · 1 · March 13 at 7:53pm

Benjamin Chesterton It really can't be 'he said, she said' **World Press Photo** if in one instance you don't bother to talk to the woman in the photo, or in another case provide them with an interpreter.

Like · Reply · 3 · March 13 at 7:56pm

Robert Godden Given the weight of evidence any reasonable organisation doing its due diligence would contact Nahal (using an interpreter) to thoroughly investigate her concerns and wishes regarding those photos. They would take advice from someone familiar with rela... [See More](#)

Like · Reply · 2 · March 14 at 7:22am

Hester Keijser Not only Nahal. Mino as well. As I said, he has no right to paint her a prostitute. And they should be as much transparent as **Ramin Talaie** has done and not hide behind a sudden concern for the women's right to privacy.

Like · Reply · 3 · March 14 at 9:43am · Edited

Write a reply...

Hester Keijser As you might now, the catalog is being produced as we speak, literally. So if it would contain the pictures at the swimming pool and of the naked girl, there might be trouble if any of the subjects would decide to press charges.

Like · Reply · 1 · March 13 at 8:02pm · Edited

Hide 11 Replies

Benjamin Chesterton That's not an issue. There is no chance of that. Trust is broken here. No law.

Like · Reply · March 13 at 8:02pm

Hester Keijser How about defamation or violation of portrait rights?

Like · Reply · March 13 at 8:03pm

Hester Keijser I would raise hell if someone would paint me as a prostitute.

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Asim Rafiqui 8m

Paul Mutter 29m

its libel. But since she cannot be identified there is no damage to her reputation.

Like · Reply · 1 · March 13 at 8:05pm

Benjamin Chesterton So yes to libel. No to a case. It's an ethical issue. An important one.

Like · Reply · March 13 at 8:06pm · Edited

Hester Keijser Benjamin Chesterton she might not be identified easily, but in course of the conversation surrounding the photographs, it might well be that her identity becomes known to others in Iran.

Like · Reply · March 13 at 8:06pm

Benjamin Chesterton Hypothesis. Nothing worthy of a case.

Like · Reply · March 13 at 8:07pm

Benjamin Chesterton By worthy I mean in legal terms.

Like · Reply · March 13 at 8:08pm

Wendy Marijnissen Don't forget that even though she isnt a prostitute, speaking out means serious business in a country like Iran. Young kids were arrested for dancing without a headscarf to Pharrel 'because i'm happy' on social media. So what do you think happens to he... See More

Like · Reply · 4 · March 13 at 8:11pm

Hester Keijser Exactly, Wendy. Which is why I brought this up. This is the double bind I meant last week, where the women are left unable to defend themselves, and cannot but stand by this violation in silence.

Like · Reply · 2 · March 13 at 8:12pm · Edited

Benjamin Chesterton That's the importance of people like Ramin Talaie. And why his treatment is really troubling.

Like · Reply · 3 · March 13 at 8:14pm

Write a reply...

Hester Keijser Actually, I am waiting for any of those wishing to defend WPP in their decision, to step forward and explain their arguments for not hearing the concerns of these women.

Like · Reply · 2 · March 13 at 8:10pm

Kaveh Rostamkhani Anastasia Taylor-Lind, I assume you have expertise re this given both your research interest in general and comments in this particular issue. Hence your position here interests me very much.

Like · Reply · March 13 at 8:15pm · Edited

Benjamin Chesterton Kaveh Rostamkhani you would think so but she is on record that Ramin Talaie's investigation and the subsequent legitimate questions it has raised is some kind of jealousy fuelled witch-hunt.

Like · Reply · 1 · March 13 at 8:17pm · Edited

Hester Keijser Maybe Kaveh hoped that she would be able to change her mind?

Like · Reply · 1 · March 13 at 8:21pm

Kaveh Rostamkhani I just would like to hear/read Anastasia's position here since the issue has evolved and imho has interferences w her research. Personally I think it would be just if she'd revise the "witch hunt" opinion - but who am I to ask for that?

Like · Reply · 2 · March 13 at 8:27pm

Benjamin Chesterton Since being punched in the face by Lind I don't care much for her opinions.

Like · Reply · March 13 at 8:36pm

Benjamin Chesterton But that's another story for another day!

Like · Reply · 2 · March 13 at 8:36pm

Hester Keijser Wow, that's intense.

Like · Reply · March 13 at 8:39pm

Benjamin Chesterton I think at the time I stood up and suggested she seek help. Only regret I didn't press charges for assault.

Like · Reply · March 13 at 9:15pm

Write a reply...

Benjamin Chesterton For the record I put it to World Press Photo on March the 7th that their statement was according to the facts available inaccurate and misleading. No response. I certainly hope Ramin Talaie gets one. It's a very serious allegation.

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been given an executive summary of the investigation Lyon conducted, nor were they asked to sign off on their testimony that was to be presented to the jury. Is that correct? This is standard practice. But what is really troubling though is that whilst calling for evidence World Press seems to have put out a number of misleading statements in what could be viewed as an attempt to undermine Ramin Talaie's article. In the technical summary it is written 'This means Lyon was dealing with primary sources, in contrast to Talaie's collection of secondary accounts.' But how can this be the case when Ramin Talaie makes it clear that he is dealing with primary sources? Either Ramin Talaie is lying, in which case you should make it clear in your position, or World Press is misleading its audience (intentionally or otherwise). It's very troubling. And it continues the argument that you made in your response to his article (see pic). I'm sure when the storm is gone you will look back and think we could/should have handled this better. I worry though at the end of this the damage is going to be greater than anyone imagined.

Like · Reply · 4 · March 13 at 8:25pm



Hester Keijser May I suggest sharing this post, or any content that you derive from Talaie's article yourself, so that this discussion may reach a wider audience, and perhaps be heard in circles beyond those who probably already share our concerns?

Like · Reply · 1 · March 13 at 8:57pm · Edited



Mari Bastashevski Maybe it's time for all the photographers and industry participants who respect themselves enough to agree that none of this is actually OK to stop squabbling over why it's not OK, and make a stand by collectively boycotting the WPP to pressure them in... See More

Like · Reply · 18 · March 13 at 10:19pm · Edited



Hester Keijser This Gregory Sholette quote applies to the photo community as well. You remain the dark matter that supports these institutions. h/t Mari for sharing.

astronomical cousin, creative dark matter also makes up the bulk of the artistic activity produced in our post-industrial society. However, this type of dark matter is invisible primarily to those who lay claim to the management and interpretation of culture—the critics, art historians, collectors, dealers, museums, curators, and arts administrators. It includes makeshift, amateur, informal, unofficial, autonomous, activist, non-institutional, self-organized practices—all work made and circulated in the shadows of the formal art world, some of which might be said to emulate cultural dark matter by rejecting art world demands of visibility, and much of which has no choice but to be invisible. While astrophysicists are eager to know what dark matter is, the devotees of the art world largely ignore the unseen accretions of creativity they nevertheless remain dependent upon. Consider the destabilizing impact on high art were some of these hidden producers to cease or pause their activity. What would happen for example if the hobbyists and amateurs who purportedly make up a billion-dollar national industry in the US simply stopped purchasing art supplies or no longer took classes with "professional" artists, or ceased going to museums to see what bona fide artists do? And why consider only the tactical withdrawal of amateur participation, which is by definition marginal? What about the dark matter at the heart of the art world itself? Consider the structural invisibility of most professionally trained artists whose very underdevelopment is essential to normal art world functions. Without this obscure mass of "failed" artists the small cadre of successful artists would find it difficult, if not impossible, to sustain the global art world as it appears today. Without this invisible mass, the ranks of middle and lower level arts administrators would be depleted, there would be no one left to delineate the work of art stars or to manage their studios and careers. And who would

Like · Reply · 2 · March 14 at 12:10am · Edited



Hester Keijser As Mari Bastashevski posted on a comment thread under Asim Rafiqi's post: "A woman who clearly had a difficult life and lost a custody of her child has survived to insist on her right to be seen as she wants to be seen in a society (by society i don't just mean iran) that wishes to erase her. Let's just pause and stay with this a minute. It's worth it."

Like · Reply · 5 · March 14 at 1:12pm



Benjamin Chesterton Yes.

Like · Reply · March 15 at 10:41am



Write a reply...



Newsha Tavakolian Until we have editors and agency's who don't want to come out of this cliché way of seeing a country "behind the veil" we will have more and more Fatemi's in the world of photography in Iran and around the world.

Like · Reply · 10 · March 14 at 7:30pm



Benjamin Chesterton It's just a shame that seven million visitors to the World Press Photo exhibition are going to come and see a story that's not even worthy of the term 'fake news' because yeah it's fake but there's certainly nothing newsworthy about it. Iran deserves better.

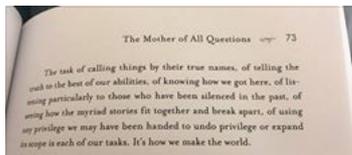
Like · Reply · 5 · March 14 at 7:33pm



Write a reply...



Hester Keijser From Rebecca Solnit's new book.



Like · Reply · 6 · March 14 at 9:43pm



Sima Diab Kassem

Like · Reply · 1 · March 14 at 9:55pm



Andrea Stultiens Calling things by their true names as a task has already problematic assumptions (and privilege) embedded in it. I would prefer something like 'attempt to call things by names that makes a reasonable discussion about both things and names possible' or something like that...

Like · Reply · March 15 at 9:32am · Edited



Hester Keijser I think you can credit Solnit for doing the latter in several ways, looking at her overall presence in the discussion. So I wouldn't get too academic about one single passage here.

Like · Reply · March 15 at 9:38am

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New Era Women
8 people like this.



Qaynar Xətt
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Supranav Dash



Mahesh Shantaram



Mari Chi 1h



Mari Bastashevski 1h



Jukka Onnela 2h



Asim Rafiqi 8m



Paul Mutter 29m

one, but one deeply rooted in being human...

Like · Reply · March 15 at 10:09am

Hester Keijser Andrea, I think that Solnit would welcome a plurality of truths being told, because we never walk this world alone, and in the encounter of those truths, the discussion you desire about naming and things will automatically be engendered.

Like · Reply · March 15 at 10:50am

Andrea Stultiens 😊 Patience is not one of my virtues 😊

Like · Reply · March 15 at 10:51am

Hester Keijser Andrea Stultiens It is not a matter of patience, but of accepting the inherent plurality in our being together.

Like · Reply · March 15 at 10:52am

Andrea Stultiens But also of speaking this acceptance, making it (more) explicit (than Solnit does)... And maybe also of expectations (on my side, as a person, not as an academic that I am anyway not (in my experience))... Anyways. Yeah yeah. To be continued.

Like · Reply · March 15 at 10:54am

Hester Keijser I think Solnitt would welcome it if you would make this acceptance more explicit through your own work.

Like · Reply · 1 · March 15 at 10:56am · Edited

Andrea Stultiens Now that's worth a ❤️ (and there is also appreciation from my side for her writing and sharing through writing. Just also that slight unease that came up before when reading her, and when reading this fragment)

Like · Reply · March 15 at 11:00am

Write a reply...

Lisa Brambs Has any WPP official responded to this yet?

Like · Reply · March 15 at 10:18am

Hide 18 Replies

Benjamin Chesterton Not that I'm aware Lisa.

Like · Reply · March 15 at 10:40am

Hester Keijser Me neither, but I would really like to hear, from for instance, Lars Boering, why it doesn't bother them if someone else's daughter is called a prostitute for all the world to see, when in fact she isn't.

Like · Reply · March 15 at 10:58am · Edited

Benjamin Chesterton Oh it bothers them. I'm sure of that. On many levels. If they don't respond, then yeah conclusions will be drawn. But lets see.

Like · Reply · March 15 at 11:16am

Robert Godden World Press Photo are current gearing up for the Awards Days (20-22 April), including publishing the catalogue. Maybe someone who attends the panels at the award days can ask questions on this issue? At least then they will have to answer, even if it is repeating their current position.

Like · Reply · 3 · March 15 at 11:51am

Lisa Brambs Robert Godden do you mean all of this may just well be dismissed without any spontaneous acknowledgment by the photographer, the agency and the wpp institution? The arty-nude-picture-with-crude-fake-caption story if confirmed creates a double standard in the contest judgment system. If consent and ethics may turn into never ending debates, besides all the very important moral aspects, the caption story also holds a very pragmatic aspect. If dismissed, that would set a case against what stated in the past and towards a completely new set of unspoken spooky rules within what is supposed to award-promote-share the best photojournalistic practice...

Like · Reply · 3 · March 15 at 12:07pm

Hester Keijser Lisa Brambs with "if confirmed" you mean by "confirmed by a second investigation"?

Like · Reply · March 15 at 12:09pm

Robert Godden Lisa Brambs WPP will be considering their options now. They could open a second investigation (as they did in 2015 with Giovanni Troilo). This could result in the prize being withdrawn. Or they may feel that the new evidence is not sufficient to alter the outcome of the first investigation and hope this dies down. It is interesting to look back and see what happened in 2015. It was the false caption that did for Troilo, not the staging.

Like · Reply · 3 · March 15 at 12:16pm

Robert Godden "The World Press Photo Contest must be based on trust in the photographers who enter their work and in their professional ethics. We have checks and controls in place, of course, but the contest simply does not work without trust. We now have a clear case of misleading information and this changes the way the story is perceived. A rule has now been broken and a line has been crossed." From 'World Press Photo Withdraws Award For Giovanni Troilo's Charleroi Story.'

Like · Reply · 1 · March 15 at 12:17pm

Lisa Brambs I have no idea. I would just expect the allegations to be addressed and answered too. If fatemi/panos/wpp don't find necessary to clear the water asap, that speaks lots. If wpp doesn't find it necessary to go through the issue as they righty or wrongly did in the past, I don't know, in my humble opinion they are carpet

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Asim Rafiqui 8m
Paul Mutter 29m

them) well...the position they go for becomes very very clear. I find it hard to believe this can just be dropped without reactions. wpp is always good at making people talking about itself more than the content of the work of the subject matter in itself. But for me, member of the general public with no ties with the industry but a background in photography, this goes beyond any comprehension.
 Like · Reply · 2 · March 15 at 12:42pm · Edited

Lisa Brambs That's why I mentioned the double standard issue. Here there is a picture that was staged and had a fake caption, and nothing is being said??
 Like · Reply · 1 · March 15 at 12:24pm

Hester Keijser Very true: "wpp is always good at making people talking about itself more than the content of the work" - and in several cases it is a branding exercise over the back of others, who cannot defend themselves without fear of recriminations, which makes it all the more worrisome.
 Like · Reply · 1 · March 15 at 12:25pm · Edited

Benjamin Chesterton Lisa. Really hope @worldpressphoto read your comment so they get a clear view on how an outsider might see this situation. I expect a response. They got their first response very badly wrong and it's hurt them. It was incredibly devious. Maybe they are just taking a bit of time, and hopefully some professional advice, to get it right. I remain optimistic.
 Like · Reply · 1 · March 15 at 12:31pm

Robert Godden WPP's thinking appears to be that Fatemi says one thing, others say another (in regard to staging and caption) so without clear evidence to prove Fatemi broke the rules (back to what Benjamin mentioned - 'he said, she said') we stand by the investigation. One could ask the question - 'What level of evidence do they require to disprove the word of the photographer?' In Troilo's case he admitted that the caption was inaccurate, thus making it an easier decision for them to make. The issue of subject consent isn't covered in the WPP rules or ethical code so from the strict point of the view of awarding the prize they don't have to act. Of course, reputation wise they are being damaged.
 Like · Reply · 1 · March 15 at 12:34pm

Lisa Brambs I was doing an MA in photojournalism less than 10 years ago and as a student I was warmly recommended to look at this and that etc. What is wrong in expecting a clear stand by one of the most respected-looked at (everyone submits at least once in a life time to wpp)-worldwide advertised photojournalism institution ever?! I am puzzled it even got to this point. I am a regular reader of New York Times and regular follower of Time Light Box, I look at Panos website regularly... I suggest people to do so too, they are all too well up there in the big realm of what is good and what is bad to play low in this instance.
 Like · Reply · 1 · March 15 at 12:37pm

Benjamin Chesterton I agree with Rob. They should expect the photographer to publicly defend himself. All journalists should be prepared to do this. Instead of putting it to the jury they should have an ethics committee. Where there remains doubt they should remove the photos from publication. This is exactly what for example the BBC would do if I couldn't verify my sources and prove that my work was accurate. When it comes to human rights there should be a precautionary principle at play. That's basic to a decent editorial framework that any publisher should have. The photog is throwing them under a bus.
 Like · Reply · 1 · March 15 at 12:41pm

Robert Godden 'Precautionary principle' - exactly. And let's not forget the responsibility Panos have in this regard.
 Like · Reply · March 15 at 12:43pm

Hester Keijser Except that there are grounds for libel. The right to sue people for defamation of your character can never be overruled by the rules for a photo contest, which forgot to include the issue of consent of the subjects in the photographs.
 Like · Reply · March 15 at 12:51pm

Robert Godden "Panos photographers bring an unparalleled understanding and awareness of the sensitivities and ethical dimensions of the issues and areas they document" - though in this case possibly not an understanding of the ethical responsibility they have to their subjects...
 Like · Reply · 5 · March 15 at 1:05pm

Write a reply...

Nima Hajirasouliha · 11 mutual friends
Maurizio Martorana
 Like · Reply · March 15 at 3:38pm

Jørn Stjerneklar
<http://www.maydaypress.com/.../ea94be0004c2171524c34ca84d...>

HAIL CESAR! | Photojournalism
 Talaie's research: "She went on to explain that everything about the photos were staged and directed..."
 MAYDAYPRESS.COM

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✓ **Winfried Heininger** and **Tahir Hasan** are now friends.

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- Mari Bastashevski** 1h
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Pooyan Tabatabaei
March 13 · Toronto, ON, Canada ·

As soon as the statement of WPP was polished to respond the Long term Iranian story allegation, I found so many holes and ambiguity in their argument. It was crystal clear that they have no single solid evidence to support the Fatima's case. Therefore, instead of responding sharp and prompt, they run though the dark allies of Sophistry. By that time, fortunately I was in Tehran(Iran), so I started my own small investigation and had a chance to spoke with some of the victims and supporters of Fatmie's case alongside one of the Iranians who had been interviews by WPP investigation team. By then it was crystal clear to me that proposed project contained images which have been staged, misused and with manipulated captions. Today Ramin Talaie, published a second article and challenged the WPP statement which I think is very valid. It seems like in past few years WPP tried so hard to stand behind their decisions regardless of any undermining the ethic of journalism.



World Press Photo Inaccurate Statements and Fragmented Investigation

(For the first part of this reporting please check here)
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Mohammad Al-shami likes Nathalie Truchot's post.



Gustavo Frittegotto likes Luifa Pulso Bruto's post in Jornadas Arnaldo Calveyra.



Burhan Uçkardeş likes Dangerous Turkish Minds's photo.



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Supranav Dash likes Stephanie Katz's photo.



Adrish Roy replied to Indranil Palit's comment.



Winfried Heiningner likes Nanna Hänninen's photo.

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Amira Al-Sharif



Robert Godden



Ramin Talaie



Benjamin Chesterton



Supranav Dash



Debmalya Ray Choud...



Mari Chi 1h



Mari Bastashevski 1h



Jukka Onnela 2h

Asim Rafiqui shared your post. March 14 ·

What I find fascinating as this issue continues to grow, are the silences - from across the photojournalism award-winning community that is simply either uninterested or silenced.

Please continue to follow the discussions here.

Today I will be speaking about this embarrassing and unprofessional practice to 14 young students. These students look up to WPP and winning works for example. And they need to see what is going on here and what they need to avoid.

Yes our craft is subjective, but we do ask for transparency and integrity of practice. The bizarre reactions of WPP and its 'go away, we are beyond bothering with you' attitude is confusing and unworthy.

Read Mari Bastashevski's comment below. We are a community bigger and more influential than WPP. And we determine the voice and worth it has. With more and more people speaking back, WPP is only damaging itself, reducing itself!



Hester Keijser added 2 new photos — with Benjamin Chesterton and 12 others. March 13 · The Hague ·

"Fact: According to Mino's own accounts, she has never been a prostitute and was separated from her only child at the time of the photo shoot."

Ramin Talaie follows up on his initial report with more investigations regarding the staged and wrongly captured images of Fatemi, for which he received a WPP award.

Especially the evidence presented by Mino and Nahal should make it clear that boundaries have been crossed, even by WPP standards.

It is hoped that this time, WPP will not try pass this evidence as not offering enough ground for a reconsideration of their award to Fatemi.

What troubles me, as a woman, in this case, that in both instances, it is the word of women that keeps getting overruled by men, and let me add: the word of Iranian women overruled by men who have never visited Iran.

In a third instance, the word of Newsha Tavakolian, a Magnum photographer who herself has been a jury member of WPP, has been overruled by the director of WPP.

I find this more than troubling, also given the fact that of the total number of awards, only 15% have been given to women photographers.

So I can only agree with Talaie, where he writes:

"The issue of consent is very important as a matter of respecting a subject and portraying them in proper light. From her email to Panos in 2013, and the above text to Lyon, we know for fact that Nahal has always been concerned about her security and wanted the photos to be deleted. I know this may not be directly related to WPP rules and procedures, but taking anyone's word over Nahal's concerns for her safety should be troubling to everyone."

https://medium.com/.../world-press-photo-inaccurate-statement...

Like Comment Share

You, Wendy Marijnissen, Bob Black and 3 others

Mari Bastashevski uninterested, sure! in defense of those who has long since stopped paying attention, so much of this debate is reduced to petty personal grievances and inside baseball that when you skim through some of the comments on social media as an outsider, it reads a lot more like an account of tedious drama of the photographers, than a public discussion. Like · Reply · 2 · March 14 at 11:34am · Edited

Asim Rafiqui mari: yes, you are right. but there are also specific silences from those who otherwise are quick to celebrate WPP outcomes, chosen / winning photographers, previous winner and thousands of submitters, magazine & agency editors and owners, WPP board members & hangers on etc. indeed, WPP is a non-event in the wider public consciousness, understandable give its inwards looking practice, but there are a few thousand people in its vaunted inner and / or committed circle. where are these people? Like · Reply · March 14 at 11:53am

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Laura Beltrán Villamizar shared your post. March 14 ·

"To photograph her is to take possession of her, it is to steal everything she has. Despite this fact, we are still filming, but something inside me is revolting against that intrusion. By what right, on behalf of which privilege do we allow ourselves to point a camera on these women, to turn them into things? [...] We could even ask, what's the difference between a camera and a rifle, between us and a patrol that controls a village in Vietnam? On one side, you have those in India who speak like me, with Western words, and who are somehow my accomplices, and on the other side, those that we strip off." On the problem of speaking of others, on the problem of speaking of women.



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- Mari Bastashevski 1h
- Jukka Onnela 2h
- Asim Rafiqui 12m

Nina Berman updated her status.
March 14 ·

World Press Photo needs to respond to this important critique by Ramin Talaie. : This is not acceptable. Staged images, subjects placed at risk, fraudulent captions. How is this representative of the best of our profession? Lars Boering [Ramin Talaie](#)
<https://medium.com/.../world-press-photo-inaccurate-statement...>

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You, Davide Monteleone, Ramin Talaie and 47 others

Kris Wetherholt I witnessed a rather famous photojournalist from one of the major agencies staging people at a religious pilgrimage in a remote part of Haiti--in fact yanking them around and yelling at them to do what she wanted. I was appalled, but goes to show it happens all the time. It's just not called out as much as it should be.
Like · Reply · 5 · March 14 at 8:13pm

Nina Berman when was this? horrible, i hope you gave the person a piece of your mind
Like · Reply · 1 · March 14 at 8:15pm

Kris Wetherholt This was a few years ago. I was with a photojournalist and filmmaker, both of whom are good friends. We were all horrified, and we checked to make sure the people whom she was manhandling and yelling at were all right afterward and apologized profusely, saying this should never have happened to them. We told her fixer she had better stop or we'd stop her. She moved on.
Like · Reply · March 14 at 8:23pm

Kris Wetherholt Anymore "facts" and "truth" seem to be slippery things, and considering the notion of information integrity is paramount in our field, anything that smacks of being "spun" or "finessed" angers the hell out of me.
Like · Reply · 1 · March 14 at 8:25pm

Write a reply...

Fredrik Naumann Ramin has at least one "inaccuracy" himself. I run Felix Features and in the article he writes "photo that was still being sold by Felix Features". It is true a copy of the image was still in our archive at the time due to an error, but the image was never offered or sold to anyone. Ramin has been made aware of this, yet has not amended the story or included the comments I sent him.
Like · Reply · March 14 at 9:28pm

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Nina Berman He should update the story to include your clarification. He did write that the photo was removed. I know you are an extremely ethical agent and so appreciate your response here
Like · Reply · 2 · March 14 at 9:37pm

Benjamin Chesterton The picture appeared in a gallery on Photoshelter from where images are sold. I know because I found it.
Like · Reply · 1 · March 15 at 1:01pm

Fredrik Naumann **Benjamin Chesterton**, you too have been explained about why the image was still online (a duplicate because I failed to find all copies in the archive, pictures sometimes resides in multiple folders). No one would have been able to buy the image, becau... See More
Like · Reply · March 15 at 1:13pm

Benjamin Chesterton I did not imply malice. Just pointing out the facts. If I was the author I would have added your explanation. But the fact remains the photo the woman believed put her life in danger was still online in a gallery where the photos were for sale. Took me one minute to establish that.
Like · Reply · 1 · March 15 at 1:18pm

Fredrik Naumann It also took you a just minute to share that info on Twitter with the whole world. Without any guarantee I would be on Twitter any time soon to see your post. So much for being concerned about her safety! TBH I think had you been more concerned about safety and less intent on naming and shaming you would have contacted me directly.
Like · Reply · March 15 at 1:35pm

Benjamin Chesterton As you know I cropped her out of the image.
Like · Reply · March 15 at 1:45pm

Fredrik Naumann **Benjamin**, but you pointed out to everyone where to go to see it...
Like · Reply · March 15 at 1:46pm

Benjamin Chesterton Do a google image search Fredrik. The photo is widely available to anyone who wants to see it.
Like · Reply · March 15 at 1:48pm

Fredrik Naumann But just in case, out of concern for the woman, you then tell everyone exactly where you found a copy. Makes sense.
Like · Reply · March 15 at 2:42pm

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Silvana AS are now friends.

Brenda Burrell "Our Aaron's superb speech yesterday outside Downing St in..."

Albin Sunday Ali Alice likes **Jorge Roncancio's** photo.

Nate Larson shared a link.

Uma Bista likes **Hardik Momi's** photo.

Stella Kramer shared **Julie Scelfo's** post.

Erica Curci likes **Dennis Olinger's** post in **The best of "The Far Side"**.

Diane R. Hardiman and **Rosalba Grassi** are now friends.

Greg Marinovich replied to his own comment.

Daniel Boetker-Smith likes **GiDi Love's** photo.

Pierre Alozie reacted to **The Frontline Club's** post.

Mau Bos shared a link.

Stella Kramer "Ha!"

Sabiha Çimen likes **Daghan Celayir's** photo.

GROUP CONVERSATIONS

- Johan, Lara, Kim**
- Johan, Lara, Hester**

MORE CONTACTS (57)

- Ahmed Al Naggar**
- Alessandro Falco**
- Allegra G Alegra**
- Andy Levin**
- Antonia Beamish**
- Arthur Schipper**
- Bruno Quinquet**
- Cedric Arnold**
- Dan Yip**

me they wanted to find the picture it was very easy and remains so. I didn't shower you with any moral indignation or malice. I merely ... See More

Like · Reply · March 15 at 3:34pm

Fredrik Naumann You have significantly more followers on Twitter than ever find their way into our archive under normal circumstances. So fact remains: you were aware of the photo in the archive of a tiny agency in Norway, that a woman wanted removed. Instead of informing us directly about the mistake you choose to inform your 14.2K followers where this image could be seen. So get off your high horse.

Like · Reply · March 15 at 3:47pm

Fredrik Naumann Oh add to that , the potential 215K readers as you included WWP in your tweets, 51.8K when adding Panos, and others that latched on to the conversation. But I am sure your interest was merely to protect the woman...

Like · Reply · March 15 at 3:50pm

Benjamin Chesterton Fredrik Naumann Shame you didn't put the same effort into taking the photo down that you have in shooting the messenger. Sincerely.

Like · Reply · March 15 at 4:20pm

Fredrik Naumann As a human I make mistakes and own up to them. I thanked your for making me aware of the picture, but I think you did the woman a disservice using my mistake in your crusade.

Like · Reply · 1 · March 15 at 4:25pm

Write a reply...

Reuben Radding Ramin has a personal beef and presents his case without comment from the supposed offender or proof of anything. "So-and-so told me" isn't journalism. He is in a personal crusade and i don't understand why people are so quick to assume he's a reliable narrator, when his own portrayal is so suspect.

Like · Reply · March 14 at 10:11pm

Benjamin Chesterton Hi Reuben. First hand witness statements I think we can safely say comes under the banner of journalism. 20 years making documentary for the BBC at least taught me that. Ramin is a whistle-blower so we can expect people to beat up on him. I keep hea... See More

Like · Reply · 1 · March 15 at 1:08pm

Reuben Radding First hand witness hearsay.

Like · Reply · March 15 at 1:12pm

Benjamin Chesterton Reporting back comments from people who took part in events is 'hearsay'? OK. Better argument is that he's lying or taking their comments out of context. That would require evidence to stand up. In that case yeah, hearsay. Or jealousy.

Like · Reply · March 15 at 1:40pm

Reuben Radding The onus is on him, not me. I do think he's misrepresenting the truth. I don't have proof, but his damning sources aren't verifiable and no one else is coming forward. Anyone who disagrees with him he says is in on the conspiracy. I hate to see a good man's reputation ruined by one man on the internet.

Like · Reply · 1 · March 15 at 1:53pm

Write a reply...

Nina Berman I had stayed off this discussion until now - all I ask is for World Press to respond more clearly and address who was interviewed, if an interpreter was used in their investigations and if pictures were made with friends or models - the more information the better because this is hurting our profession and WPP as an institution, an institution I respect and which has been a big supporter of photographers world wide. It is also no small thing if a subject is at risk because of a photograph

Like · Reply · 3 · March 14 at 10:16pm

Christine Nesbitt Hills Here's the WPP response - <https://medium.com/.../a-formal-response-from-the-world...>

A formal response from the World Press Photo Foundation.

Let me cut to the conclusion — this article repeats allegations that have already been independently investigated. When the evidence from...

MEDIUM.COM

Like · Reply · March 15 at 12:22am

Nina Berman Yes saw this and accepted it until Ramin's more recent article which I hope WPP responds to

Like · Reply · March 15 at 1:16am

Write a reply...

Reuben Radding This is worth reading: <http://www.panos.co.uk/blog/?p=19323>

Panos Pictures » Panos Pictures response to Ramin Talaie's allegations regarding...

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 **Johan, Lara, Kim**

 **Johan, Lara, Hester**

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 **Allegra G Alegra**

 **Andy Levin**

 **Antonia Beamish**

 **Arthur Schipper**

 **Bruno Quinquet**

 **Cedric Arnold**

 **Dan Yip**



Like · Reply · March 14 at 10:17pm



Andy Levin Pass the popcorn.....I love photographers!

Like · Reply · March 15 at 3:10am



Thomas Haley oh shit...photographers beware...somebody is watching

Like · Reply · 1 · March 15 at 7:39am



Hester Keijser Thanks for adding your voice, Nina Berman. As I stated in a comment in a discussion on my own wall, I would raise hell if someone would misrepresent me - without even telling me - as a prostitute in an image for all the world to see, no matter if my face was not recognizable. That stigma will stick to the subject in Fatemi's photograph for a very long time. And let's hope that WPP will address the new witness statements that now have surfaced in Ramin's second report. Because so far, I feel it's the women's voices that have been overruled by men, who act as if they have a firmer hold on the truth than the women themselves, despite their testimonies.

Like · Reply · March 15 at 2:40pm



Andy Levin Paolo Pellegrin has already set a low bar as far as posing photos, miss-representation and then all the excuses. The folks are World Press are not the police. They can not be expected to act as such. However it should have occurred to the jurors tha... See More

Like · Reply · 2 · March 15 at 3:06pm · Edited



Lisa Brambs WPP is not police but a worldwide known contest with a precise set of rules as well as a set of (high) intentions. Consistency and coherency about the rules application -not to mention their intentions- should be expected by anyone.

Like · Reply · 1 · March 15 at 6:29pm



Write a reply...



Thomas Haley I always find it interesting that photographers find it objectionable regarding subjects that might have a problem with the way they are portrayed when they (the photographers) can identify with the subjects, ie: a woman in a swimming pool or somebody mourning lets say at the site of the twin towers after 9/11, and yet people photographed in a crisis situation, for example in Africa or some other third world country, are considered fair game...obviously we sympathize but we need not be concerned with the ramifications nor their sense of shame when they are portrayed in crisis situations. Seems a bit hypocritical to me. Probably the best book I have read dealing with the repercussions that a photo can have is a novel by Arturo Perez-Reverte, "The Painter of Battles" A must read!

Like · Reply · 4 · March 15 at 4:05pm



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Bruno Quinquet



Cedric Arnold

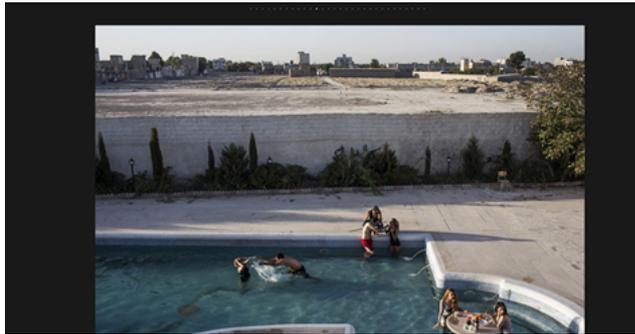


Dan Yip

Asim Rafiqi
March 14 ·

"Maybe it's time for all the photographers and industry participants who respect themselves enough to agree that none of this is actually OK to stop squabbling over why it's not Ok, and make a stand by collectively boycotting the WPP to pressure them into core restructuring not just cosmetic changes and amendments? This debate has long since ceased to be about the merits of awards, or the meaning of photography, trivial by comparison to the problem at hand. There is an actual person (or people) involved and a few issues such as consent and risks to life that long since expanded this issue beyond what this institution is capable of resolving without first addressing its current structure and priorities. WPP is after all not some neutral platform that judges the quality of light, it's a forum that provides a space for a certain discourse and rewards certain kind of practices over others. It seem pretty obvious given all of these are repeat offenses we hear about every year."

Mari Bastashevski



World Press Photo Inaccurate Statements and Fragmented Investigation

(For the first part of this reporting please check here)

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Like Comment Share

You, Davide Monteleone, Andrea Stultiens and 16 others

- Bob Black** Exactly what [Mari Bastashevski](#) said!!
Like · Reply · 1 · March 14 at 9:08am
- Didier Ruef** I do fully agree with [Mari Bastashevski](#)' comments
Like · Reply · 1 · March 14 at 9:16am
- Hester Keijser** Didn't I read somewhere that submission numbers to WPP had slowly declined?
Like · Reply · March 14 at 9:40am
- Lisa Brambs** Yes, in their technical report. It didn't seem so slow to me.
Like · Reply · 1 · March 14 at 9:58am
-
- Mari Bastashevski** Mino's story is just so much more fascinating than the WPP-tailored cliché nightmare banality, but truth would have never made the cut. Complex women are a threat to structural misogyny. They will be squished and branded 'whores'.
Like · Reply · 6 · March 14 at 10:24am · Edited
- Asim Rafiqi** u r so right...i was thinking the same as i read more about her - a complex, unique life story that alone is worthy of exploring and would so fascinatingly challenge so many fixed ideas about Iran and / or Iranians...but maybe that is precisely why she has to be erased and replaced with a derivative cliché!
Like · Reply · 2 · March 14 at 11:18am
- Katja Heinemann** So instead of squabbling over whose ethnographic notions of temporary marriage vs prostitution in Islam are correct, we have a scenario of some young artsy friends hanging out and creating erotic pictures... duh. Nuff said....
Like · Reply · 1 · March 14 at 11:32am
- Asim Rafiqi** katja: indeed, friends creating artsy photos is also far more interesting. i just wish they had just said that that what it was :)
Like · Reply · 3 · March 14 at 11:42am
- Asim Rafiqi** ...though i must add: i don't think anyone is implying a better ethnographic reading of her condition - we are repeating her own description of her life! furthermore, this wasn't 'artsy' friends - it was a photographer, a friend, and another woman, wor... [See More](#)
Like · Reply · 2 · March 14 at 12:32pm
- Katja Heinemann** Sorry - that ethnographic squabbling referred to an argument on a different thread... where people were debating exactly

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 **Max Nadiossi**
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Denis likes this.
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- Bence Bakker** Vintage Photography Collecting "Growing up on a ship 5.1" x 3.5" (13 x 9 cm) \$9 or €8 - shipping included H-042"
- Brian Kenemer** replied to [Jim Flesher's](#) comment.
- Mahesh Shantaram** likes [Suchitra Vijayan's](#) post.
- Toshiya Watanabe** likes [Bozzo Mori's](#) post.
- Peter Hübert** "Pronto?"
- Mohammad Al-shami** likes [Abo Zaid's](#) photo.
- Lida Suchy and Emma Piper-Burket** are now friends.
- Hector Lopez** likes [TIME LightBox's](#) photo.
- Masood Kamandy** replied to his own comment.
- Brad Jones** likes [Derek Stalley's](#) post.
- Hüseyin Ovaryolu** likes [Umit Kartoglu's](#) album: ΤΟ ΤΑΞΙΔΙ ΑΞΙΖΕΙ ΚΑΙ ΟΧΙ Ο ΠΡΟΟΡΙΣΜΟΣ.
- Stella Kramer** commented on her own post.
- Dalia Khamissy** likes [Marwan Tahtah's](#) post.
- Valeria Ck** "this is good"
- Vincent van Baar** likes [Paul van der Laan's](#) photo.
- Mark Curran** likes [Mark Burgess Chameleon's](#) photo.

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-  **The Independent Ph...** 9+

CONTACTS

-  **Amira Al-Sharif**
-  **Mahesh Shantaram**
-  **Valeria Ck**
-  **Robert D Phillips**
-  **Mari Chi** 6m
-  **Nadim Asfar** 4h
-  **Jason Tanner** 59m

Search

Like · Reply · 3 · March 14 at 12:46pm

Mari Bastashevski A woman who clearly had a difficult life and lost a custody of her child has survived to insist on her right to be seen as she wants to be seen in a society (by society i don't just mean iran) that wishes to erase her. Let's just pause and stay with this a minute. It's worth it.

Like · Reply · 6 · March 14 at 1:07pm

Write a reply...

Benjamin Chesterton Says something about the reductionist nature of photography that audiences are so ready to applaud that a few words in Ramin Talaies report offers so much more insight into this woman's life.

Like · Reply · 2 · March 14 at 10:28am

Andrea Stultiens Not sure that it is 'photography' (whatever that is) that can be blamed. I'd take it upon 'us. Humans.' And 'our' tendency to want to 'understand' things. 'Our' unease with not knowing. So Hard to escape generalisations.

Like · Reply · 2 · March 14 at 11:29am

Benjamin Chesterton I agree. I don't think we should beat up on photography for not being something that it can't be. We should take aim at the exaggerated claims. And yes our comfort with stereotypes.

Like · Reply · March 14 at 1:49pm

Write a reply...

Write a comment...

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- Mari Chi** 6m
- Nadim Asfar** 4h
- Jason Tanner** 59m



Hester Keijser was with Asim Rafiqui and 3 others. March 20 · The Hague ·

Meanwhile, I'm still waiting to hear an official response from #WorldPressPhoto to the second reporting by Ramin Talaie on the Hossein Fatemi case. The photographer himself, after having thrown WPP under the bus in this manner, seems to have lost his tongue and appears incapable of defending his work in public. Telling. Lies. Not. Stories.

Like Comment Share

Leonie Marinovich, Nad E Ali and 19 others

1 share

4 Comments



Nadim Asfar https://www.youtube.com/watch?v=dL23xQK_4Ks



David Bowie Telling Lies [Video]

"Telling Lies" is a single by David Bowie released in 1996. The single version was a...

YOUTUBE.COM

Like · Reply · Remove Preview · 1 · March 20 at 9:52am



Benjamin Chesterton Mentioned this here: <https://www.duckrabbit.info/.../ready-actually-pushed.../>



"She was ready and actually pushed the tweet button" - duckrabbit

Three words keep going round my head: 'She was...' DUCKRABBIT.INFO

Like · Reply · Remove Preview · 2 · March 20 at 11:02am



Hester Keijser Aesthetics over substance. Well said

Like · Reply · 2 · March 20 at 11:07am



Benjamin Chesterton Hester Keijser Thanks. The other way round is Hollywood.

Like · Reply · 1 · March 20 at 12:04pm



Benjamin Chesterton I wonder who will be applauding the photog when he collects his award. Whatever he should know the applause is fake.

Like · Reply · March 20 at 12:07pm



Write a reply...



Benjamin Chesterton I have to say I was wrong. I could not imagine them not responding. I've also never known a 'journalist' to be incapable or unwilling to defend his/her work under such a weight of evidence.

Like · Reply · 1 · March 20 at 11:06am · Edited



Nima Taradji · 50 mutual friends

Like · Reply · March 21 at 10:53pm



Write a comment...

Suggested Pages



Ian Boydon 10 people like this Like



The Rebel Yell 224 people like this Like



Fothome 4 people like this. Like

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Gabriela Cendoya-Bergareche shared Giulia Zorzi's post.



Brian Kenemer likes Novato Shop & Studio's post.



Mau Bos followed Francesco Bontempi.



Ali Taptik and Serkan Çanak are now friends.



Davide Monteleone likes Internazionale's photo.



Nicholas Hughes and Yasunori Hoki are now friends.



Mark Page likes Jeremy Corbyn for PM's link.



Mahesh Shantaram commented on Avani Rai's post.



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Peter Hübert is interested in Hot Plate.

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CONTACTS



Helfried Valenta



Kaveh Rostamkhani



Mahesh Shantaram



Mari Chi 4m



Lewis Bush



Tom Mrazauskas



Jukka Onnela 9h

Robert Godden
March 23 ·

More detail from World Press Photo on Hossein Fatemi's controversial winning series @WPP don't appear to understand that knowing you are being photographed and consenting to those photographs being published internationally are two very different things. So, according to the ethical stance of WPP the fact that a 'professional photographer' is at a private gathering (not set up according to them) you are fair game. In this regard it is worth reiterating that 'Nahal' stated that Fatemi said he would not sell the photos and was granted access based on this promise. So how would that constitute informed consent? In addition, WPP decide to take the 3rd witnesses word above 'Nahal's' even though it is clear she wanted all photos from the pool shoot taken down, something she communicated to the WPP investigator. WPP also make the rather weak assertion that because those criticising them have themselves recirculated some of the pool images this negates the argument of risk. Ignoring the fact that images tend to get automatically included in social media posts it conveniently sidesteps the fact that their exhibitions and media coverage of the awards attract exponentially more eyeballs than a couple of posts by individuals on Facebook.



- private

Like Comment Share

Benjamin Chesterton, Ramin Talaie and 4 others

1 share 3 Comments

Robert Godden Thoughts Benjamin Chesterton and Ramin Talaie?
Like · Reply · March 23 at 3:13pm

Benjamin Chesterton Hi Rob I left a comment under the article. I have to say if I was touring a photo around the world claiming it to be the pinnacle of photojournalism I would want to know there are not at least three different versions of what actually took place. Jeez.
Like · Reply · 1 · March 23 at 3:44pm

Benjamin Chesterton You are right in your comment. Plus also those that posted the pool picture either cropped or blurred out her face. The image though is widely available and that's the problem with putting something on the Internet and why trust is so important.
Like · Reply · 1 · March 23 at 3:50pm

Write a reply...

Benjamin Chesterton Hester Keijser
Like · Reply · March 23 at 3:50pm

Ramin Talaie Thanks for posting this Robert. I am trying not to comment too much on social media. These sort of things tend to become an echo chamber. The issues of this award and Fatemi's pictures seem to be clear to many....especially given my reporting. There are many issues that we (photographers and visual journalists) need to keep pushing such as: staying true to our subjects, staying true to the story, basic basic ethical practices, award chasing and other related issues. I am also very concerned about Panos' blind support of this project. If you look at the entire project there are more false captions and questionable images. Perhaps this is the reason Fatemi is not returning blogger's calls (as far as I have been told) and allowing Panos to do his talking. I am not interested to hear what Panos has to say about Fatemi and myself! I have not read their response. As for me I still have some work to do!
Like · Reply · 2 · March 25 at 5:12am

Write a comment...

Suggested Pages See All

Onna Limb
120 people like this.
Like

SAN JOSÉ FOTO
Lad and 83 other friends like this.
Like

Suggested Groups See All

Vegan on a Budget (Closed)
86,271 members
Join
See All

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Brian Kennemer replied to Lisa MacPherson's comment.

Kos InTime likes EAST LONDON JUICE CO.

Cesare Quinto is going to STREET PARADE / BASTA PROIBIZIONISMO!
Appendino ritira l'ordinanza!

Mikhail Palinchak replied to his own comment.

Aaron Hegert likes Max Marshall's post.

Nishant Shukla replied to Stefan Rou's comment.

Salvatore Vitale likes Valentina Abenavoli's photo.

Karin Crona likes Valentina Abenavoli's photo.

Louise Mazmanian likes Brian Griffin's photo.

Saurabh Rayakwar likes Operation Ivy.

Lucie Pindat and Emmanuel Labard are now friends.

Adrish Roy replied to Ramyjit Chowdhury's comment.

James Pfaff likes Valentina

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- The Independent Ph... 9+

CONTACTS

- Valeria Ck
- Davide Monteleone
- Daniel Lagartofernán...
- Mahesh Shantaram
- Lina Pallotta
- Arianna Rinaldo
- Nadim Asfar 2h
- Cemil Batur Gökçeer
- Dragana Jurisic



Hester Keijser updated their status. April 15 · The Hague ·

When I see that Lars Boering recommended an article on Medium that bears the title "Privilege, awareness, and responsibility in photojournalism", I can only think: if only he would commit himself to finally start practicing what he preaches, and has been preaching ever since he became the new WPP director...then perhaps his words and recommendations wouldn't sound so hollow in my ears. In other words, the Hossein Fatemi case has not yet been put to rest, even if I haven't had time to formulate a proper response, but the word is that Benjamin Chesterton is working on an article.

Like Comment Share

Ro Man, Robert Godden and 7 others



Robert Godden Looking forward to read what Benjamin writes. Like · Reply · 2 · April 15 at 9:59am



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Hippocampus Pre 8 people like this. Like



Blå Ägget 6 people like this. Like

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Ege Kanar and En Kallavisinden Meczup are now friends.



Heidi Romano likes Cyndy Allard's post.

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CONTACTS



Ramin Talaie



Helfried Valenta



Kaveh Rostamkhani



Mahesh Shantaram



Asim Rafiqi



Mari Chi 2m



Lewis Bush

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last updated: 17:52 UTC / Thursday 1 June 2017

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Panos Pictures response to Ramin Talaie’s allegations regarding Hossein Fatemi’s Iranian Journey project

We have worked with Hossein Fatemi since 2010. As with all Panos photographers, our relationship is based on trust: trust that their photographs are obtained in an ethical manner, and that the events they photograph are real and not invented or constructed. Any information we receive that suggests otherwise we treat with the utmost seriousness.

This is not the first time we have received allegations against Hossein Fatemi. These have ranged from rumours and anonymous e-mails to being approached directly by other photographers. On every occasion we have immediately investigated but never found any substance to the allegations or reason to take further action. The fact that Hossein continues to be represented by Panos does not in any way indicate a lack of concern or action on our part.

It has been difficult to disentangle fact from fiction in a community which is “rife with personal animosities and resentments” (from the [in World Press Photo Foundation technical report 2017](#), p. 18, referring to a statement by Ramin Talaie) and whose personal conflicts have been played out in public.

The first correspondence we received registering a complaint about this project was in December 2013 (see e-mail copied in [Talaie’s Medium post](#)). It requested that we remove a photograph from our archive and we complied straight away. This is the only time that an individual portrayed in Hossein’s work has ever asked us to remove their photograph.

All the other allegations in [Talaie’s Medium post](#) fall into two categories: plagiarising and the staging of photographs.

- Plagiarising. It is alleged that Hossein deliberately copied the work of other photographers who were working on similar stories. It is not unusual for photographers to work together on stories and to photograph in the same location at the same time – one could find thousands of examples of this – and there has never been any attempt on Hossein’s part to suggest otherwise.

- Staging. Allegations have been made about the staging of a number of photographs. As we understand it none of these situations was set up or arranged by or for Hossein. Each one was planned before his involvement and in every case the people in the photographs were fully aware of his presence. Obtaining access is often part of a photojournalist’s job and we have no reason to believe that Hossein staged any of these photographs.

We have always been assured by Hossein’s explanations, and investigations by World Press Photo Foundation and many others (including those that have published the work) corroborate his position. The response from the World Press Photo Foundation is to be found online (https://medium.com/@lars_wpphf/a-formal-response-from-the-world-press-photo-foundation-ff5094b38cb7#bw2qtq360) and we invite people to read it.

Panos has been respected for its integrity for the past 30 years and will continue to support concerned and ethical photojournalism.

Adrian Evans
 Director, Panos Pictures



[Ivor Prickett](#) in Iraq
[Hossein Fatemi](#) in Washington, DC

[Chris de Bode](#) in Mozambique
[William Daniels](#) in Bangladesh

[Click for all photographers’ locations](#)

news

[Mark Henley](#) wins Swiss Press Photo portraits prize.

[Panos photographers](#) win multiple POYi prizes.

[Photo mentorship](#) with Lianne Milton

exhibitions

[Guinea: Waiting for Justice](#) outdoors at Rotonde du Mont-Blanc in Geneva, Switzerland

[Mark Henley](#) at Flux Laboratory in Zurich, Switzerland

[Tim Smith](#) at Blackburn Museum & Art Gallery

tearsheets

[Sven Torfinn](#) on NOS.nl

[Seamus Murphy](#) in *The Irish Times*

[Stefan Boness](#) in *Benetton Clothes for Humans*

search news pages

search

twitter feed

No public Twitter messages.



[Caught in the Crossfire](#)
[by Ivor](#)
[Prickett](#)



[In the Company of Strangers](#)



Photo Contest Code of Ethics

Menu



Entrants to the World Press Photo contest must ensure their pictures provide an accurate and fair representation of the scene they witnessed so the audience is not misled.

This means that entrants:

1. Should be aware of the influence their presence can exert on a scene they photograph, and should resist being misled by staged photo opportunities.
2. Must not intentionally contribute to, or alter, the scene they picture by re-enacting or staging events.
3. Must maintain the integrity of the picture by ensuring there are no material changes to content.
4. Must ensure captions are accurate.
5. Must ensure the editing of a picture story provides an accurate and fair representation of its context.
6. Must be open and transparent about the entire process through which their pictures are made, and be accountable to the World Press Photo Foundation for their practice.

This code of ethics provides guidelines on best practice.

The [entry rules](#) detail how the code of ethics is enforced:

- Clause 2 in the code is supported by **entry rule 8** and the guidance on **what counts as manipulation**.
- Clause 3 in the code is supported by **entry rules 10-13** and the visual examples of **what counts as manipulation**.
- Clause 4 in the code is supported by **entry rule 8** and the **guidance on captions**.
- Clause 6 in the code is supported by the **verification process**.

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Why manipulation matters

Menu



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. We want the audience to be able to trust in the accuracy and fairness of the prize-winning pictures. We do not want prize-winning pictures to mislead the audience.

This means pictures entered into the contest must follow a series of guidelines that guard against manipulation. The first entry rule concerned with manipulation came into force in 2009. In 2014 the requirement that all photographers submit original camera files for entries remaining in the second to last round was introduced. Throughout 2015 the World Press Photo Foundation [conducted an international consultation on its contest rules and processes](#), and the entry rules and processes were revised for the 2016 Photo Contest. Those rules and processes apply to the 2017 Photo Contest.

Manipulation is about altering the content of a picture. At almost every stage in the photographic process from capture, production, to the publication and circulation of photographic images there is the potential for manipulation. This makes it difficult for a jury to comprehensively assess if and how pictures might have been manipulated, but the photo contest guards against manipulation in two ways.

Firstly, the World Press Photo contest code of ethics sets out best practice for entrants to the contest, and it is backed by the requirement to provide detailed captions that are reviewed by the fact-checking process. Secondly, the entry rules make clear that digital manipulation which adds, rearranges, reverses, distorts or removes people or objects from within the frame is not

permitted, and the rules are backed by the forensic comparison of original camera files with the contest image in the second last round.

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What counts as manipulation?

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Many things can count as manipulation in photography, but for the World Press Photo Contest, the code of ethics and entry rules focus on two important issues.

1. The first thing that counts as manipulation is staging or re-enacting events.

The code of ethics says photographers must not intentionally contribute to, or alter, the scene they picture by re-enacting or staging events.

- Staging means deliberately arranging something in order to mislead the audience.
- Deliberately arranging something includes setting up a scene or re-enacting a scene.
- Setting up or re-enacting a scene means directing the subject(s) to do things, or asking them to repeat things they were doing prior to the photographer's arrival.

Staging and re-enacting are different from posing for portraits. Portraits are a special genre of photography. They are made through a relationship between the subject and the photographer in which the subject poses for the photographer. However, for the contest, portraits must not present subjects doing things they would not ordinarily do. Portraits must not mislead viewers by faking a scene, meaning they cannot present scenes that appear as something other than they are.

For any portrait—either in the People category, or as a single frame in a story—directions given to a subject must be disclosed in the caption.

Portraits are subject to the rules on manipulation, and the jury determines whether changes to the content of a portrait constitute manipulation. This means, for example, the face and body of the subject(s) cannot be altered through the addition or removal of physical marks.

2. The second thing that counts as manipulation is adding or removing content from the image.

It is important to note that processing by itself is not manipulation. Because of this, entry rule 11 states “adjustments of color or conversion to grayscale that do not alter content are permitted.”

This video shows visual examples of processing that are permitted.

There are two types of color adjustment that count as manipulation:

(i) Changes in color may not result in significant changes in hue, to such an extent that the processed colors diverge from the original colors.

(ii) Changes in density, contrast, color and/or saturation levels that alter content by obscuring or eliminating backgrounds, and/or objects or people in the background of the picture, are not permitted.

This video shows visual examples of color adjustment that are not permitted. These examples are not pictures that were entered. They show what was done to pictures that led them to be excluded from the previous two contests. As such, unacceptable color adjustments include, but are not limited to, these examples.

Altering the content of a picture by “adding, rearranging, reversing, distorting or removing people and/or objects from within the frame” is manipulation and makes an entry ineligible for the final round.

The examples given here come from alterations in previous contests. They do not specify every imaginable form of manipulation. Alterations that count as manipulation include, but are not limited to, the following.

It is not acceptable to remove things such as:

- physical marks on body
- small objects in the picture
- reflected light spots
- shadows
- extraneous items on picture’s border that could not be removed by crop

This video shows visual examples of removal of content that is not permitted. These examples are not pictures that were entered. They show what was done to pictures that led them to be excluded from the previous two contests. As such, unacceptable removal of content includes, but is not limited to, these examples.

It is not acceptable to add things. This includes, but is not limited, to:

- cloning in highlights, enhancing body, or costume size
- painting in object details
- photo montage
- replicating material on the border of a picture to make a neat crop possible.

This video shows visual examples of the addition of content that is not permitted. These examples are not pictures that were entered. They show what was done to pictures that led them to be excluded from the previous two contests. As such, unacceptable addition of content includes, but is not limited to, these examples.



How is manipulation detected?

Menu



In the manipulation review workflow, a contest picture and its original version are loaded as separate layers in Adobe Photoshop.

The two images are subsequently resized and aligned to match each other. Switching between the contest picture and original image, differences between the two images become evident.

Further use of Photoshop blending modes exposes any differences between the two images, giving a clear visual representation of any details that are different. The histograms of the contest picture and original image are compared to see if there are large differences and if the contest picture contains significantly less information due to darkening or lightening.

In certain cases, the RAW file is lightened or darkened to inspect the amount and type of information contained within the RAW file. This information is then compared with the contest picture to see if the information from the RAW file matches the contest image.

The images are examined at a scale of 100%, meaning each pixel of the image corresponds to one pixel of the screen. Viewing the images at this scale allows details to be seen that would otherwise be overlooked if the images were scaled down to fit the computer screen.

Who conducts the manipulation review?

For 2017 the manipulation review will be conducted by two independent forensic analysts retained by the World Press Photo Foundation: Eduard de Kam, who is a co-owner of the Nederlands Instituut Digitale Fotografie, a center of digital photography expertise in the Netherlands; and Peter Lipton, who is an expert on photographic post-production, and a freelance photo editor and photographer. Professor Hany Farid (Department of Computer Science, Dartmouth University, USA, and the leading authority on digital forensics and image analysis) is available to the Foundation for technical advice on particular cases when required.

How is the decision to exclude a contest entry made?

For all work remaining in the second last round of the contest, entrants are contacted during the judging period and required to provide file(s) as recorded by the camera for their entry. If entrants can not or do not provide these files, their entry will be ineligible for the final round and a possible award.

After following the above workflow, the analysts present a technical report to the jury identifying which, if any, pictures have had content altered, noting the details of the alterations.

Entrants whose work has been identified as having content altered will be contacted for an explanation before the jury makes a final decision. Entrants will have to provide this explanation within 36 hours of being contacted.

After receiving the technical report and any explanation from the photographer, the jury determines which entries are ineligible for an award. This process is detailed in the [Judging Procedures Handbook](#), Section F (viii).

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The 2017 World Press Photo Contest: Technical Report

Foreword

This is World Press Photo's second year to release a technical report reviewing the photo contest. As part of our desire to be more transparent about our activities, we are making public data on the contest related to issues of diversity, representation, and verification.

This report is intended to further inform conversation within our community of professional visual journalism. It has been compiled in the weeks after the 2017 Photo Contest winners' announcement, and is not intended to be a comprehensive presentation of all aspects of all the relevant issues.

Putting this report together has once again brought to light a very important fact: there is a scarcity of data on the global, professional visual journalism community. For example, we are not aware of how many people around the world consider themselves to be professional photographers, photojournalists, or visual journalists. Without that baseline knowledge of the community as a whole, it is difficult to make judgments about some of the data in relation to the contest. For example, because we do not know the demographics of the global, professional visual journalism community, we cannot say whether the number of women entering the contest—which appears to be relatively low—is representative of the professional community as a whole.

With the [State of News Photography reports published in 2015 and 2016](#), we began a research program surveying contest entrants to help understand the lives and livelihoods of professional photographers. We are repeating that survey this year, and the main findings will be presented later in the year.

To get a comprehensive picture of the global professional community from which our contestants come, we need partners to help us undertake this research and we welcome proposals that would contribute to this effort. In the meantime, I hope you find information of value in this review of the 2017 Photo Contest.

Lars Boering
Managing Director

Data

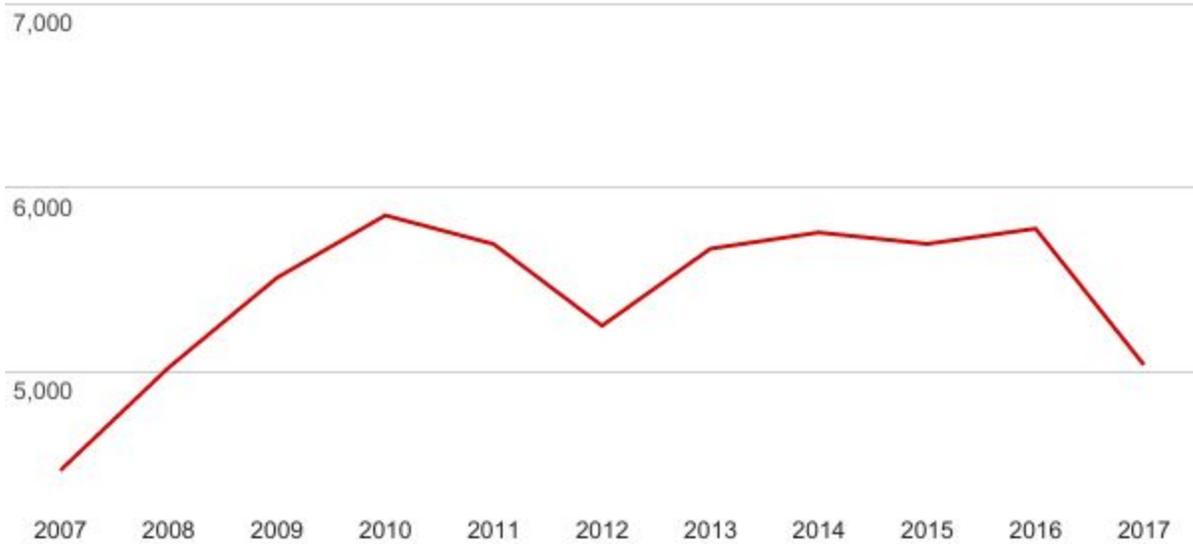
1. The number of entrants, their countries, and continents 2007 - 2017

The 2017 Photo Contest saw 5,034 photographers from 126 countries enter 80,408 images.

Year	Entrants	Countries	Submitted photos
2007	4,460	124	78,083
2008	5,019	125	80,537
2009	5,508	124	96,268
2010	5,847	128	101,960
2011	5,691	125	108,059
2012	5,247	124	101,254
2013	5,666	124	103,481
2014	5,754	132	98,671
2015	5,692	131	97,912
2016	5,775	128	82,951
2017	5,034	126	80,408

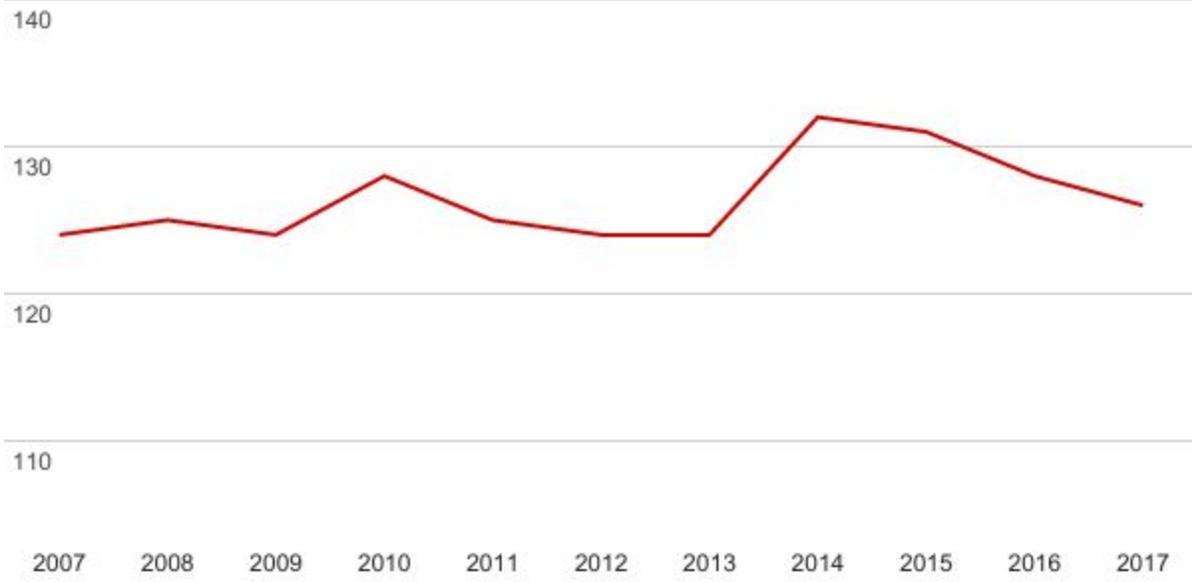
Number of entrants by year

Year / Entrants



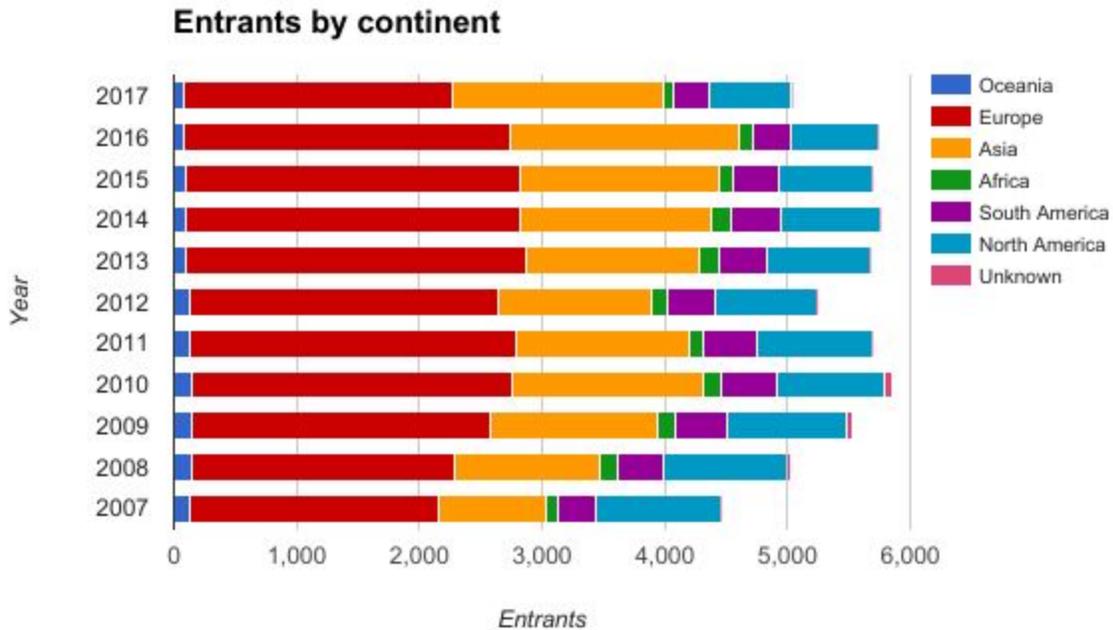
Participating countries by year

Year / Countries



The top 13 countries—those with 100 or more entrants each—are listed below, with the numbers of entrants from each for 2016 and 2017.

Countries with more than 100 entrants in 2017	2017 entrants	2016 entrants
China	799	1014
United States	503	512
Italy	416	440
Spain	222	246
France	206	231
United Kingdom	200	219
Germany	199	234
Poland	164	151
Russia	154	189
India	136	153
The Netherlands	127	150
Brazil	105	125
Iran	106	117

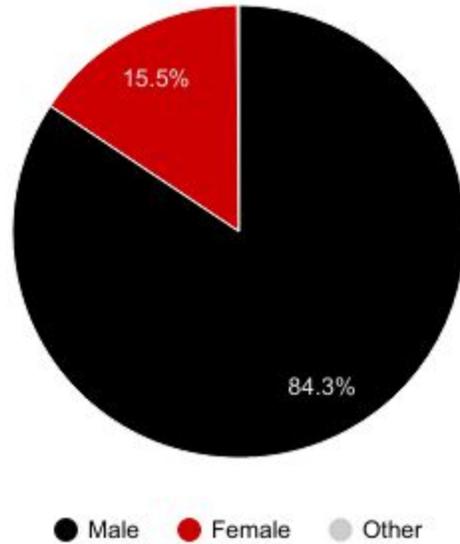


The geographic distribution of entrants is weighted towards Europe and Asia, with the 2017 data showing 47 percent of entrants came from Europe and 31 percent from Asia. North America was the source of 13 percent of entrants, 6 percent were from South America, 2 percent from Africa, and 2 percent from Oceania.

Improving global diversity is a major goal for the organization. Addressing the under-representation of photographers in Africa, Asia (beyond China), and South America is a priority. We have had selected training programs and other initiatives over the years in these areas, but we are now committing more attention and resources to this issue. For example, we had a [regional masterclass in Mexico City](#) in December 2015 and Nairobi in 2016, as well as an upcoming masterclass in Accra, Ghana, this year. Having also implemented [the African Photojournalism Database on Blink](#)—in conjunction with Everyday Africa—we are supporting new talent and connecting them to the international media economy.

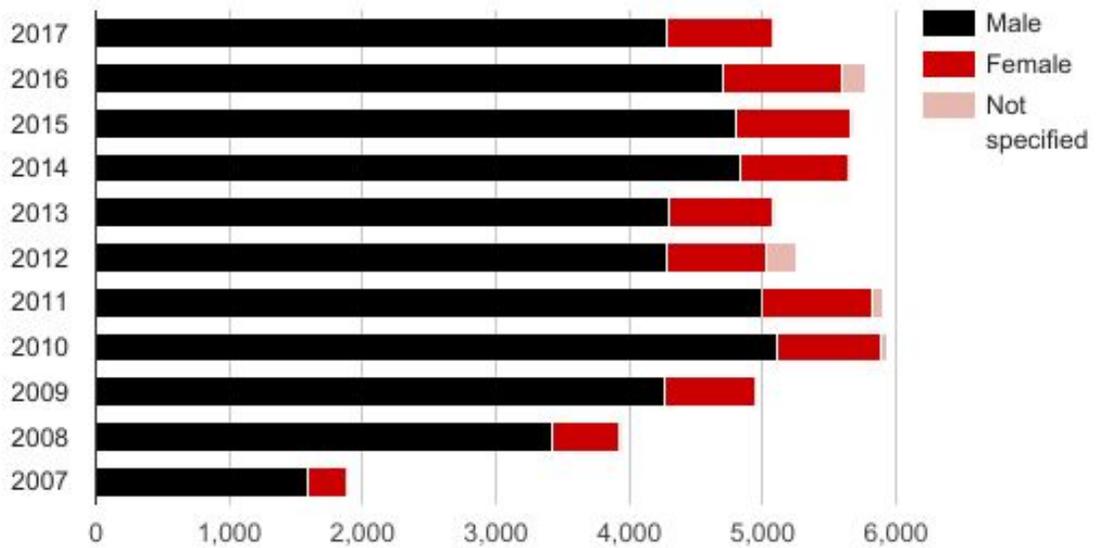
2. Gender of contest entrants 2017-2017

2017 Photo Contest entrants by gender



Increasing gender diversity is another major concern and strategic goal. In the last three years, the number of female entrants to the World Press Photo Contest has been 15 percent. In 2012, the most recent "high point", it was 17.5 percent.

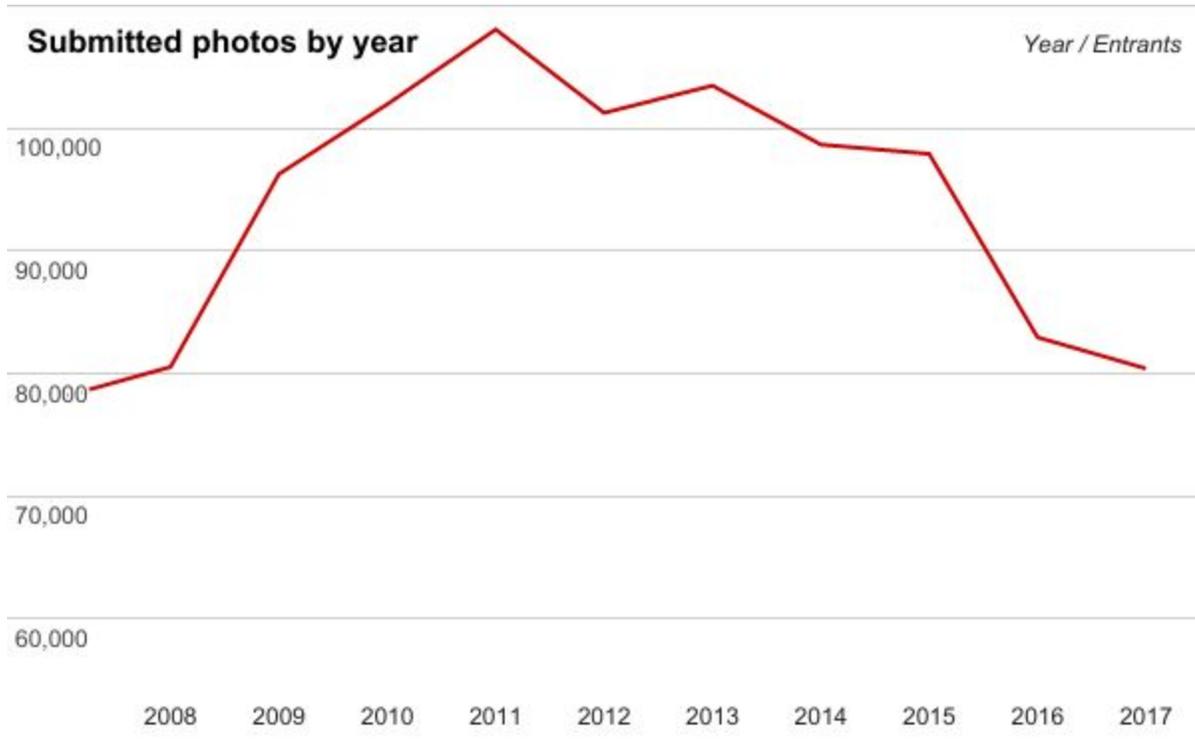
Photo contest entrants by gender



One hindrance to clarity on this topic is the fact that we do not know what proportion of the professional photojournalism industry is female, so we cannot confirm whether or not the proportion of female entrants is reflective of the industry.

3. The number of photos entered 2007 - 2017

The number of submitted photos this year was down—a result of fewer participants—but the average number submitted per participant increased.



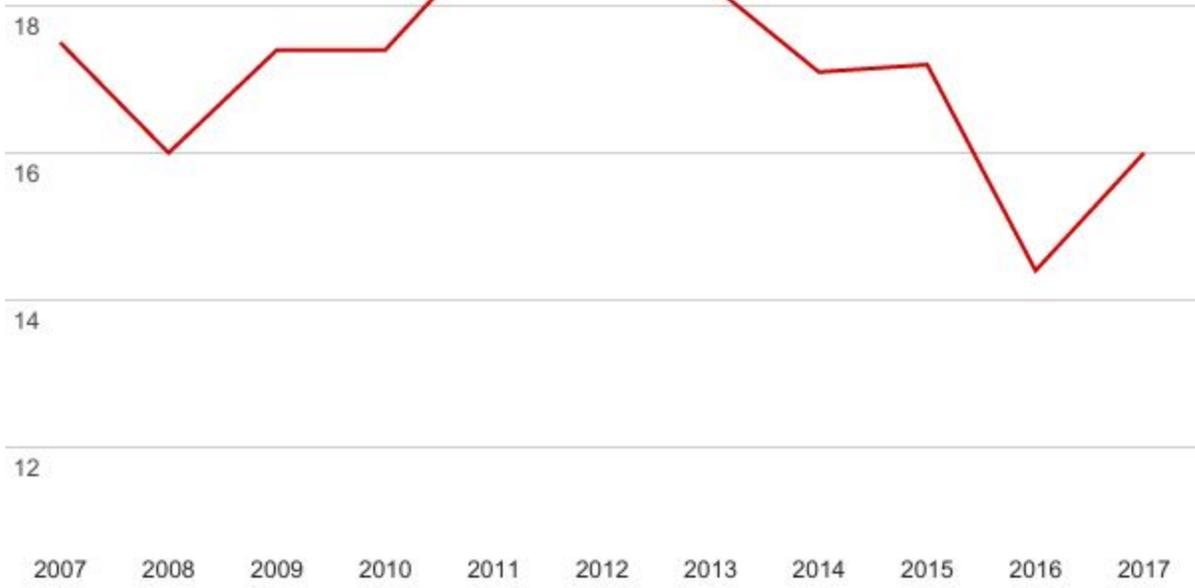
The number of pictures entered peaked in 2011, and lowered to just over 80,000 this year.

The average number of pictures entered by each participant increased in 2017 because of the increase from eight to 10 images in each story.

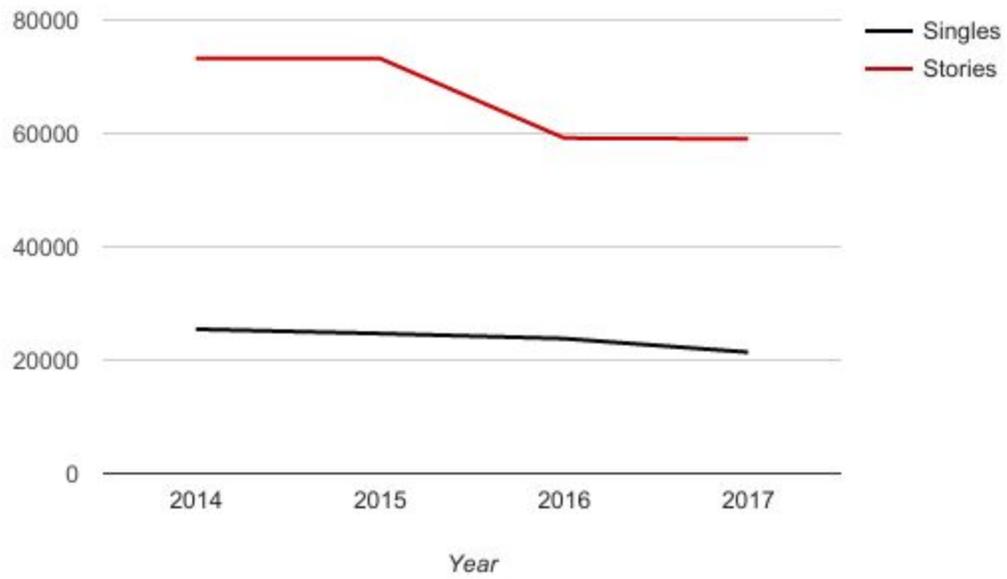
Year	Average number of photos entered per participant
2007	17.5
2008	16.0
2009	17.4
2010	17.4
2011	19.0
2012	19.3
2013	18.3
2014	17.1
2015	17.2
2016	14.4
2017	16.0

Average number of photos entered by year

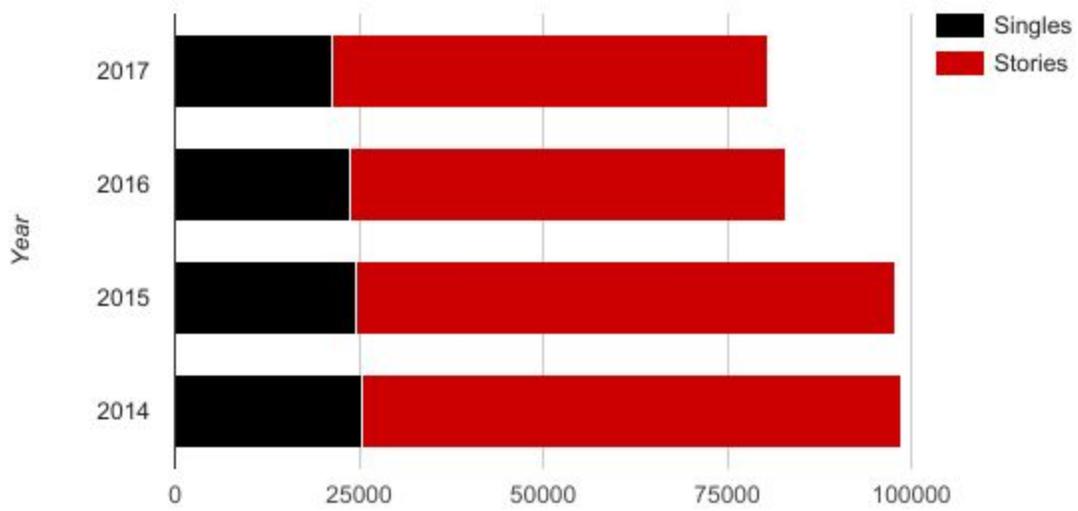
Year / Average



Number of photos submitted

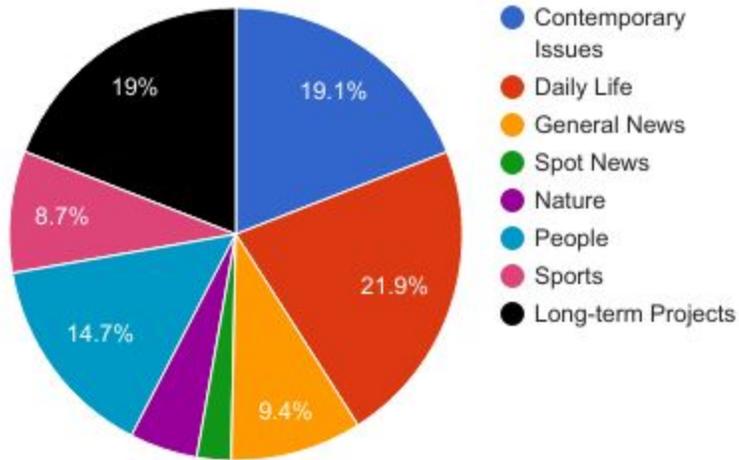


Number of photos submitted

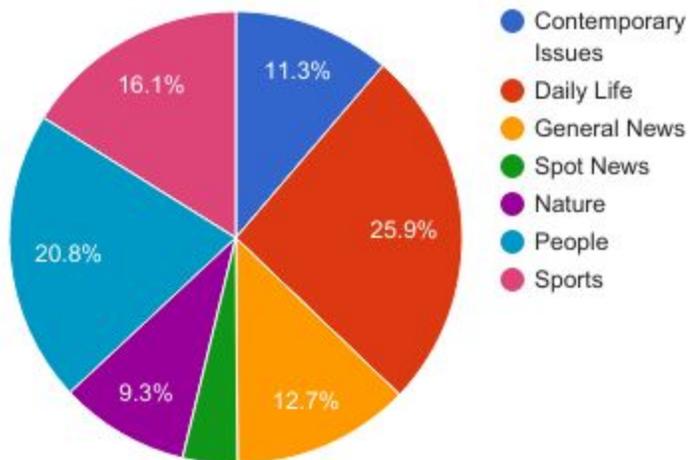


4. Contest entries by category

2017 entries by category - stories



2017 entries by category - singles



5. Prizewinners by country

Country	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	TOTAL
USA	13	15	9	9	5	7	4	11	9	9	5	96
Italy	5	4	6	9	9	7	6	3	9	2	4	64
France	6	2	6	6	4	4	1	4	2	1	2	38
China	3	3	7	2	3	3	4	3	6	2	1	37
Germany	1	2	2	3	6	1	1	3	2	2	3	26
Spain	5	4	1		3	2	3	2		2	3	25
Australia	2	3	1	3	3	1	2	2	1	4	2	24
UK	1	3		7		2	1	4	1		2	21
Russia		1	3			3	1	3	3	2	4	20
The Netherlands	2	1	1	6	3	5	1	1				20
Canada	2	4	2	2	1	1	1			2	2	17
Poland		2	5		2	2	2	3	1			17
Sweden	2		2	2		3	1	1	1	4	1	17
Denmark	3	1			1	2	4		1			12
Brazil	1		3	1	1		1			2	2	11
South Africa	1	1	1		2	2	1	1		1	1	11
Iran						1	3	1	2	1	1	9
Mexico	1		1	1	1	1	1	1		2		9
Japan	1	1	2			3				1		8
Switzerland	2	2	2				1			1		8
Hungary	1	3		1	1						1	7
Ireland			1	1	3	1			1			7
Argentina	1		1	1		1	1	1				6
India			1		2	1	1				1	6
Israel	2	2		1	1							6
Belgium		1	1				2		1			5
Palestinian Territories	2			2			1					5
Turkey							1		2	1	1	5
Bangladesh					1			2	1			4
Chile			1	1			1				1	4
Syria										2	2	4
Czech Republic							1	1			1	3
Portugal		1					1			1		3
Azerbaijan								2				2

Bulgaria		1						1				2
El Salvador			1					1				2
Finland								1			1	2
Indonesia					1		1					2
Jordan							1	1				2
Malaysia							2					2
New Zealand								1			1	2
Norway	1						1					2
Peru				1				1				2
Serbia								1	1			2
Slovenia										2		2
Somalia				1	1							2
Afghanistan							1					1
Austria										1		1
Bosnia & Herzegovina							1					1
Colombia				1								1
Ecuador				1								1
Egypt								1				1
Eritrea										1		1
Greece				1								1
Haiti							1					1
Hong Kong							1					1
Mali				1								1
Nigeria	1											1
Pakistan											1	1
Philippines											1	1
Romania											1	1
South Korea				1								1
Ukraine				1								1
Vietnam								1				1
Zimbabwe				1								1
Countries with first-time prizewinners in 2017												

This table shows the number of awards per country from 2007 to 2017, not the number of

winning photographers. This means if a photographer is awarded a prize in two categories, the country is counted twice. The table does not include winners of the photo of the year. Note also that the nationalities of the prizewinners are provided by the prizewinners when they enter, and on occasion the nationalities have changed after announcement, when dual nationalities are sometimes declared by photographers.

As entries are judged anonymously, the country of entrants is not a visible factor during the judging process. It is interesting, nonetheless, to see the range of countries from which winners have come.

Verification process

The World Press Photo contest has three verification processes to ensure compliance with its code of ethics and entry rules.

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. This is why we take a strict stance on manipulation. The World Press Photo contest rewards pictures that are visual documents, providing an accurate and fair representation of the scene the photographer witnessed. We want the audience to be able to trust in the accuracy and fairness of the prize-winning pictures. We do not want prize-winning pictures to mislead the audience.

We are the only photo contest that has this extensive a verification process, and we are the only photo contest that can say all the winners have successfully passed an extensive verification process.

a) Entry checks

Entry rule 9 states the contest is for single frame, single exposure pictures. This means multiple exposures, polyptychs (diptychs, triptychs, etc.), stitched panoramas (either produced in-camera or with image editing software), and pictures with text added within the frame, are not eligible. These entries that are not eligible are removed from the contest by a team of checkers after the first round of judging is completed.

The specific reasons for removal include:

- Duplicate images (for example, because the same image had been entered by both a photographer and an agency or publication)
- Multiple exposure images
- Composite images, usually diptych presentations (new edits were requested when possible)
- Images too small (new files were requested when possible)
- Fabricated / manipulated dates
- Images not considered photographs (for example, those made by a scanner, x-ray machine, thermal heat camera, etc)
- Scanned documents/letters/drawings included within entries
- Images containing additional text / copyright / borders / drawings (new files were requested when possible)
- Images with selective black, white and color within one frame

b) Manipulation review

Entry rule 10—revised for 2016, and retained for 2017—states “the content of a picture can not be altered by adding, rearranging, reversing, distorting or removing people and/or objects from within the frame.”

There are two exceptions to this:

- (i) cropping that removes extraneous details is permitted;
- (ii) sensor dust or scratches on scans of negatives can be removed.

The process for ensuring compliance with this rule takes place in the second-to-last round of judging. Entrants whose pictures remain in the contest and are eligible for the final round are contacted and required to provide the file as recorded by the camera. These files could be:

- RAW file(s)
- Full format JPEG file(s). These must be as delivered by the camera, and provided in a series showing at least three frames before and after the contest entry
- For smartphones, the image captured with the built-in, stock camera app, emailed from the phone
- Scans of film negative(s), provided as a contact sheet to show a series of at least three frames before and after the contest entry

Entrants readily comply with this requirement. That is testament to their openness and commitment to transparency on how images are produced. It underlines the fact that photographers do not want to mislead either the jury or the audience.

In both 2015 and 2016, two entries were excluded because of a failure to provide these files. In 2017, the number was four. The reasons for the failure to provide the files are unknown, so we cannot assume any intent to deceive. In 2017, one entry was also withdrawn by an entry coordinator after the request for raw files was made.

Two independent digital analysts compare original files with contest entries to determine whether the content of any picture (either a single picture or frame in a story) has been altered ([click here for details on how this is done](#)). The [guidance on manipulation](#) describes and shows what alterations to the content of a picture are not allowed. We produced videos with visual examples, and they have been viewed tens of thousands of times. While the organization sets the rules and provides the guidance, it is the jury that determines the application of the rules that leads to exclusions.

Overall, more entries were checked in 2016 than 2015, and proportionately fewer problems were found. In 2017, the overall situation was very similar to 2016, though the specific reasons for exclusion changed:

- In 2015, 100 entries were analyzed, and 12 were excluded for cloning.
- In 2016, 174 entries were analyzed, and 7 were excluded for cloning.
- In 2017, 169 entries were analyzed, and 14 were excluded for cloning.

The relatively few instances of cloning involved very small, often tiny, elements being removed. A number of them replicated almost exactly the examples of what not to do shown in our guidance video on removal of content. These included:

- physical marks on a body

- small objects in the picture
- reflected light spots
- shadows
- extraneous items on a picture's border that could not be removed by crop

The jury was presented with images flagged by the digital analysis, shown the original file and the contest file side-by-side, then confirmed the exclusion of the flagged entries. In the case of cloning, that did not involve extensive debate as, even when materially small, the ethical significance of cloning was clear. At the same time, the materially small nature of these cases means that there was no intention on the part of the photographer to mislead the jury in relation to the meaning of an image.

An important part of the process is the 36-hour period allowing photographers whose entries were flagged by the independent analysts to respond. All the photographer responses were presented in full to the jury.

Entry rule 11—also revised for 2016, and retained for 2017—states:

Adjustments of color or conversion to grayscale that do not alter content are permitted, with two exceptions:

(i) Changes in color may not result in significant changes in hue, to such an extent that the processed colors diverge from the original colors.

(ii) Changes in density, contrast, color and/or saturation levels that alter content by obscuring or eliminating backgrounds, and/or objects or people in the background of the picture, are not permitted.

It is important to emphasize that this rule is not about processing itself. All images are processed, but the line is drawn at those instances where there is darkening or lightening of area of an image so that material content is obscured and in effect removed. This was detailed in our guidance video on unacceptable color changes. Levels of processing that produce changes within the rules are judged as aesthetic choices, and factored into the jury's general deliberations on the overall merits of an entry.

In 2015, of the 100 entries analyzed, eight were excluded for obscuring or eliminating backgrounds, objects or people through changes in density, contrast, color, or saturation. In 2016, of the 174 entries analyzed, 22 were excluded for these reasons. In 2017, of the 169 entries analyzed, 16 were excluded for these reasons.

The jury process by which these cases are decided involves the secretary tabling a series of individual motions to exclude those entries from the contest for breaching entry rule 11. There is then extensive debate in the jury. Each of those individual motions is then voted on by the jury, with at least five votes out of seven in total required to confirm exclusion. The 2017 jury viewed the guidance videos before considering the cases presented to them by the analysts and, after debate, took a firm and consistent line against these color changes. It is our sense that over the last two years juries are becoming stricter with regard to color changes.

c) Fact-checking

Entry rule 8 states “all pictures must have accurate captions,” and the guidance on captions details what information must be provided in captions.

The process for ensuring compliance with this rule takes place after the jury decides on the prize winners. An independent fact-checking team reviewed all captions to verify the accuracy of the information given. They also examined the metadata in the picture files. If required information was missing or incorrect, photographers were contacted and asked to provide the correct information in the week between the jury’s decision and the public announcement of the winners. The independent fact-checking team found no problems with any of the winning pictures, and was able to verify their captions and metadata.

The fact-checking process is where clause 2 of the code of ethics (that entrants “must not intentionally contribute to, or alter, the scene they picture by re-enacting or staging events”) is handled. Captions must explain the circumstances in which a photograph was taken.

Post-award issues

For the 2016 contest onwards, an entirely new process was established for verification issues that arise after an award is made. This means such issues are now handled very differently to previous cases that arose in the wake of the 2013 and 2015 contests.

From the conclusion of the 2017 Photo Contest onwards, if, at any time after an award is announced, an entry is alleged to have broken one or more of the entry rules, or contravened the code of ethics, it will be investigated.

The process for determining the status of an award alleged to have broken the entry rules is as follows:

- The allegations must be presented to the World Press Photo Foundation, in the person of the Managing Director, in a written and signed statement containing supporting evidence. The Managing Director can seek legal and other advice, and will determine whether the allegation warrants an investigation. The World Press Photo Foundation, in the person of the Managing Director, can also initiate an investigation.
- If an investigation is considered necessary by the World Press Photo Foundation, the foundation will convene an independent fact-checking team and ask it to conduct an investigation of those allegations, and present the foundation, in the person of the Managing Director, a written report.
- A post-award jury will be convened, comprising the Managing Director of the World Press Photo Foundation, the chair of the General Jury and another member of the General Jury (in the categories Contemporary Issues, Daily Life, General News, Long-Term Projects and Spot News) or the chair of the relevant specialist jury (for the categories Nature, Sports and People), to review the fact-checking report.

- The post-award jury must reach a unanimous decision on whether or not the entry should be disqualified.
- In the event the post-award jury cannot reach a unanimous decision, the World Press Photo Foundation, in the person of the Managing Director, will decide whether or not the entry should be disqualified.
- Once a decision has been reached, the World Press Photo Foundation will publish a statement on the investigation and the decision.

If a winner is disqualified, the award will be revoked and the pictures will be removed from the World Press Photo website and if applicable from other output.

This process was activated with regards to Hossein Fatemi's second-place Long-term Projects winner "An Iranian Journey". The information here adds to [the formal statement released on 1 March 2017](#) after Ramin Talaie, the principal accuser of Hossein Fatemi, went public via an [article on Medium.com](#), also published on 1 March 2017, with the same allegations first presented to World Press Photo via email on 14 February.

The first indication that there was a potential issue with the Fatemi story was when we received an email from Morteza Noro on 7 February alleging that many of Hossein Fatemi's photos were "set up". World Press Photo wrote back to Noro on the same day saying, "We take allegations like this against stories which might have been entered into the contest very seriously. However, to follow up on such allegations we need accurate information and supporting evidence. Can you specify exactly which of the photos in the story are 'set up'? Can you provide us with evidence that demonstrates beyond a reasonable doubt that they were 'set up'?"

While we waited for Noro's response, we contacted Fatemi's agency, Panos Pictures, to see if they were aware of issues with the story, and they gave us information on how they had received anonymous allegations concerning Fatemi in April 2016. After their own investigation, they concluded there was no evidence to support those allegations.

Noro replied to World Press Photo on 14 February saying, "Unfortunately I don't have any proof of the matter. This is just my opinion and I really have no other intention rather than sharing my view." This reply gave us nothing to act on.

The first time there was information to act on was when World Press Photo received an email, also on 14 February, from Ramin Talaie with allegations against Fatemi. After the document Talaie sent was reviewed, a formal investigation began immediately.

On 15 February, World Press Photo formally commissioned Santiago Lyon to conduct an independent investigation into these allegations. He was asked to gather as much evidence as he could, principally by interviewing people living in Iran and elsewhere, who were present when the photos in Fatemi's winning story that were identified by Talaie as having issues, were taken. This investigation involved hours of interviews with five individuals who had direct knowledge of how the photographs were made, in addition to speaking at length with Fatemi and Talaie.

It is essential to stress that World Press Photo's jurisdiction can only concern the photographs that were entered into the contest by Fatemi, and the question is whether there is evidence beyond a reasonable doubt that confirms they have broken one or more of the entry rules or contravened the code of ethics.

This focus was overlooked in a lot of commentary on the issue following Talaie's publication of his Medium article. That article contains personal accusations about Fatemi's character and motivations, raises issues about his aesthetic style and work practices, and presents 23 photographs as having issues. However, only six of those photographs are in Fatemi's awarded story, and it is only those photographs that we could investigate.

There are two contextual issues that make assessing the truth of the allegations very difficult:

1. Talaie does not have direct, personal experience of the circumstances in which the photographs he questions have been produced. He lives outside of Iran and has not been back since 2009. Instead, Talaie has collected multiple claims from other Iranian photographers about Fatemi's alleged misconduct. This means the accusations Talaie presents are by definition secondary sources. These claims are the basis of a document Talaie compiled last year. This was the document that later found its way anonymously to Panos Pictures, though it is unclear who actually sent it to Panos Pictures. This document was also the basis for the article Talaie published on Medium.
2. In the course of Santiago Lyon's investigation, Talaie freely stated that the Iranian photojournalism community is rife with personal animosities and resentments. Some of these personal conflicts stem from contentious business dealings. Although there is no question that Talaie has collected the claims of others because of his passionate concern for the ethics of photojournalism, a fair account of these allegations and the manner of their presentation cannot ignore this context. It is for these reasons that on 1 March Lars Boering described this case as having a 'he said versus she said' quality about it.

This context was important in setting the focus of Santiago Lyon's investigation. Concerned only with the six photographers mentioned in Talaie's document that were also in Fatemi's awarded story, Lyon concentrated on interviewing five individuals who were actually present when the disputed photos in the contest entry were taken, in addition to Talaie and Fatemi. This means Lyon was dealing with primary sources, in contrast to Talaie's collection of secondary accounts. Lyon then compared and contrasted the responses and presented summaries of his interviews and other information to the post-award jury for consideration.

When the evidence from that investigation was presented to a post-award jury, that jury concluded it did not conclusively substantiate the allegations, so there was insufficient evidence to declare a clear breach of our contest entry rules.

There have been some calls for all the details of Lyon's interviews and summaries to be released. This is not possible. Interviewees were told the report was confidential, and interviews were conducted in confidence so that those individuals felt able to speak freely. This investigation was to provide information to a post-award jury for them to determine what the status of Fatemi's award should be in relation to the contest rules. The investigation was never

intended to build a case against Talaie or anyone else, so no principle of justice is harmed by not disclosing interview summaries. Furthermore, given the 'he said, she said' nature of the argument, we do not wish to fuel the obvious animosities and resentments that have surrounded this case for a long time, and we definitely do not want people who have provided information others will see as potentially helping Fatemi themselves become the focus of attention on social media.

By following the new procedures and commissioning an independent investigation to inform the post-award jury as best as possible, World Press Photo has done everything it can to establish what evidence currently exists relating to the six photographs in Hossein's story subject to the allegations Talaie collected.

If in the future, additional evidence comes to light then this should be shared directly with World Press Photo. It will also be independently and rigorously examined, leading to the convening of another post-award jury if necessary.