

Our Impact 2022

Focusing on the 'world' in World Press Photo



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A message from our Executive director

“I believe this new strategy is not a change in what we aspire to, but a shift in how we get there. We feel we are going in a direction where we were already headed, but with more depth, more vigor, and a firmer commitment. This is not just superficial. These are changes we really believe in.”

Joumana El Zein Khoury
Executive director

The world is changing fast, and it was clear when I first took the helm at World Press Photo, that we had to change too. In order to live up to the ‘World’ in our name, we had to find a way to be more inclusive, and to give more space to the excellent work of diverse photojournalists and documentary photographers around the globe. That meant being more sensitive to different contexts and perspectives. It meant finding partners we could trust and relinquishing areas of

control without compromising on fundamental values. This required a major restructuring of how we go about our work. It felt risky, but at the same time essential.

In 2022 we launched our regional strategy, with new categories and regional juries. Judging with a more profound knowledge of their own contexts, regional juries could then feed their selections to a global jury. For us, applying this strategy is not a one-off act, it’s an ongoing process. It involves being open to learning from mistakes as well as successes. But we’re delighted by the progress we’ve made so far - and we’re happy to share the results with you in this impact report.

Our aim has been to offer a more global and better geographic balance of perspectives by encouraging a



multiplicity of voices and stories. Of the 24 winners in our 65th Edition, 19 (79.17%) were native or local to the region of their story and 7 (29.16%) identified as women.

Including more diverse voices is only part of our 'World' mandate; those voices need to be heard and seen around the globe. In 2022, World Press Photo exhibitions traveled to 83 cities in 36 countries, five more cities and in four more countries than in 2021. In addition, our Flagship Exhibition 2022 at De Nieuwe Kerk in Amsterdam roughly doubled its number of paying visitors from those in 2021, when COVID-19 restrictions limited public gatherings.

To provide more regional visibility for local photojournalists and documentary photographers in Asia, we partnered with Drik Picture Library in Bangladesh. We collaborated on outreach and prepared the live judging for the 2023 Contest Asia jury.

Our work doesn't stop with soliciting, selecting and exhibiting photojournalism. Our mission includes both broadening visual literacy in the general public, and educating and mentoring photojournalists and documentary photographers. We do that not only through information on our website, but also through activities and events. In 2022 we organized a range of education and outreach programs, including with partners in Egypt, Indonesia and Brazil. We were also excited to launch our revamped Winners' Program. We brought together the 2022 Contest winners in Amsterdam for three days for a tailor-made program based on three themes: recognition, networking and visibility.

We are committed to expanding our work in all these areas. We have developed a new Theory of Change and have created a new Monitoring and Evaluation Protocol that describes the challenges we face and will help us to better identify what works and what doesn't.

Of course, none of these changes would have been possible without the support and commitment of our dedicated staff. Recognizing new realities of our changing world, we have offered employees upskilling courses to deal with various risks and challenges they may face online and abroad. As Executive director, I can only express my gratitude to staff for their enthusiasm for our new direction, implicit in the results of our latest employment engagement survey. With a 100% response rate, we saw employee satisfaction rise from 7.4 in 2021 to 8.6 in 2022.

In these uncertain times of political, social and climate turmoil, we believe responsible photojournalism and documentary photography is more necessary than ever. We hope the readers of this report and supporters of World Press Photo will share our enthusiasm as we go forward to meet the challenges ahead.

Joumana El Zein Khoury
Executive director

Our Heritage



1955

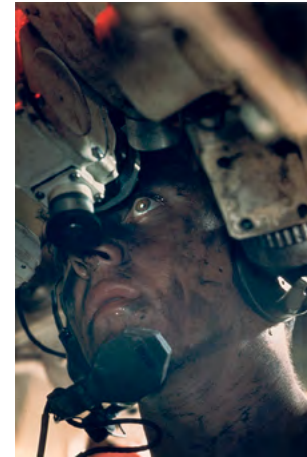
First World Press Photo of the Year

A competitor tumbles from his motorcycle during the Motocross World Championships at the Volk Meell race track in Denmark.

Mogens von Haven

1960

The World Press Photo Foundation is established.



1967

• **First color World Press Photo of the Year.**

The commander of an M48 tank of the US 7th Cavalry Regiment in Vietnam's 'Iron Triangle'.

Co Rentmeester, Life

- The first time a jury member not from either Europe, USA or USSR was appointed. He was from Japan.



1957

World Press Photo of the Year

The World Press Photo of the Year, featuring Dorothy Counts mocked by white protestors as she walks to high school, captures the persistence of racism amidst the end of segregation. In 2006, Counts met Woody Cooper, one of the children in the photo, who wanted to apologize.

Douglas Martin, The Associated Press

1962

The World Press Photo Yearbook is launched.

1970

Internal politics and financial insecurities cause World Press Photo to temporarily halt its activities, which are revived the following year thanks in part to the new chairman of the jury, Joop Swart.



1990

World Press Photo of the Year

An image of a demonstrator in front of People's Liberation Army tanks, during protests for democratic reform, in Tiananmen Square, Beijing becomes a symbol of peaceful resistance. To this day, this picture remains banned in China.

Charlie Cole, Newsweek

1996

The first time contest entries come from over 100 countries.

1972

The annual World Press Photo exhibition tours outside the Netherlands for the first time. Since then, it has traveled to 129 countries.



2002

Digital entries surpass analogue entries for the first time in the history of the contest.

1994

First Joop Swart Masterclass

The [Joop Swart Masterclass](#) is the World Press Photo Foundation's best known education program. This program identifies, supports, and educates new talent in the field of documentary photography and visual journalism.



1977

First female World Press Photo of the Year winner

Palestinian refugees in La Quarantaine district, Beirut, Lebanon.

Françoise Demulder, Gamma



1998

- Nationale Postcode Loterij becomes a strategic partner. This partnership is still currently running after 24 years.



- First digital entries in the contest.

2008

Over 5,000 contest participants.



2011

The Digital Storytelling Contest, open to short documentary film and interactive productions, is launched. In 2022, with the implementation of the regional contest model, multimedia works are incorporated into the Open Format category.

First Prize, Linear productions

When a single father deploys to Afghanistan, his sons go to live with relatives. [The Home Front](#) tells the story of their struggle to adjust, and what happens when they finally see him again.

The New York Times

2015

- The World Press Photo Foundation publishes contest entrant data for the first time in order to call attention to the need for greater diversity, and to work towards a more inclusive and diverse visual journalism community.
- First global masterclass in Mexico City.

2016

The African Photojournalism Database (APJD) is launched

The [APJD](#) was created in partnership with Everyday Africa to enable African photographers and visual journalists to better connect to the international media economy. Today, over 800 visual storytellers are part of the database.

Photo: © Gulshan Kahn



2019

- **World Press Photo of the Year** 'Crying Girl on the Border' depicts a child from Honduras taken into custody by US border officials in McAllen, Texas on 12 June 2018. This image helped lead to the repeal of the 'Zero Tolerance' policy that permitted separating immigrant parents from their children when detained.

John Moore, Getty Images

- The introduction of the World Press Photo Story of the Year award.
- The launch of the [Solutions Visual Journalism Initiative](#) to promote and produce six visual journalism stories with a solutions focus, in collaboration with the Message in a Photo foundation, and the Solutions Journalism Network.
- The [West Africa Visual Journalism Fellowship](#) to support emerging talent was launched in partnership with the Choccolony Foundation.

2020

After the COVID-19 pandemic was officially declared, roughly half of the planned exhibitions were canceled or postponed. This resulted in financial challenges which led to the downscaling or canceling of educational programs, among others.



2021

- **World Press Photo of the Year**
Rosa Luzia Lunardiis (85) embraced by nurse Adriana Silva da Costa Souza, at Viva Bem care home, São Paulo, Brazil on 5 August 2020. This was the first hug Rosa had received in five months. Care homes across the country had closed their doors to all visitors as a result of the COVID-19 pandemic, preventing millions of Brazilians from visiting their elderly relatives.

Mads Nissen, Politiken/Panos Pictures

- Contest judging and the annual award celebrations took place entirely online for the first time as a result of the ongoing pandemic
- The Solutions Visual Journalism and the West Africa Visual Journalism Fellowship initiatives were completed.



2022

- **The regional strategy is launched**

Drik Picture Library in Dhaka, Bangladesh is onboarded as the official partner for the Asia contest region.

- **World Press Photo of the Year**

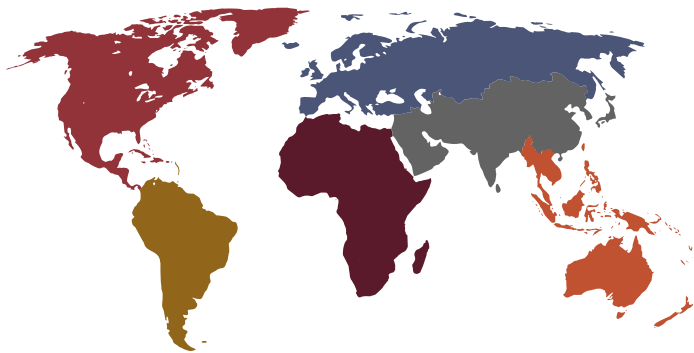
'Kamloops Residential School' tells the story of an institution created to assimilate Indigenous children, following the detection of as many as 215 unmarked graves in Kamloops, British Columbia on 19 June 2021. It is the first photograph without any people in it to win the World Press Photo of the Year award.

Amber Bracken, The New York Times

- The revamped Winners' Program brought the 2022 Contest winners together in Amsterdam for three days of workshops, talks and networking.
- Three thematic exhibitions are developed and rolled out: *(Un) Settled*; *Resilience* and *ICONIC*.
- A hybrid approach of online and offline judging was successfully trialed.

Our Impact

Highlights 2022



1. Launched the first Contest adapted for our new regional strategy

The regional strategy aims to increase diversity and offer a more global and better geographic balance of perspectives by encouraging a multiplicity of voices and stories. The 65th edition of the contest (and first edition of the regional contest model) saw 4,066 photographers enter 64,823 photographs and open format entries.

- 19 (79.17%) of the awarded photographers were native or local to the region of their story.
- 7 (29.16%) of the awarded photographers identified as women.

2. Welcomed our first regional partner

We partnered with [Drik Picture Library](#) in Bangladesh, to better connect to local networks and provide more regional visibility for local photojournalists and documentary photographers. Together, we successfully organized a Resilience exhibition in Dhaka, collaborated on outreach to attract more contest entries from Asia and set up the live judging for the 2023 Contest Asia jury.



Photo: © Suman Paul/Drik



3. Showcased our archive

We developed three thematic exhibitions that utilize images from our archive, which date back to 1955:

- *(Un)Settled - Migration stories in the 21st century* in Novi Sad, coinciding with the city's designation as a European Capital of Culture.
- *Resilience - Stories of women inspiring change* in partnership with the Ministry of Foreign Affairs of the Netherlands, which traveled to 13 locations.
- *ICONIC - Defending press freedom and democracy since 1955* in Brussels in partnership with the European Parliament.

4. Began rebuilding our exhibition's reach

- The Flagship Exhibition 2022 at De Nieuwe Kerk in Amsterdam had 68,000 paying visitors over a period of four months. This represented a significant increase compared to 34,231 paying visitors in 2021, which was affected by COVID-19 restrictions on public gatherings.
- The World Press Photo Exhibition 2022 showcasing the awarded images in the annual contest traveled to 83 cities in 36 countries, constituting an increase from 78 cities in 32 countries in 2021.

68,000

paying visitors to the Flagship Exhibition 2022, compared to 34,231 paying visitors in 2021

The annual World Press Photo Exhibition traveled to

83

cities

36

Countries

in 2022, an increase from 78 cities in 32 countries in 2021



Winners' Program, May 2022 Photo: © Frank van Beek/ANP

5. Launched a new and improved Winners' Program

The Winners' Program in May brought the 2022 Contest winners together in Amsterdam for three days. This exclusive program, organized for the first time, was tailor-made and rested on three main pillars: recognition, networking, and visibility.

Planned events included presentations, workshops, media and content production, professional portfolio reviews, opportunities for networking, and an awards celebration.


6. Education and Outreach

A range of education and outreach activities for photographers were organized with partners around the world.


- In Cairo, Egypt together with Photopia we arranged editorial workshops, portfolio reviews, presentations and panel discussions.
- In Jakarta, Indonesia at the Jakarta International Photo Festival (JIPFest) we gave a presentation focused on entering the contest, and met with professionals in the photography community to better understand the landscape in the region.
- In São Paulo, Brazil we hosted a presentation and panel discussion with the daily newspaper Folha de Sao Paulo.

7. Our Global Reach

- We worked year round to amplify the reach of the winning stories and in 2022 achieved an estimated media reach of over 30 billion potential impressions and more than 11,000 published articles.
- Our online announcement of the contest results, achieved an estimated reach of 6 billion potential impressions, providing the awarded photos and stories visibility around the world.

 **30 Billion**
potential media impressions

 **5 Million**
Twitter impressions

 **69.4 Million**
Instagram impressions

 **1.1 Million**
website visits, with

 **18.9 Million**
Facebook impressions

674,000
website visitors

8. Learning and improving

- Developed a Theory of Change explaining the challenge World Press Photo Foundation wants to focus on; the change in the world that we want to tackle and the results we will work on.
- Developed a Monitoring and Evaluation Protocol to help us to better identify our successes and failures in order to learn and adapt.
- We continued to work with our strategic partner PwC on implementing the new organizational strategy developed in 2021.

9. Growing and upskilling our team

To support our regional strategy we welcomed a Lead Curator, as well as a Programs and Outreach Manager.

In 2022 we focused on upskilling our staff by rolling out training on safety and security, media, and resilience.

- For traveling staff we organized several basic HEAT (Hostile Environment Awareness Training) courses to prepare staff for work in medium and high-risk areas.
- Our Communications and Contest teams completed in-house resilience training to help when dealing with traumatic images and online abuse.
- Our Exhibitions team received media training for effectively interacting with journalists while on location.

10. World Press Photo as a great place to work

Our employee engagement survey received a 100% response rate and revealed an increase in overall employee satisfaction from 7.4 out of 10 in 2020, to 8.6 in 2022. Strong levels of commitment and security amongst staff was reported making World Press Photo a desirable place to work.

Employee satisfaction

8.6

out of 10 in 2022 vs. 7.4
out of 10 in 2021



World Press Photo Team, 2022 Flagship Exhibition. Photo: © Frank van Beek/ANP

Special thanks goes out to our partners and supporters during 2022. The World Press Photo Foundation is a beneficiary of the Dutch Postcode Lottery. Additionally, we could count on our partners PwC and Rutgers & Posch, who supported us in multiple ways, enabling us to scale our impact.

Chapter 1

Connecting the world to the stories that matter



Connecting the world to the stories that matter

We believe in the power of showing and seeing visual storytelling that is accurate, diverse, and trustworthy.



World Press Photo was founded in 1955 when a group of Dutch photographers organized a contest (“World Press Photo”) to expose their work to an international audience.

Since then, the annual World Press Photo Contest has grown into one of the world’s most prestigious competitions, rewarding the best in photojournalism and documentary photography from around the world. Through our worldwide exhibition program and online communications channels, the World Press Photo Foundation presents to millions of people the stories that matter each year.

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

in the media and technology have transformed journalism and storytelling. Our mission has expanded, and we draw on our experience to guide visual journalists, storytellers, and audiences around the world through this challenging and exciting landscape.

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

Our Mission

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

[Learn More](#)



Our mission



Photo: © Mary Gelman



Photo: © Irina Werning/Pulitzer Center



Photo: © Rehab Eldalil

World

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

Press

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

Photo

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

Supporting Press Freedom since 1955

Freedom of the press can never be taken for granted.

The organization Reporters Without Borders (RSF) defines press freedom “as the ability of journalists as individuals and collectives to select, produce, and disseminate news in the public interest independent of political, economic, legal, and social interference and in the absence of threats to their physical and mental safety.” RSF estimates that nearly half of the world’s population has no access to freely reported news and information. By their count, more than 1,600 journalists have been killed in the past 20 years, at an average of 80 per year.

World Press Photo works in support of press freedom by showcasing some of the world’s best photojournalism and documentary photography, supporting photographers, and introducing visual literacy to a broader audience.

Photo: © Mogens Haven, 1955 World Press Photo of the Year



What we do



Photo: © Amanuel Sileshi, *Agence France-Presse*



2022 World Press Photo Exhibition. Photo: © Brisbane Powerhouse



Photo: © Arsène Mpiana Monkwe

Contest

Our annual Contest rewards the best in photojournalism and documentary photography. Independent regional juries and a global jury choose the awarded images and productions, based on their accurate, fair, and visually compelling insights about our world.

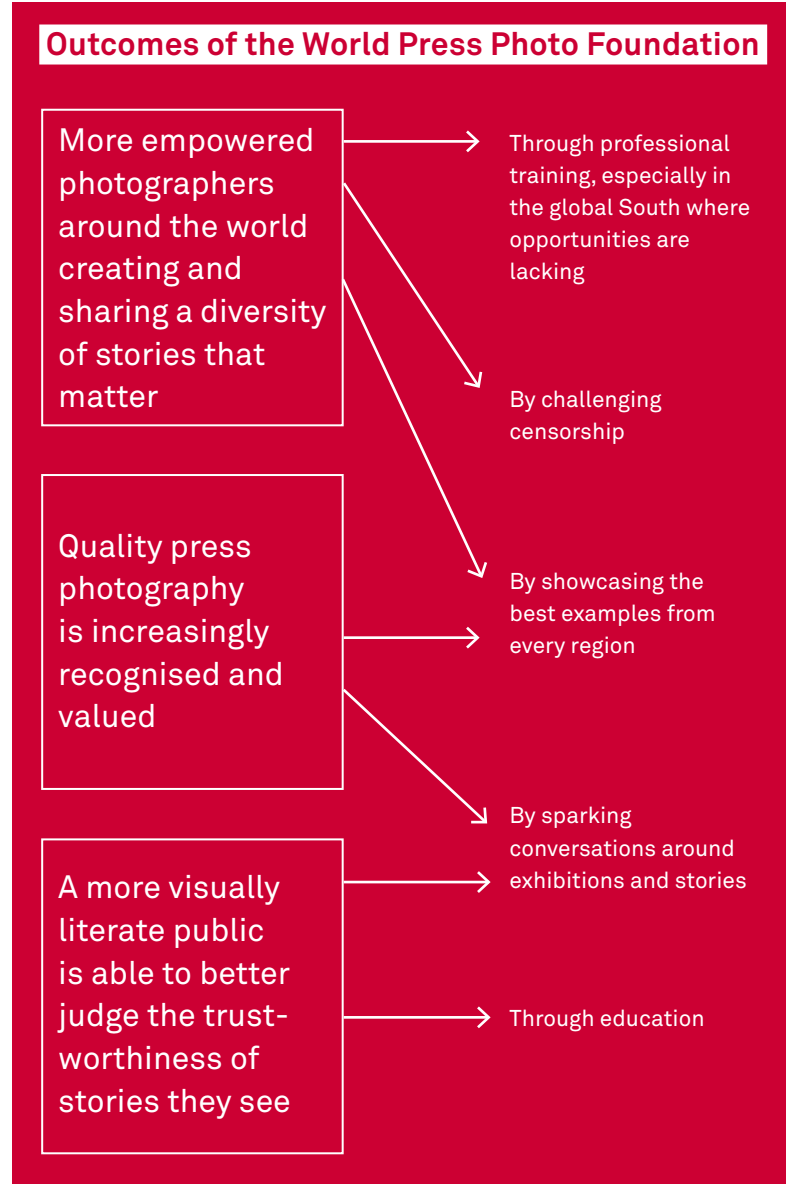
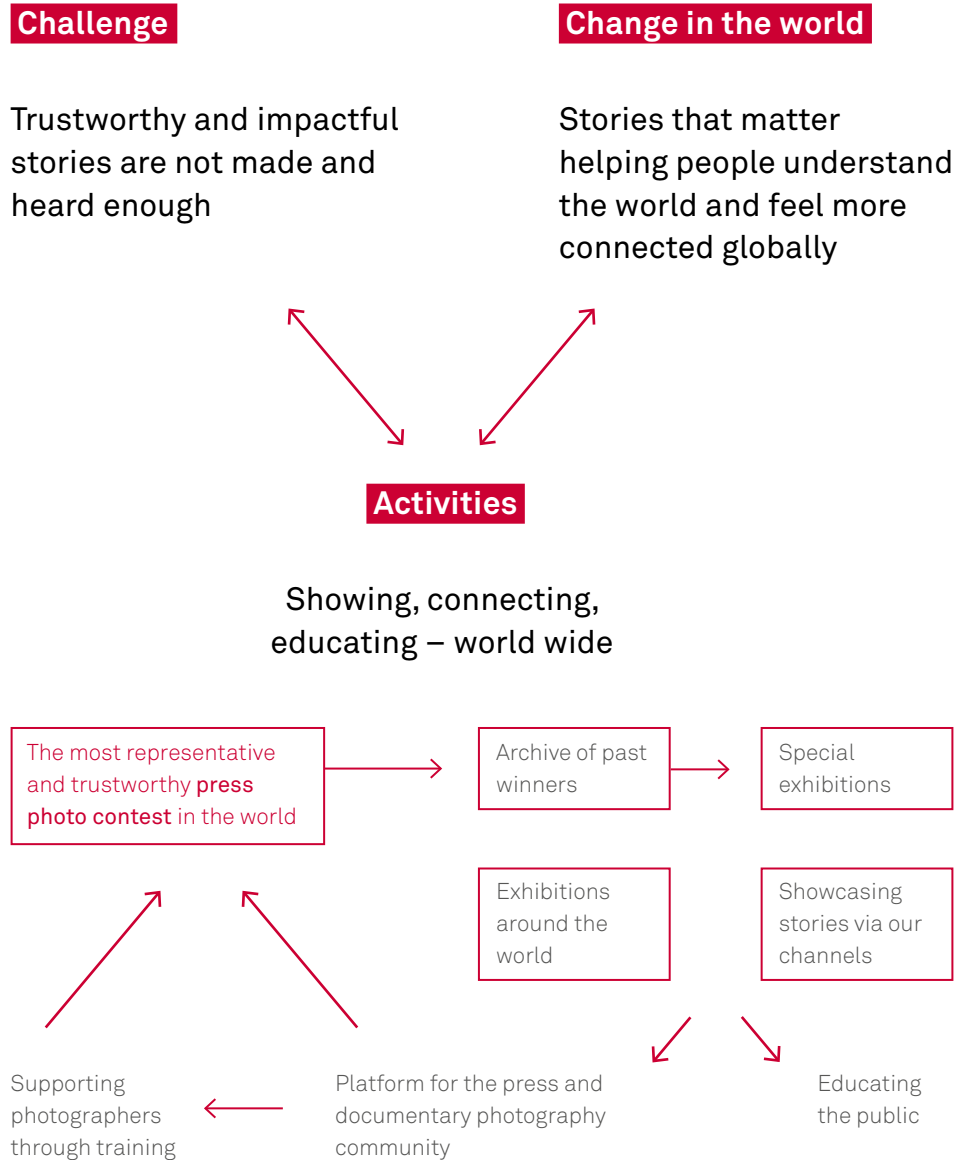
Exhibitions and public events

Our exhibitions travel to 80+ locations around the world. Alongside our exhibitions, we provide educational materials and assist our partners with side events to encourage debate and research on the important issues facing our community.

Programs

Due to the COVID-19 pandemic we had to scale down our activities, but in 2022 we already started work on resuming our programs. We also produced visual literacy material for teachers, and continued the African Photojournalism Database. [Read more.](#)

Our Theory of Change



Chapter 2

Introducing our regional contest model



Photo: © Yael Martínez/Magnum Photos

Introducing our regional contest model

“The new regional format with fewer categories pushed us out of our comfort zone, and gave us an imperative to look for stories that provided a more nuanced vantage point on issues the world has been grappling with in the past year.”

Rena Effendi,
Chair of Global Jury, 2022

In 2021, only 7% of entrants came from South America, 5% from Southeast Asia and Oceania, and 3% from Africa. This is in no way representative of all the incredible talent in photojournalism and documentary photography across the world.

We needed to look at the contest from a different angle – to change the format of how it is set up, and how it is judged, in order to improve representation from regions that have been historically underrepresented in our contests. The contest model should provide a platform where a multiplicity of voices can be heard – and stories can be seen – so that we can become an organization that truly reflects the world.

As a step towards increasing the level of international representation, the 2022 Photo Contest worked



Photo: © Charinthorn Rachurutchata



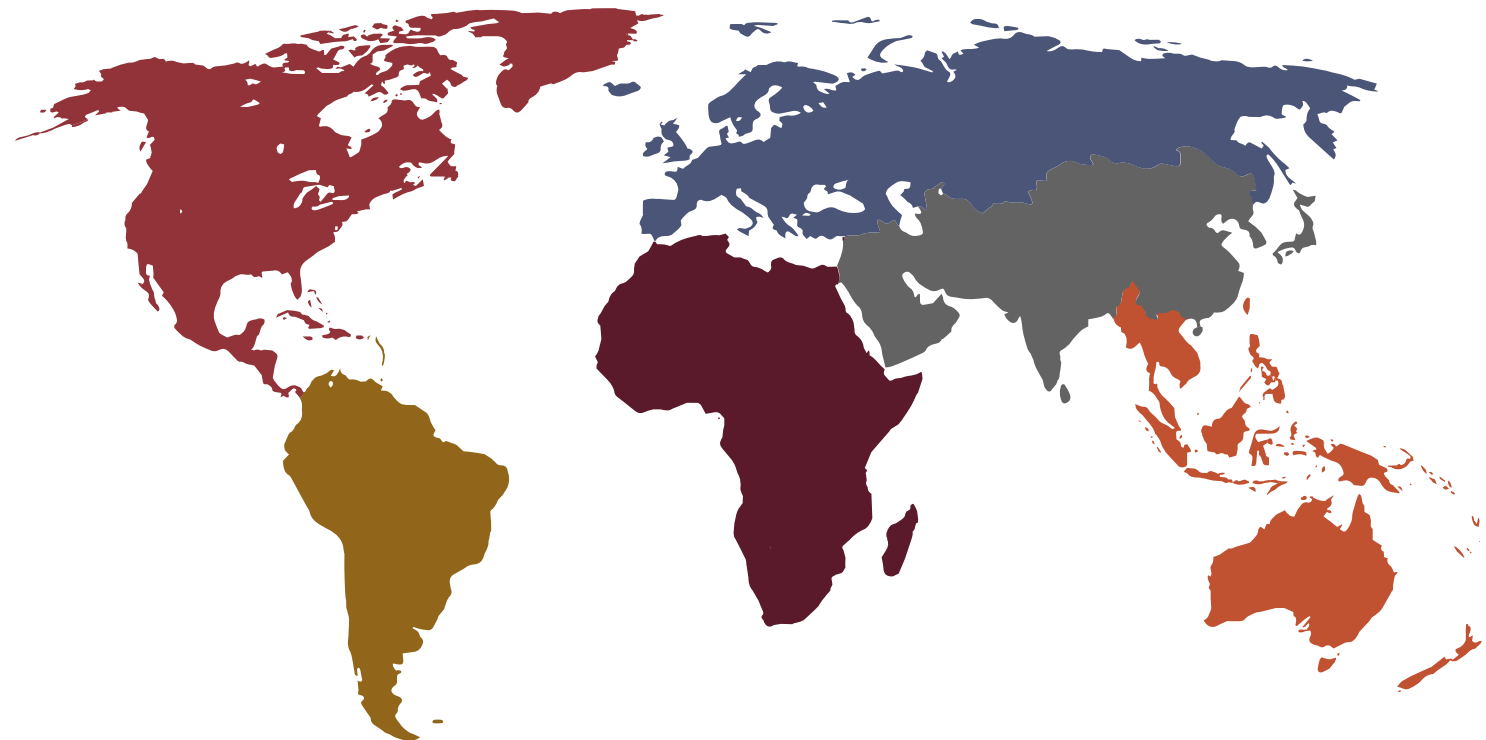
Photo: © Amanuel Sileshi, Agence France-Presse

with a system that includes six regions:

- Africa
- Asia
- Europe
- North and Central America
- South America
- Southeast Asia and Oceania

When entering the annual World Press Photo Contest, photographers will enter their photographs and stories to the region in which they were shot. To see which countries fall under each region, find out more [here](#).

Of course grouping the world's countries into regions is complex, and no division is perfect. At the end of the day, our core goal is to increase the diversity of voices and stories amongst our winners, and we hope that this regional model will enable this.



A shift to format-based categories

Having settled on a regional model, we turned our attention to the categories. We realized that we didn't need to determine themes for the jury. We knew the themes that are important to people will come out regardless, and many stories touch on more than one theme.

Entrants can now submit their work to four format-based categories, per region:

These format-based categories encompass all thematic categories from previous contests – such as general news, spot news, contemporary issues, environment, nature, sports, and portraits.

Focusing on photography

The new strategy returns to our original focus – still photography – while introducing a new category open to a wider range of techniques. Therefore, we're sad to say goodbye

to the Digital Storytelling Contest after a very successful 11 years. We understand this came as a disappointment to some, but with the new Open Format category, we still offer an opportunity to enter work that can be presented in combination with (but not limited to) video, animation, graphics, illustrations, sound or text. The main visual content of the project, however, must be still photography.



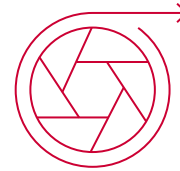
Singles

Single exposure photographs.



Stories

Made up of 4-10 single exposure photographs.



Long-Term Projects

Projects on a single theme containing between 24-30 single exposure photographs.



Open Format

A new category that welcomes a range and/or mixture of storytelling mediums where the main visual content is still photography. Entries can include but are not limited to: polyptychs, multiple exposure images, stitched panoramas, photographic collages, interactive documentaries, and short documentary videos.

New regional contest model



Our updated judging process

Each regional jury, composed of professionals from and/or working in that region, shortlists a selection of entries per category. With their knowledge of the region, they are well equipped to judge the stories and to put them into a cultural, political and social context.

Once the regional juries have made their selection, a global jury decides on the regional winners and from those, the global winners. To ensure a diverse range of stories across all regions, the global jury selects both regional and global winners.

To truly be representative of the world, it is key that a percentage of photographers are local to the region they are photographing in. Having both local and external viewpoints are valuable, but in our previous contests these were not balanced enough.

We have, therefore, decided to provide the jury with a limited amount of information about the photographer

in order to tackle the issues of regional and gender representation; to understand a photo within its context; and to enable better representation across the winning entries. The photographer's name is never disclosed at any point during the judging process.

The quality of the entries is, however, still a leading factor—and only the best photojournalism and documentary photography of the year will be awarded.



Resilience exhibition opening at Drik Picture Library. Photo: © Istiak Karim/Drik

Our regional partners help us build stronger local networks

In 2022, we established our first regional partnership with [Drik Picture Library](#), based in Bangladesh, for the Asia contest region. Drik is an independent media organization committed to challenging social inequality.

Our regional partnerships allow the World Press Photo Foundation to better connect to local networks and provide more regional visibility for local photojournalists and documentary photographers. Regional partners are



organizations that provide local knowledge and contextualization of the World Press Photo Contest to the local photography communities.

The World Press Photo Foundation and regional partners work jointly on the contest outreach and judging

“Drik was set up to challenge the stereotypical representation of our peoples and cultures. Locating the epicenter of the regional contest in Asia is a giant move in that direction. World Press Photo is a hugely respected entity in global photojournalism. Teaming up with them not only allows a synergy between these two impressive organizations, but also signals a conscious move towards greater diversity and inclusion that photojournalism must embrace.”

Shahidul Alam

Managing director of Drik Picture Library

activities in the region, and will later focus on regional educational programs and funding opportunities. Our partners will also support us with developing more regional exhibitions, and assist with communication campaigns in the region.

A second regional partnership is planned for 2023. This upcoming partnership is for the Africa region of the Contest and is with The Market Photo Workshop, South Africa. Established in 1989, The Market Photo workshop is a Johannesburg-based school of photography, gallery and resource center for practicing photographers.

Eventually, we wish to have one regional partnership in each of the six regions of the World Press Photo Contest model.

The shift to a regional contest is part of a longer journey

Our new strategy is a step towards seeing more diversity in our contest entrants and winners, as well as the

beginning of a learning process that we are excited to embark on.

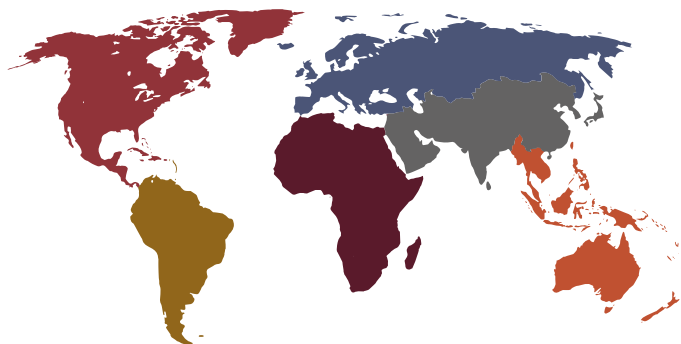
Since 2015, we increased transparency surrounding our contest by publishing diversity statistics each year (see here for [2021 numbers](#), 2022 results are included in this impact report). People who identify as female make up 50% of our contest juries and we ensure that we include jury members from all six of our contest regions. While these are important steps, we must continue the work to achieve a more inclusive and diverse photojournalism and documentary photography industry, and to offer a more accurate representation of the world.

To support our new model, we will recruit regional partners to work with us on a strategic level. We have hired a regional partnership manager and are in the process of finding potential partner organizations and institutions. This part of the strategy will develop further over the coming years.

Summary of the main changes resulting from our regional strategy

Contest

As a step towards increasing the level of international representation, the 2022 World Press Photo Contest worked with a regional contest model made up of six regions: Africa, Asia, Europe, North and Central America, South America and Southeast Asia and Oceania. New categories were introduced and we adapted our judging process and rules.



2022 World Press Photo Exhibition. Photo: © Brisbane Powerhouse

Exhibitions

We continue with physical exhibitions as a core part of our work. Production will also take place more regionally and locally when feasible.



Impact

We will be more vocal about areas where we hope to have an impact (freedom of expression, multiplicity of voices, stories you can trust, equality within the industry).

Public lecture 2022. Photo: © Erasmus Huis

Education

We will work towards restarting our Joop Swart Masterclass program in 2023 with a regional focus, and work to educate our audiences about visual literacy.



2018 Joop Swart Masterclass. Photo: © Laura Urbonaviciute

Partners

We will connect with regional partners to work with on a strategic level.

Advisors

An International Advisory Committee has been formed to help us in this journey.

Chapter 3

Launching our first contest using the regional model



Launching our first contest using the regional model

“In 2022, the contest has shifted its structure in a way that brings different creative voices to the forefront. Now working on a regional approach, World Press Photo is allowing more diversity to be showcased on its valuable platform. Judging from the regional winners of the 2022 contest, the decision is a welcome move and will allow the public to see more of the incredible photojournalistic talent that the world has to offer,”

Jessica Stewart

Journalist ‘My Modern Met’

The timeline

1 December 2021 – 13 January 2022

Contest open for entries.

17 January – 2 March 2022

Contest judged by an independent jury.

24 March 2022

Regional winners announced.

7 April 2022

Global winners announced

15 April 2022

The 2022 World Press Photo Exhibition begins its worldwide tour at De Nieuwe Kerk in Amsterdam.

12 – 14 May 2022

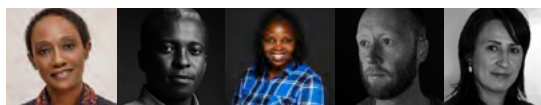
Winners' Program in Amsterdam

The 2022 Contest jury

The judging of the 2022 Contest involved regional juries and a global jury, convening online and offline. In each region, a selection of entries per category was chosen by a regional jury, composed of professionals from and/or working in that region, with a range of expertise.

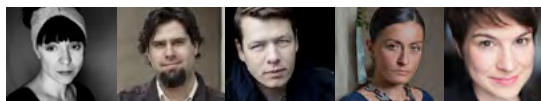
The judging process emphasized the importance of context by presenting the regional juries with relevant information about the photographer (nationality, location, gender, motivation, type of project and funding). Using these insights and the knowledge of the region that each jury member possesses, they were well equipped to judge the stories and be able to put them into a cultural, political and social context.

Introducing our first regional juries



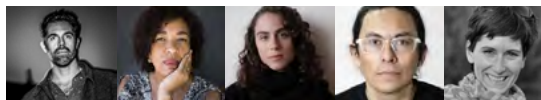
Africa

Chair N'Goné Fall Senegal, independent curator
Ala Kheir Sudan, photographer **Etinosa Yvonne** Nigeria, documentary photographer and visual artist
John Wessels South Africa, photographer **Zohra Bensemra** Algeria, photojournalist



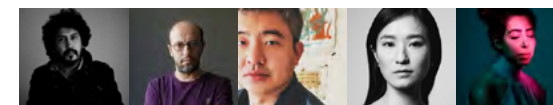
Europe

Chair Simona Ghizzoni Italy, photographer, artist and activist for women's rights **István Virágvölgyi** Hungary, curator and photo editor, Robert Capa Contemporary Photography Center **Mads Nissen** Denmark, photographer **Nestan Nijaradze** Georgia, co-founder and artistic director, Tbilisi Photo Festival and Tbilisi Photography & Multimedia Museum **Stephanie Harke** Germany, freelance photo editor and photographer



South America

Chair Ernesto Benavides Peru, documentary photographer **Denise Camargo** Brazil, photographer and professor **Fabiola Ferrero** Venezuela, photographer **Geovanny 'Gato' Villegas Sánchez** Ecuador, photographer and audiovisual producer **Veronica Cordeiro**, Brazil, curator and artist



Asia

Chair Tanzim Wahab Bangladesh, director, Chobi Mela International Photography Festival **Abbas Kowsari** Iran, senior photo editor, *Shargh Daily* **Lam Yik Fei** Hong Kong, photographer **Sangsuk Sylvia Kang** South Korea, photographer, curator and photo editor, *TIME* **Tasneem Alsultan** Saudi Arabia, photographer and visual storyteller



North and Central America

Chair Clare Vander Meersch Canada, photo editor, *The Globe and Mail*, founding member, Magenta Foundation **Brent Lewis** United States, photo editor, *The New York Times*, co-founder, Diversify Photo **Josué Rivas** Mexico, co-founder, INDÍGENA **Tomas Ayuso** Honduras, photojournalist **Veronica Sanchis Bencomo** Spain/Venezuela, photographer and founder, Foto Fémias



Southeast Asia and Oceania

Chair Jessica Lim, Singapore, director, Angkor Photo Festival & Workshops **Ezra Acayan**, Philippines, photographer **Linh Pham**, Vietnam, photographer and co-founder, Matca **Mags King**, United Kingdom, managing photo editor, *The Sydney Morning Herald* **Yoppy Pieter**, Indonesia, visual storyteller and educator

Global jury

The global jury was made up of the chairs of each of the regional juries, plus the global jury chair of the 2022 Contest – Rena Effendi, a documentary photographer from Baku, Azerbaijan. Focusing on issues of conflict, social justice and the environment, Rena Effendi is currently based in Istanbul, Turkey. Over the past two decades, Effendi has photographed human interest stories around the world.

The global jury was assisted by a secretary, who was responsible for all procedural matters and ensured the rules were fairly and properly applied. The secretary does not contribute to debate on the merits of any entry and has no vote in the process. Loup Langton, photographer and editor from the United States, was the 2022 Contest global jury secretary.



Rena Effendi, 2022 Contest global jury chair. © Frank van Beek/ANP

“Certain perspectives have been dominating the media landscape for a long time. This year World Press Photo is moving in the right direction with a new regional format, which will allow and ensure representation of diverse storytellers from around the world are spotlighted. As global jury chair for the 2022 World Press Photo Contest, I am proud to be part of this exciting new chapter.”

Rena Effendi

2022 Contest global jury chair

The 2022 regional and global winners

The 2022 World Press Photo Contest was the 65th edition of the contest and saw 4,066 photographers from 130 countries enter 64,823 photographs and open format entries.

2022 entries

4,066

Photographers

from

130

Countries

64,823

photographs and open format entries

From the regional juries' initial selection, the global jury then decided which stories to award – 24 regional winners and six honorable mentions for the 2022 Contest. Nineteen of the 24 regional winners (79.17%) were native or local to the region in which their stories are from. Seven of the awarded photographers (29.16%) identify as female.

Read more about the 24 regional winners as well as the six projects that were awarded Honorable mentions on our [website](#).

Introducing the 2022 World Press Photo global winners

It was an organic decision for the jury to highlight these four projects and their highly relevant topics, and they hope to make a courageous statement about the necessity of the decolonization of knowledge and the revitalization of culture as a way to address the challenges of the present and the future. Read more in the 2022 World Press Photo Contest [Jury Report](#).



2022 Awards Celebration

World Press Photo of the Year

Kamloops Residential School

Amber Bracken

Canada, for *The New York Times*

Red dresses hung on crosses along a roadside commemorate children who died at the Kamloops Indian Residential School, an institution created to assimilate Indigenous children, following the detection of as many as 215 unmarked graves, Kamloops, British Columbia, 19 June 2021.

“It is the kind of image that sears itself into your memory, it inspires a kind of sensory reaction. I could almost hear the quietness in this photograph, a quiet moment of global reckoning for the history of colonization, not only in Canada but around the world.”

Rena Effendi

2022 Contest global jury chair



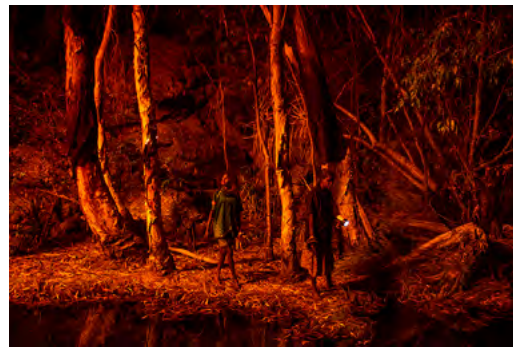
**World Press Photo
Story of the Year**

Saving Forests with Fire

Matthew Abbott

Australia, for *National Geographic*/
Panos Pictures

Indigenous Australians strategically burn land in a practice known as cool burning, in which fires move slowly, burn only the undergrowth, and remove the build-up of fuel that feeds bigger blazes. The Nawarddeken people of West Arnhem Land, Australia, have been practicing controlled cool burns for tens of thousands of years and see fire as a tool to manage their 1.39 million hectare homeland. Warddeken rangers combine traditional knowledge with contemporary technologies to prevent wildfires, thereby decreasing the release of climate-heating CO₂.



“It was so well put together that you cannot even think of the images in disparate ways. You look at it as a whole, and it was a seamless narrative.”

Rena Effendi

2022 Contest global jury chair



**World Press Photo
Long-Term Project Award**

Amazonian Dystopia

Lalo de Almeida

Brazil, for *Folha de São Paulo*/
Panos Pictures

The Amazon rainforest is under great threat, as deforestation, mining, infrastructural development and exploitation of other natural resources gain momentum under President Jair Bolsonaro's environmentally regressive policies. Since 2019, devastation of the Brazilian Amazon has been running at its fastest pace in a decade. An area of extraordinary biodiversity, the Amazon is also home to more than 350 different Indigenous groups. The exploitation of the Amazon has a number of social impacts, particularly on Indigenous communities who are forced to deal with significant degradation of their environment, as well as their way of life.



“This project portrays something that does not just have negative effects on the local community but also globally, as it triggers a chain of reactions on a global level.”

Rena Effendi
2022 Contest global jury chair

**World Press Photo
Open Format Award**

Blood is a Seed

Isadora Romero

Ecuador

Through personal stories, *Blood is a Seed (La Sangre Es Una Semilla)* questions the disappearance of seeds, forced migration, colonization, and the subsequent loss of ancestral knowledge. The [video](#) is composed of digital and film photographs, some of which were taken on expired 35mm film and later drawn on by Romero's father. In a journey to their ancestral village of Une, Cundinamarca, Colombia, Romero explores forgotten memories of the land and crops and learns about her grandfather and great-grandmother who were 'seed guardians' and cultivated several potato varieties, only two of which still mainly exist.



“There are so many layers to this narrative in terms of her use of audio, video, stills and sequencing.”

**Clare vander
Meersch**

Global jury member
and chair of the
North and Central
America jury



The Prizes

Regional and global winners of the contest received:

- A monetary prize of € 1,000 (for global winners an additional € 5,000).
- Inclusion in the annual World Press Photo year-long worldwide exhibition.
- Inclusion in the annual collectible yearbook, available in multiple languages with a worldwide distribution of more than 30,000 copies.
- Publication in the online collection and a personal profile on World Press Photo's website.
- Promotion on World Press Photo's platforms.
- Invitation to the winners' event in Amsterdam.
- A physical award (plus an additional award for global winners).

2022 World Press Photo of the Year winner, Amber Bracken. Photo: © Frank van Beek/ANP



Technical statistics of the 2022 contest

Focusing on the ‘World’ in our name, our new regional strategy is an important step towards increasing the diversity in our contest entrants and winners. Part of that means being transparent to our followers and supporters about where we’re at and what we hope to achieve.

Our commitment to transparency means we analyze and make public data on the contest related to diversity, representation, and verification to enable informed conversations within our community and the industry.

Though difficult to compare with previous contests taking into account the change in the contest model and the resulting decrease in the number of winners from 45 in previous years, to 24 (and six honorable mentions) in 2022, what is obvious from these results is that our entrants are still mostly male. However, it is still noteworthy that

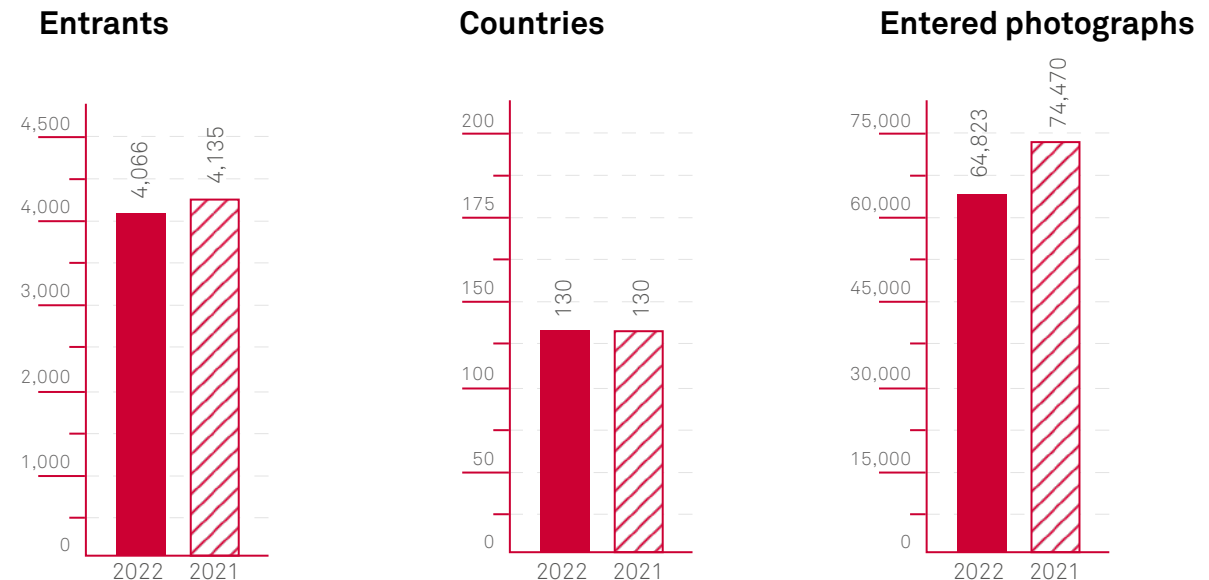
our continued efforts have resulted in the number of female entrants slowly increasing over the past five years. In 2015, the proportion of female entrants was 15%.

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.

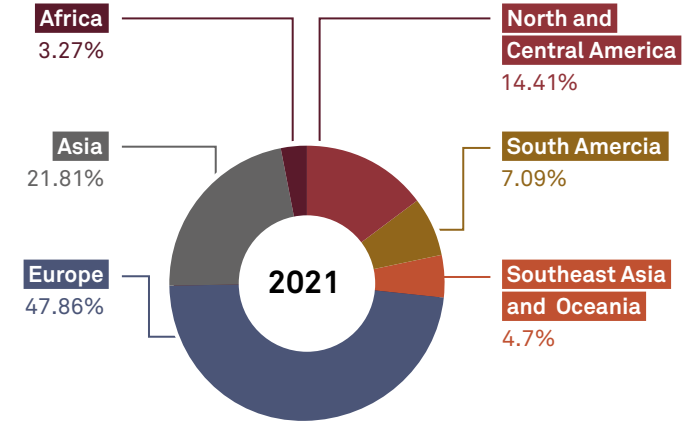
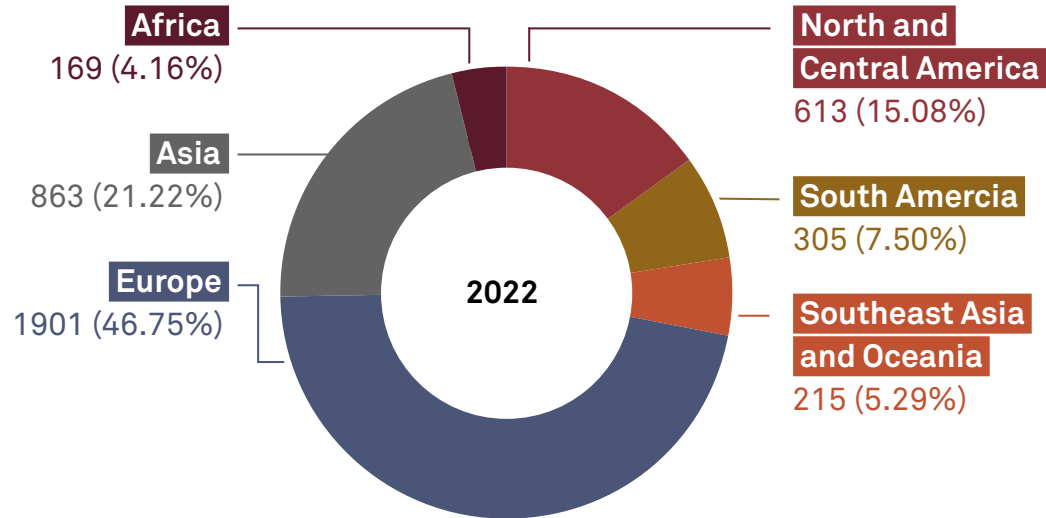
Gender

- Identify as male: 3,112 (76.54%)
- Identify as female: 799 (19.65%)
- Queer: 3 (0.07%)
- Non-binary: 6 (0.14%)
- Trans non-binary: 1 (0.02%)
- Gender-fluid: 1 (0.02%)
- I do not wish to specify: 140 (3.44%)

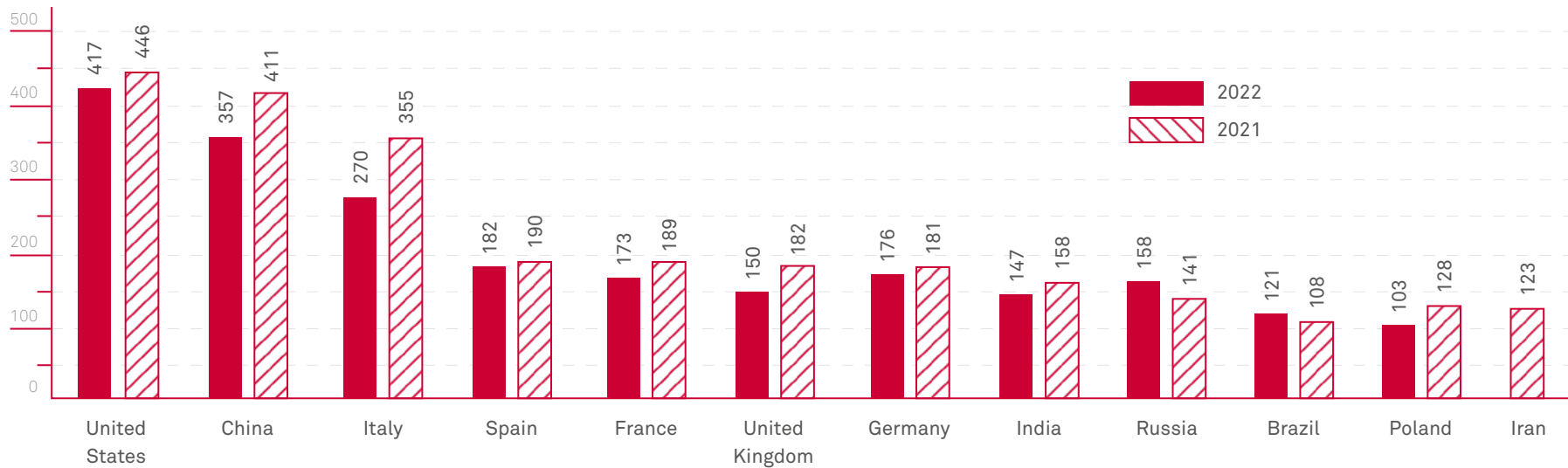
Please note: These numbers are based on entrants’ World Press Photo account information in Picter (our contest application), which included options to specify gender identity.



Entrants by global region



Countries with 100 or more entrants



Looking towards 2023

Over the years one of our main goals has been to increase the diversity of our entrants, by motivating more photojournalists and documentary photographers from Africa, Asia and South America – regions that have been historically underrepresented in the contest – to enter each year. We have also been working towards a more even gender split.

We can see that the implementation of the regional model and the efforts of our education and outreach activities have resulted in an increase of entrants in these regions and we've seen a larger percentage of female winners this year. However, we do realize that our work is far from done, and this remains our focus for 2023.

Regional winner, Africa, Open Format, Rehab ElDaili. Photo: © Frank van Beek/ANP



Chapter 4

The impact of our Communications



The impact of our communications

“The best thing about World Press Photo is that it is a truly global platform. Sometimes stories get siloed and stuck in the region. It is an incredible opportunity to truly amplify your story.”

Amber Bracken

Awarded Photo of the Year in 2022



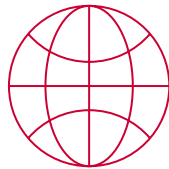
Yearbook 2022

Potential media reach

30.7
Billion

Media mentions

11,800



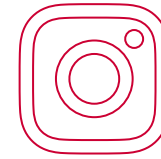
Website

1.1 Million

pageviews

674,000

users per year



Social media

1.6+
Million

Instagram followers

435,000+

Facebook followers

328,000+

Twitter followers

74,000+

LinkedIn followers



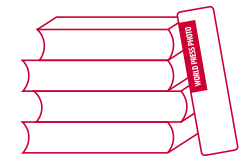
Exhibitions

83

Locations

3+
Million

Visitors



Yearbooks

25,000

Sold in 5 languages

Outreach for the 2022 Contest

Encouraging a more diverse and inclusive representation of the world is a major goal for the World Press Photo Foundation and we campaign all year round to attract new visual storytellers to enter the contests.

As part of the 2022 Contest outreach campaign, the Communications team focused on activating our audience across various communication touchpoints including social media, press, newsletters and our website. The team worked cross-functionally with other departments to promote educational activities such as webinars and Q&A sessions aimed at overcoming barriers faced by photographers, particularly those in historically underrepresented regions of past contests (focusing on Africa and Southeast Asia), in submitting their work to the annual contest.

To facilitate outreach in our target regions, we hired local photographers with strong professional networks and knowledge to help recruit

entrants: Cynthia Matonhodze (Zimbabwe), Jacques Nkinzingabo Kigali (Rwanda), M'Hammed Kilito (Morocco), Nii Obodai (Ghana), and Veejay Vilafranca (Philippines). These proved a valuable source of connections and knowledge.

Our activities also tapped into our vast network of previous winners and jury members and through them, we aimed to inspire photojournalists and documentary photographers to enter the contest.

Photo: © Abriansyah Liberto

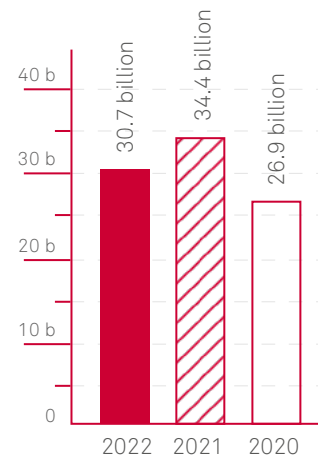


Key communications results

A well-executed contest and organized communication strategy helped to further expand our public outreach. The announcements were covered widely by several media organizations, including top tier media, such as: *The Guardian*, BBC News, Al Jazeera, *Politiken*, EFE, *Indian Express*, Nieuwsuur and more. On announcement of the 2022 contest winners, an estimated reach of over 6 billion potential media impressions¹ was achieved.

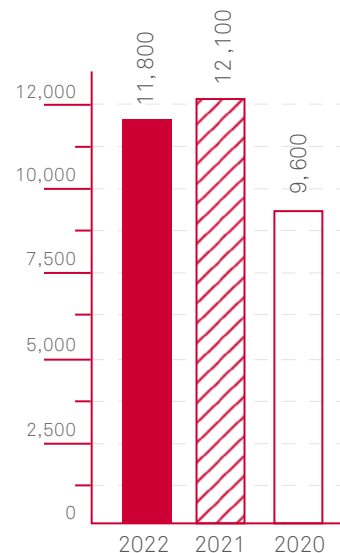
Reactions to the first results of the new contest model were almost universally positive and well received by our audience across channels. However, there was a vocal minority who critiqued the choice of winners as well as the Open Format category, which welcomes a range and/or mixture of storytelling mediums, claiming that it is not consistent with World Press Photo Foundation's photojournalism roots. We engaged with these when we saw an opportunity for constructive dialogue.

Press - potential media reach



Building relationships with key members of the media is a part of our long-term strategy. One of the activities to nurture these relationships was hosting an exclusive photo editors meet-up as part of the 2022 Winners' Program. The agenda for this event was focused on conversations around photo ethics, press freedom and the challenges photo editors face in the industry. This event was attended by photo editors from *The New York Times*, *The Guardian*, *Time*, *Associated Press*, *De Volkskrant* and more.

Press - Number of articles published



Website

We revamped the contest landing pages on worldpressphoto.org in line with the new regional contest model, to create a more immersive experience for visitors. In order to gain deeper insights and to better understand our website users, we migrated to the latest version of Google Analytics.

1. Potential reach estimates the potential viewership of any particular article based on the number of monthly unique visitors to the specific source. So, a viewer can be counted more than once. It does not mean the content was seen by this many people, only that there could have been this many views.

In 2022, we had 674,000 website visitors, with 1,100,000 visits. Slightly lower than our figures for 2021 revealing 759,000 website visitors with 1,280,000 visits.

Social Media

Social media was the main channel we worked with throughout the year. Our Instagram account being our focus channel, with over 1.6 million followers.

To increase our reach and add a new dimension to our storytelling, a key part of our social media strategy included introducing more video content in the form of Instagram Reels. Our content ranged from interviews with global jury members and winners from the 2022 Contest, as well as activities such as our annual traveling exhibitions and international days such as World Photography Day. In order to maximize accessibility and to leverage the audiences of the awarded photographers, we filmed interviews in their own languages and inserted subtitles too. These

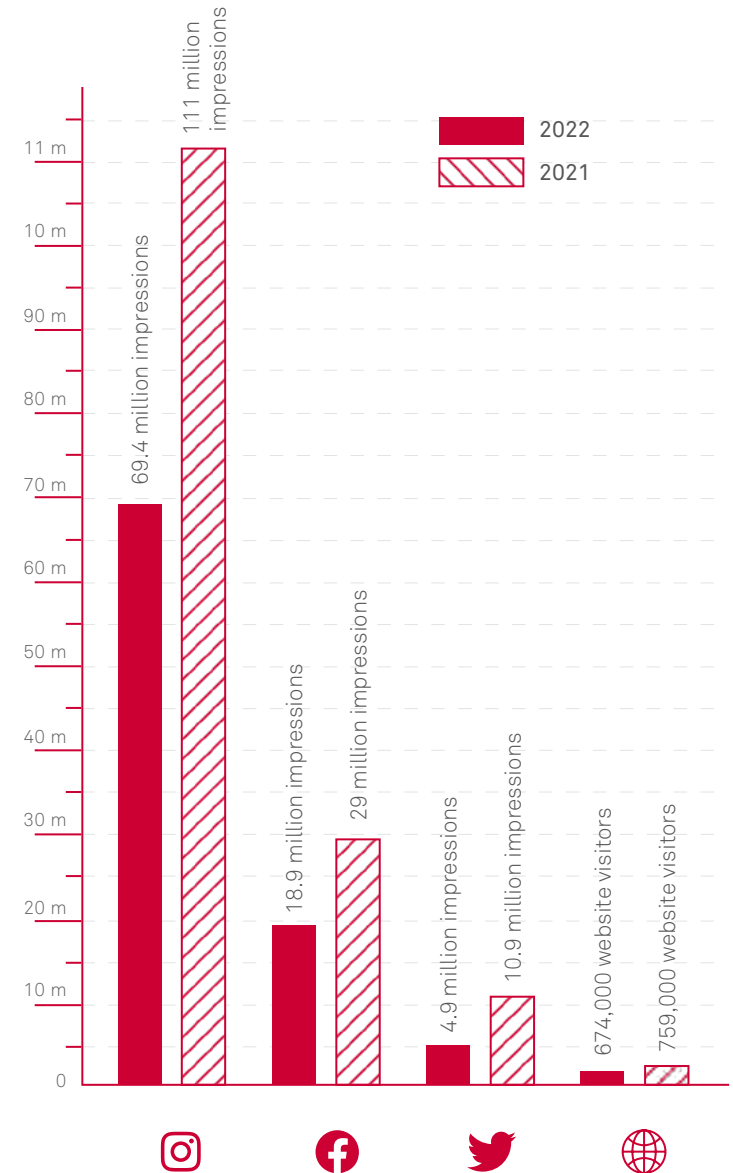
were highly successful with the interviews of contest winners gaining between 37K to 284K views per video.

The most watched video was that of [Irina Werning](#), awarded in the South America contest region in the Long-Term projects category. Following the announcement of the results and after featuring Irina's work on our channels, the number of her Instagram followers increased by 44%.

Although a key part, our strategy was not limited solely to video, it also included posting single images, carousels, stories, Instagram lives and limited paid media, thereby using all the capabilities of the platform to expand our reach.

From the results, we see the amount of attention fluctuates from year to year. One of the biggest influences on our social media and press performance this year was due to the significant

Social media key statistics



reduction in the number of winners in the 2022 contest. In previous years the annual Contest celebrated the work of 45 winners, whereas the new regional contest model allows for 24 winners and 6 honorable mentions.

Another contributing factor is the choice of the Photo of the Year. We do not ask the jury to select the “most viral” image. We ask them to select the best of the best, considering both the image and the story. Sometimes our independent jury selects an image that represents the top story of the year, but sometimes an overlooked story that deserves more attention is instead surfaced. The 2022 Photo of the Year was a story that was not widely reported on in the international news cycle and was the first image to win in this category that does not include a human figure.

In comparison, the 2021 Photo of the Year was awarded to an image that spoke to the COVID-19 pandemic at a time when the topic was still receiving frequent coverage in the news.

Overall the response to our communications across channels was overwhelmingly positive, being covered extensively by the media, influential people (including celebrity and climate justice advocate, Mark Ruffalo) and shared widely by our followers.

We also refined our approach to social media by posting trigger warnings on Instagram when relevant for the most sensitive or triggering content. This led to a productive discussion with followers and photographers. We continued our strategy of providing a platform for winners, jurors, and often overlooked photographers (such as [Africa Photojournalism Database](#) members) via our social media channels.

Supporting other departments

A significant amount of communications work was in support of other departments. Key examples include our help launching the new Friends program with the Development team, caption research and writing, and

working on communications for our thematic and annual exhibitions, as well as marketing material for our exhibition partners around the world.

Looking towards 2023

Taking into account the learnings collected from the first year the regional contest model was implemented, as well as the ongoing organizational needs, several key focus areas for 2023 were identified. These include (but are not limited to) streamlining internal operations within the Communications team, adapting our approach to press by hiring external professionals ahead of the 2023 Contest, refining our social media strategy as well as developing a strategy to increase the public profile of our executive director, ongoing work to align our 67 year archive with modern ethical standards, to name a few.

Chapter 5

Our global exhibitions



Our global exhibitions



Exhibitions around the world

In 2022, the World Press Photo Foundation exhibition season kicked off with the flagship exhibition in De Nieuwe Kerk in Amsterdam. Over a period of four months, roughly 68,000 tickets to the exhibition were sold. This was a significant increase compared to 34,231 paying visitors in 2021, when the COVID-19 pandemic restricted public gatherings.

The World Press Photo exhibition showcasing the awarded images in the annual contest traveled to 83 cities in 36 countries in 2022. This represented an increase from 78 cities in 32 countries in 2021.

Despite the ongoing effects of the pandemic, we are observing a slow but steady return to pre-pandemic levels of income and impact.

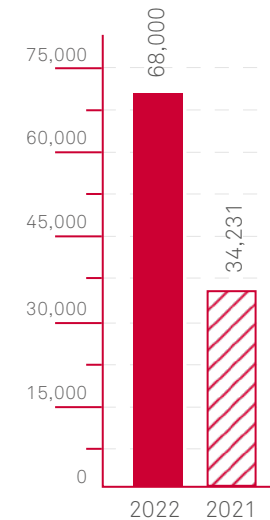
In 2022, we increased the overall number of exhibitions we organized and were able to bring quality

World Press Photo Exhibition 2022

83 cities | 36 Countries

an increase from 78 cities in 32 countries in 2021

Tickets sold



photojournalism and documentary photography to even larger audiences. Growth in the number of exhibitions is largely related to the successful implementation of our strategy to roll-out thematic exhibitions alongside the existing annual exhibition.

Launching thematic exhibitions

In 2022, we established a goal to develop a new, self-sustaining, and substantial long-term income stream based on thematic exhibitions. Works featured in these exhibitions have been drawn from our extensive archive, allowing us to investigate and represent important topics through a diverse group of images.

Aimed at non-governmental organizations, governments, museums, festivals, commercial entities and private companies, the exhibitions present opportunities for related educational and commercial activities.

Three thematic exhibitions were successfully launched in 2022:

1. (Un)Settled - Migration stories in the 21st century

The World Press Photo Foundation partnered with Novi Sad European Capital of Culture to present a selection of stories of migration and forced displacement from the 21st century, awarded in the World

Press Photo annual contests from 2000 to 2021.

The exhibition explores the different motivations people have for embarking on often dangerous journeys to seek safety or a better life. The photographs show the power of visual storytelling to create mutual understanding, and to shape or change our views.

Photo: © Marco Gualazzini, Contrasto





^ < (Un)Settled exhibition.
Photo: © Alexandra Mirrmanov

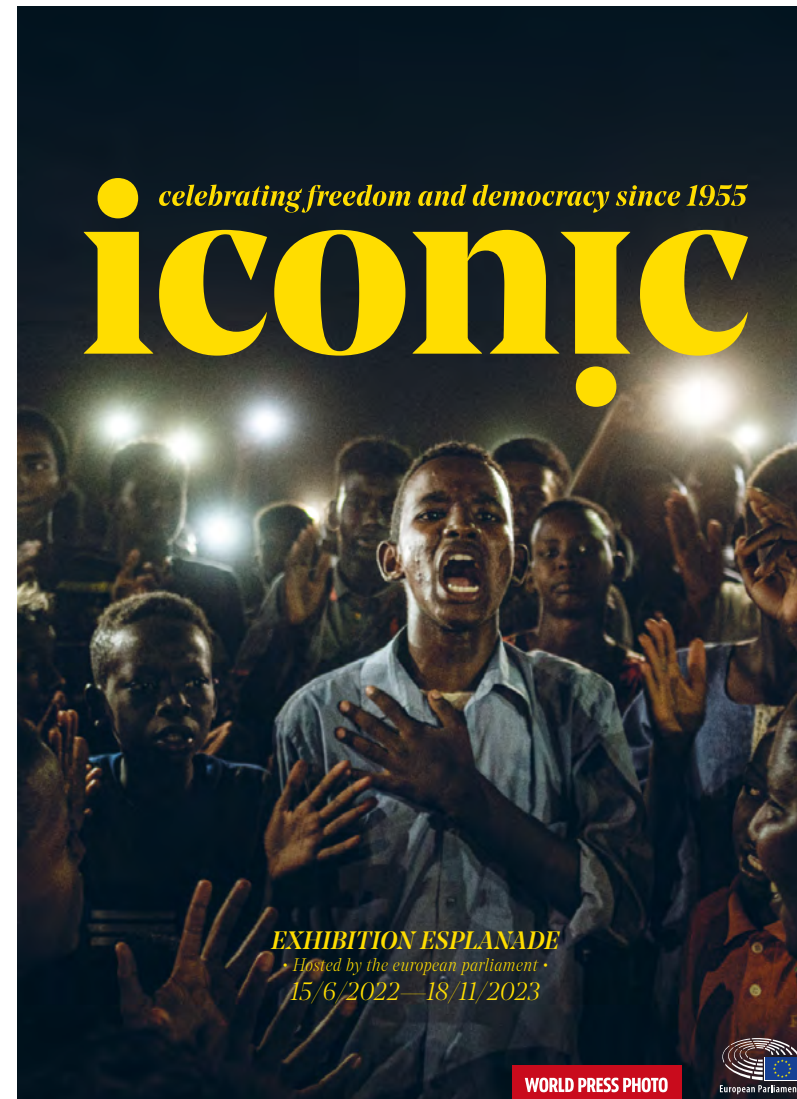
^ Photo: © Massimo Sestini

< (Un)Settled exhibition.
Photo: © Babette Warendorf

2. ICONIC - Defending press freedom and democracy since 1955

In partnership with the European Parliament, the World Press Photo Foundation presented a selection of photographs awarded World Press Photo of the Year from 1955 to 2023. The chosen works captured some of the most defining moments in recent history.

The exhibition highlights issues such as the hope and resilience of protesters, migration, resistance against racism, and the human cost of conflict. It reveals how important photojournalism and documentary photography is for shaping our collective memory and creating mutual understanding.





^ < European Union 2022. Photo: © Alain Rolland

^ A demonstrator confronts a line of People's Liberation Army tanks on Chang'an Avenue, Beijing, China, during protests for democratic reform on Tiananmen Square, on 5 June 1989. Photo: © Charlie Cole, Newsweek

< ICONIC exhibition at European Union, 2022. Photo: © Eric Vidal

3. Resilience - Stories of women inspiring change

Together with the Kingdom of the Netherlands, the World Press Photo Foundation presented a selection of stories, awarded in the annual World Press Photo Contest from 2000 to 2021 that highlights the resilience and challenges of women, girls and communities around the world. These images explore how women and gender issues have evolved in the 21st century and how photojournalism has developed in the ways of portraying them.

This joint exhibition conveyed the commitment of the Netherlands to women's rights and gender equality and justice.

RESILIENCE
RESILIENCE
RESILIENCE
RESILIENCE
STORIES OF WOMEN INSPIRING CHANGE

VEERKRACHT
VERHALEN VAN VROUWEN DIE INSPIREREN

THE HAGUE CITY HALL
STADHUIS DEN HAAG
1 - 20 JUN 2022

WORLD PRESS PHOTO
Ministry of Foreign Affairs
dr. Denis Mulwege Foundation
FRICK PHOTOGRAPHY
The Hague



^ < Resilience exhibition, The Hague, The Netherlands. Photo: © Maarten Nauw

^ Taking a Stand in Baton Rouge. Photo: © Jonathan Bachman/Reuters

< Resilience exhibition, Buon Ma Thuot, Vietnam. Photo: © Netherlands Consulate HCMC

Looking ahead

In 2023, we continue to present existing thematic exhibitions in additional locations around the world. We are also generating new thematic exhibition concepts that can expand our reach and deepen our connection to audiences and the issues that matter to them. Future thematic exhibitions in development consider such topics as the climate crisis, teenage life, the idea of community, peace, stereotypes and more.

Photo: © Sarah Reingewirtz, Los Angeles Daily News/Southern California News Group



Chapter 6

Programs and Outreach



Photo: © Nanna Heitmann/Magnum Photos

Programs and Outreach



2022 Winners' Program. Photo: © Frank van Beek/ANP

Redeveloping our strategy to align with our regional contest model

In 2022, we redeveloped the Programs and Outreach strategy to align with the new organizational strategy, which recognizes that the World Press Photo Foundation has a responsibility to use its reputation, its expertise, and its network to develop the future of photojournalism and documentary photography, and improve the understanding of the visual world.

With the hiring of a Programs and Outreach Manager in June, we evaluated past programs, held discussions with key stakeholders, and reviewed how to integrate and scale programs within World Press Photo Foundation's structure. This rethinking resulted in three key focus areas:

- Professional development
- Community building
- Visual literacy

Activities to support our focus areas

2022 Winners' Program

We organized the Winners' Program in May, bringing the 2022 Photo Contest winners together for three days of activities and events, which included: presentations, workshops, media and content production, professional portfolio reviews, opportunities for networking, and an awards celebration.

By organizing the program, we recognize and celebrate the best in photojournalism and documentary photography, the winners share knowledge and experience, and help develop the profession on a local, regional and global level.



2022 Winners' Program. Photo: © Frank van Beek/ANP

See the Story

In 2022, we updated our free learning resource, [See the Story](#). This educational publication provides visitors to our exhibition and website with information on photography and its history, on our visual world and the role of the World Press Photo Foundation in the visual world. We detail how people get to see visual stories, how these are made, and how they raise questions about important issues. In this interactive PDF, we explore important questions through individual stories selected from the 2022 Contest, such as:

- How can complex issues be photographed?
- How can we discern fact from fiction in an age of misinformation?
- How can a personal story give us insights into the world?
- Why is press freedom important?

Photo: © Anonymous, The New York Times



Education and Outreach

A range of education and outreach activities were organized with partners around the world. Some of these include:

- Editorial workshops, portfolio reviews, presentations, and panel discussions in Cairo, Egypt, arranged in partnership with Photopia.
- In Jakarta, Indonesia at the Jakarta International Photo Festival we gave an outreach presentation which focused on the practical elements of entering the contest, and met with professionals in the photography community to better understand the landscape in the region.
- In São Paulo, Brazil we hosted a presentation and panel discussion with the daily newspaper Folha de Sao Paulo, and met with important cultural and photography institutions in the country, to scope leads and collaborations for exhibitions, education and partnerships, as well as potential jury members for the upcoming contest.



Photo: © Photopia Cairo



Photo: © Erasmus Huis

Looking to the future

In 2023, we look forward to strengthening and building on our three focus areas even more by introducing an expanded Winners Program that includes an educational public program; working more closely with our regional partners to roll out even more knowledge sharing sessions; increasing our outreach efforts for the 2024 contest to attract even more diverse entries from around the world; and getting funding to further develop the skills and practice of a new generation of photographers.

2022 Winners' Program, Photo: © Frank van Beek/ANP



Chapter 7

Our partners and supporters



Photo: © Viviana Peretti

Our partners and supporters

The World Press Photo Foundation believes in the power of showing and the importance of seeing high-quality visual stories. As an independent nonprofit organization, in order to fulfill our mission of connecting photojournalists and documentary photographers with our worldwide audiences through trustworthy storytelling, we rely on both the financial and non-financial support we receive from our partners and supporters:

Our Patron

His Royal Highness Prince Constantijn of the Netherlands has been the patron of the World Press Photo Foundation since 2008 and is an independent adviser on corporate innovation.

Partners

The Dutch Postcode Lottery, PwC, Associates, Trustees, and other corporate and private partners generously provide resources to help

us achieve our mission. The World Press Photo Foundation is fortunate to be a long-term beneficiary of the Dutch Postcode Lottery. This partnership is incredibly valuable to the organization and has been in place since 2004. Our partners PwC and Rutgers & Posch, supported us in multiple ways and enabled us to create a new perspective for the World Press Photo Foundation in 2022.

PwC played a key role in helping us set up our regional partnerships with our Asia and Africa contest partners. They also helped to strengthen the World Press Photo Foundation by setting up and providing mentoring for the implementation of our Monthly and Quarterly Performance Reviews. With PwC, we further developed our corporate sponsorship and organized various events, including an event with the PwC recruitment department for new staff. PwC also advised World Press Photo on its Diversity and Inclusion policy.



Our Patron, His Royal Highness Prince Constantijn of the Netherlands. Photo: © Frank van Beek/ANP

In 2022, Rutgers & Posch supported us in professionalizing our processes including work on numerous contracts for the publisher of our annual World Press Photo Yearbook, exhibitions, our new office space and more. They also shared their expertise for our ongoing work on key projects including our update to our extensive archive of images and provided advice on GDPR law to name a few.

Contributors

Our contributors generously provide resources that enable the foundation's programs. They include the Cholonely Foundation who partnered up with us for the [West Africa Visual Journalism Fellowship](#) and the MIAP Foundation who worked with us on the [Solutions Visual Journalism Initiative](#).

Collaborators

We collaborate with the following awards and organizations to promote diversity, develop educational initiatives, promote press freedom and pursue new ways in which to further our mission:

Alfred Fried Photography Award, Center for Media at Risk, University of Pennsylvania, Coalitie Beeldvorming in de Media, Everyday Africa, Foto-Evidence, Foto Féminas, 4&5 Mei Comité, Human Rights Watch, Ian Parry Scholarship, International Women's Media Foundation, The Anja Niedringhaus Courage in Photojournalism Awards, Photographic Museum of Humanity, UNESCO World Press Freedom Day, WeTransfer, and Women Photograph.

Our impact in 2022

The World Press Photo Foundation receives tremendous support from partners and supporters which allows us to strengthen our organization, and enables us to connect worldwide audiences with reliable visual journalism through our annual contest, exhibitions and educational programs.

The main fundraising methods and their results for the year included:

- Direct contact and responding to calls for proposals from nonprofit organizations and foundations in the form of grants.
- We also set up and trialed our first mass fundraising campaign by starting the [World Press Photo Friends program](#) in 2022. For an annual fee of either €80, €150 or €250, Friends are able to visit any World Press Photo exhibition anywhere in the world at no extra cost, receive an annual yearbook and get exclusive invitations to various online events with the awarded photographers throughout the year. Through this process, we were able to welcome our first friends and gain valuable insights. This program is currently being fine-tuned.
- Special support was also received from private benefactors who have joined our circle of philanthropists and became [World Press Photo Associates](#). Through this program, Associates

donate from €2,500 per year and enjoy a variety of special benefits such as an invitation to attend a round of the global jury in Amsterdam, as well as tickets for the annual Awards Ceremony and more.

- We received significant support from the network of Dutch embassies. At many locations across the world, they make that subtle, but crucial difference without which it would be harder to make our exhibitions happen.
- Additional fundraising also resulted from direct collaborations with the Dutch Ministry of Foreign Affairs and the European Parliament to roll out additional exhibitions.

Our funding focus for the years ahead

Including the ongoing activities that have already been initiated in the past two years, World Press Photo will also be actively seeking funding for the following planned activities:

Expanding our regional partnerships

The regional partners are core for the proper implementation of the regional strategy as well as the proper adherence to The World Press Photo Foundation's values of inclusivity and diversity. To date, we have one regional partner in Asia. We are currently working on a regional partnership in Africa, which will be finalized in 2023.

This slow approach was a conscious decision as we wanted to ensure that we implemented this properly and in a financially responsible way. For the coming years, having a regional partner in each of our six contest regions will be essential to the success of our regional contest strategy.

Reinitiating our educational programs

Being an organization with such a large global reach, we see education as our responsibility and of utmost importance for achieving our mission. For the

World Press Photo Foundation, our educational focus is directed in the following ways:

- For the general public through visual literacy and by giving our audience the tools to properly read and reflect on the images they see
- For the photographers to develop the future of photojournalism

In our step-by-step approach, education is part of the second phase of the implementation of our regional strategy, which begins in 2023. As such we have already started working on the education pillar of our activities and will focus even more on it in the coming years.

Opening up our archive

World Press Photo's archive documents all the winning images since the start of our annual Contest in 1955 and is hosted at the National Archive in The Hague.

The archive is an essential part of our responsibility to share with the world how the media, debates on specific topics, and our view of the world have changed throughout the years. In the past couple of years, we have been researching, learning and sharing this archive by developing exhibitions around specific themes such as civil protests, gender topics and migration.

However, as part of our strategy and in view of our 70th anniversary in 2025, our aim is to open up this archive to scholars, and fellows. In preparation, our upcoming plans include reviewing and re-captioning the archive where needed, and to learn and share the insights from this process by developing an exhibition that showcases our process. This is a great opportunity, but also a project which will require a substantial investment in the coming years.

Continuing to increase and diversify our funding

- We aim to achieve this by entering into new, sustainable partnerships, as well as strengthening existing relationships with corporate partners, funds and private donors.
- We are working on developing more thematic exhibitions that will add to our portfolio of annual exhibitions and will increase the income generated from exhibition rentals.
- We are also continuing our approach of actively reaching out to foundations in order to diversify our funding coming from nonprofit organizations.

Chapter 8

Our team



Photo: © Irina Werning, Pulitzer Center

Our team

The driving force behind achieving our mission and scaling our impact, is undoubtedly the World Press Photo team. In 2022, we welcomed new team members, including a Lead Curator, responsible for creative strategy and exhibition development, and a Programs and Outreach Manager, whose focus is on leading the education and outreach strategy.



World Press Photo Team. Photo: © Frank van Beek/ANP

Organization structure*

Supervisory board

Executive director

Finance and Control

- Controller (external)
- Finance assistant (2)

Office and Facility

- Executive assistant (0,5)
- Facilities coordinator (1)
- Office assistant (1)

Contests

- Contests director (1)
- Contests and projects manager (2)

Communications

- Communications director (1)
- Communications and projects manager (3)

Exhibitions

- Exhibitions director (1)
- Account manager exhibitions (1)
- Lead curator and exhibitions manager (1)
- Exhibitions manager and curator (4)
- Exhibitions coordinator (1)

Development

- Development coordinator (1)

HR

- HR director (1)
- HR coordinator (0,5)

Programs and Outreach

- Programs and outreach manager (1)
- Regional partnership manager(1)

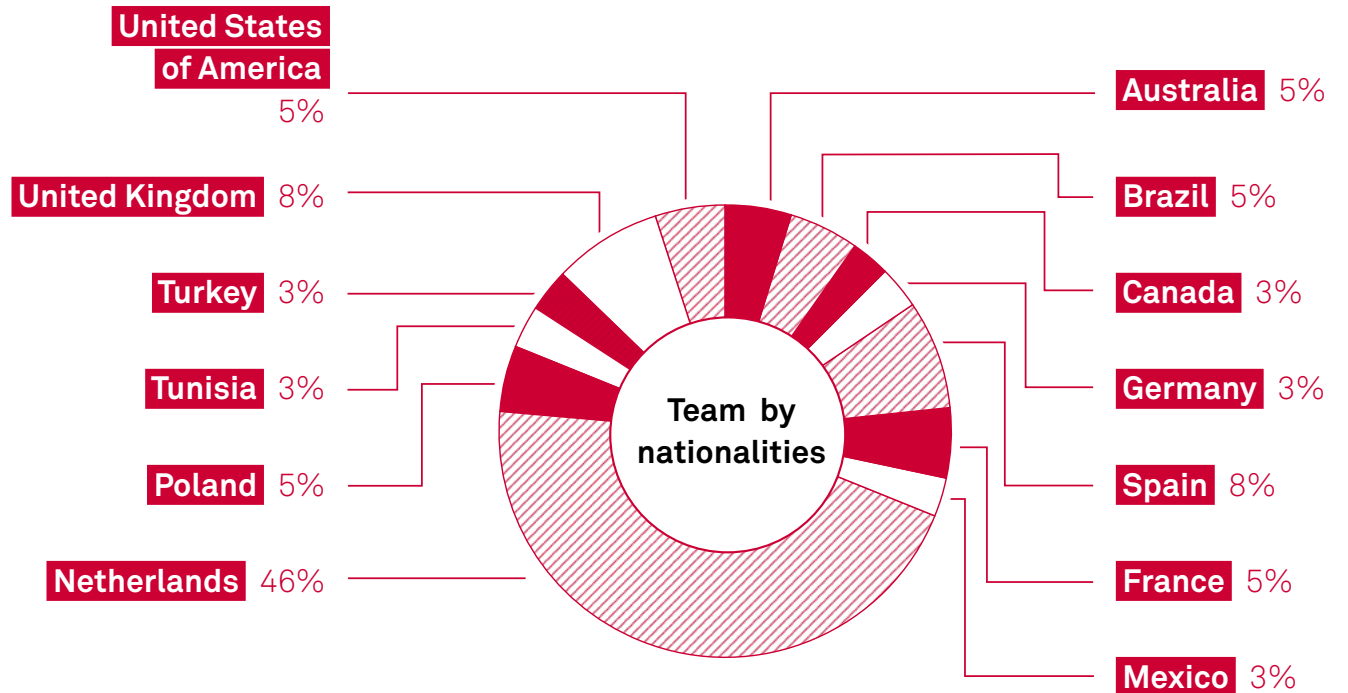
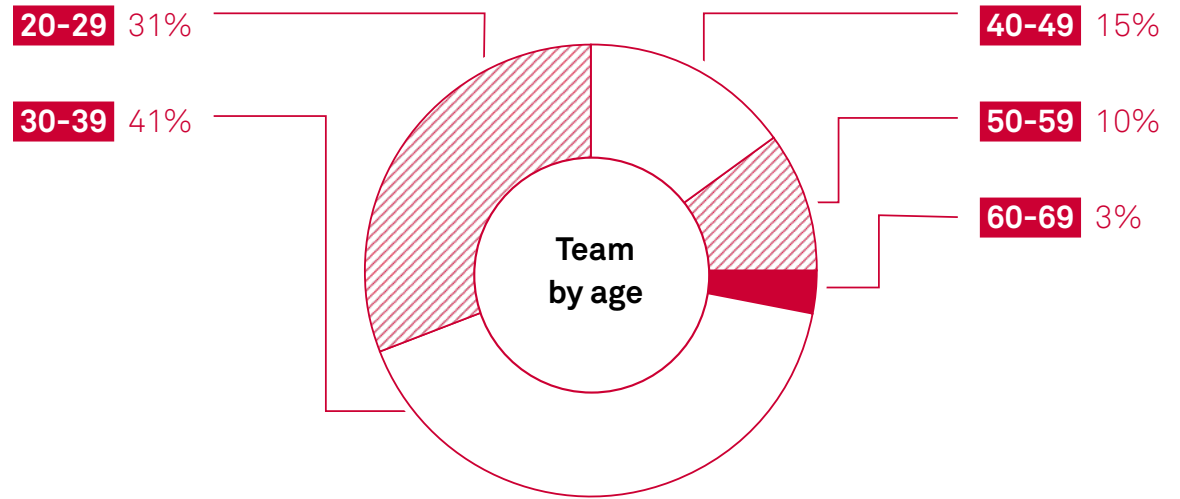
*By the end of the year, our team consisted of 27 staff. This does not include temporarily vacant positions.

Fostering a diverse work environment

At the World Press Photo Foundation, we not only want to ensure diversity and inclusion in the Contest entries and juries we welcome each year, we are also continually working to create a diverse workplace where a plurality of perspectives are welcome. The World Press Photo Foundation is an equal opportunity employer and we encourage applications that make the organization a better reflection of society.

In a nutshell, our 27 colleagues represent 13 nationalities with 77% identifying as female. Our leadership team is split at 57% male and 43% female.

The organization used 2022 to reflect on its integrity policy by continuing the internal Diversity and Inclusivity Committee, and by actively reflecting during weekly organization-wide meetings on what diversity and inclusivity mean to individual staff members. We also foster a culture where we can openly discuss our mistakes with a shared goal to learn from those.



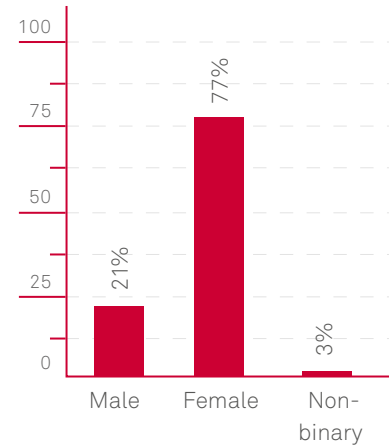
Training and development

Our staff training for the year had a strong focus on safety and security, media, and resilience. This took on different forms according to the needs indicated by the various departments.

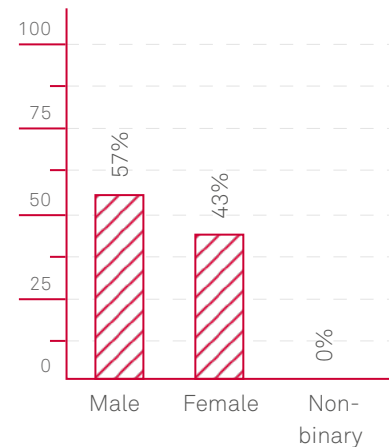
For traveling staff we organized several Basic HEAT Courses (Hostile Environment Awareness Training) in which staff members discover the tools they need to work in medium and high-risk areas.

An in-house resilience and de-escalation training for our Communications and Contest teams was organized to help our teams deal with traumatic images and online abuse. Unfortunately, it is not uncommon for these staff to encounter aggressive online behavior. The training was setup to learn effective and professional ways of dealing with hostile and boundary crossing conduct.

Team by gender



Leadership positions



For members of the Exhibitions team we organized a media training based on practical exercises and realistic simulations in order to prepare the team for sometimes difficult or sensitive questions about the traveling exhibition and the awarded photographs they may receive from journalists while on location.

World Press Photo as a great place to work

The Employee Engagement Survey (EES) was conducted in the year 2022, and scored a response rate of 100%. The survey revealed that the overall satisfaction of our staff has increased from 7.4 out of 10 in the year 2020, to 8.6 out of 10 in 2022.

Team satisfaction

8.6

out of 10 in 2022 vs. 7.4 out of 10 in 2021

The result of the employee survey is one of the successes that we are most proud of. After going through a difficult period during the COVID-19 pandemic, these results indicate that we are now in a place where not only is the work of the World Press Photo Foundation perceived positively externally, but the work environment and the internal motivation and engagement of employees is also at a very high level.

Key insights from the survey show that employees are very satisfied with their work and are proud to be working for the World Press Photo Foundation. Overall, they feel a strong sense of commitment to both their own team and the organization as a whole. Employees also feel secure in their job and would choose to work for the organization again if they had to.

The World Press Photo Foundation scores significantly higher than the industry benchmark on practically every criteria. Furthermore, significant improvement has been

made regarding all topics covered in the survey, compared to the previous measurement in 2020. These include:

- Significant progress in terms of the communication within the organization.
- Staff members are very positive about their direct manager.
- Employees also feel very positive about the new regional strategy developed by the World Press Photo Foundation in 2021 and launched in 2022 with a large number of staff reporting that the new strategy is clear to them and they support its structure.

The survey results have indicated that in general, the team is very satisfied with all but two of the themes covered. They are only moderately satisfied with the themes 'Professional and personal development' and 'Workload'. For the majority of employees, the new strategy has had an impact on their day-to-day activities and eight out of ten employees indicate that these changes have resulted in a higher

workload. Nevertheless, despite this finding, employees have expressed overwhelming support for and feel very positive about the new regional strategy.

HR updates in 2022

- In order to boost productivity and simplify HR processes, a new payroll tool Visma was introduced to allow staff to quickly and easily request leave and submit expense claims using the app on their phones.
- At the end of 2022 we introduced an updated Employee Handbook which details employee benefits and terms of employment including a new sick leave protocol, working for third parties, job structure and evaluation, unpaid leave for study or travel, overtime, performance appraisals and hybrid working. Many of the updates were the result of new legislation being passed or incorporating changes already implemented within the organization.

Supervisory Board and International Advisory Committee

Beyond the incredible staff that work to bring us closer to our mission each year, the World Press Photo Foundation is also fortunate to be able to call upon our esteemed Supervisory Board and our International Advisory Committee for their strategic expertise.

World Press Photo Foundation has a two tier board structure, with the Supervisory Board supervising the strategy and policy of the Executive Board and the general course of affairs of the organization and its stakeholders.

An International Advisory Committee has been appointed to advise the foundation on how to stay globally relevant.

Members of the Supervisory Board

- **Chair Janne E. Nijman**, professor of History and Theory of International Law, University of Amsterdam, and professor of International Law, Geneva Graduate Institute

- **Treasurer Marlou Banning**, chief financial officer, Luchtverkeersleiding Nederland
- **Dirk-Jan Visser**, documentary photographer and lecturer
- **Jamila Aanzi**, independent consultant and trainer in leadership and empowerment
- **Jolanda Holwerda**, founder, Lof Foundation, and co-founder, Circular Leadership
- **Lara Luten**, chief of staff, World Business Council for Sustainable Development, and founder, Blikverruimers

Members of the International Advisory Committee

- **Chair Brigitte Baptiste**, Colombia, cultural landscape ecologist, expert on environmental issues and biodiversity, and a leader in gender diversity
- **Mark Sealy**, United Kingdom, executive director of Autograph ABP and principal research fellow, Decolonising Photography at University Arts London

- **Newsha Tavakolian**, Iran, photojournalist, documentary photographer and a 2021 World Press Photo Contest winner
- **Tanvi Mishra**, India, photo editor, curator, writer and creative director, The Caravan. Former World Press Photo Contest jury member

Looking towards 2023

The main focus areas for the HR department in 2023 will be on implementing a new protocol and administration for a new health and safety service ('arbodienst'), as the current company doctor will stop per 1 January 2023. Another focus is implementing a new Employee Handbook to keep our staff updated about changes to HR Policy and benefits.

Chapter 9

Financials



Financials



The World Press Photo Foundation works within the parameters of a multi year plan, which sets out the key pillars for future policy. In order to realize these substantive objectives as efficiently as possible, the Foundation works with an annual plan that includes an annual budget.

The World Press Photo Foundation spends its resources on expenses associated with working towards its mission, and on costs incurred by the organization, such as recruitment costs and management and administrative costs.

Investments in and development of new strategy

The focus of the year was on the implementation of the new strategy and (partially) reversing the emergency measures taken to survive the consequences of the COVID-19 crisis.

The priorities were investments in and development of the regional approach, the outreach program, more effective and geographically broader communication about the competition and research/ archive, while of course also ensuring that this was made possible through a financially stable business operation.

Key figures	2022	2021
Spending on objectives / Total income	80%	72%
Spending on objectives / Total expenditure	77.5%	78.4%
Total spending as a percentage of total income	103.3%	91.9%
Spending on own fundrasing / Total expenditure	8.5%	5.4%
Spending on management and administration / Total expenditure	14%	16.3%

A negative balance of income and expenditure of € 118,000 was budgeted in 2022 to enable the implementation of the new strategy. This was possible due to the positive balance of income and expenditure from 2021 from which designated reserves were created to invest in the new strategy.

As a result of the restructuring efforts the World Press Photo Foundation ended 2022 with a negative financial result of € 101,000.

The Supervisory Board is very grateful that the relationships with partners Dutch Postcode Lottery and PwC have been deepened and enhanced, and that new partners have been secured.

Financial result 2022 and allocation

The year under review ended with a negative balance of income and expenditure of € 100,847. The budgeted amount was € 118,184 negative. Although it was not

	Budget 2023	Realization 2022
Income		
Income from private individuals	102,000	40,592
Income from business	213,000	242,477
Income from lottery organizations	500,000	500,000
Income from other nonprofit organizations	275,000	186,500
Income raised	1,090,000	969,569
Income in consideration for the provision of products and/or services	2,331,000	2,142,783
Total income	3,421,000	3,112,352
Expenditure		
<i>Spending on the objective</i>		
Exhibitions	1,417,000	1,112,764
Communication and Public Relations	503,000	577,984
Contest	668,000	610,293
Programs and Outreach	184,000	143,011
Regional Approach	85,000	38,736
Total spending on the objective	2,857,000	2,482,788
Own funding costs	258,000	272,890
Management and Administration	386,000	448,812
Total Expenditure	3,501,000	3,204,490
Balance before financial income and expenses	-80,000	-92,138
Financial income and expenses	0	-8,709
Balance of income and expenditure	-80,000	-100,847
Allocation balance of income and expenditure – Designated reserves	-80,000	-100,847
Total	-80,000	-100,847

possible to reach the ambitious fundraising target set in 2022, total income increased by more than 10% in comparison with 2021.

With the new activities, came increased expenditure in comparison with 2021. During the year the World Press Photo Foundation was able to keep the expenditure in line with the income generated so that work was done within the available budget.

The negative balance of income and expenditure of € 100,847 is allocated to the designated reserve New Strategy that was created in 2021 to invest in the organization.

For more detail, and to view the independent auditor's report, please see our [Financial Report 2022](#).

Forecast 2023 and explanation of the budget

2022 was one where we learned a lot, implemented new initiatives and ways of working and reached much

more diverse regions. A year that brings with it adaptation, inspiration, energy, excitement, new horizons and mostly lays the ground for a solid future.

With the various consolidation in governance, strategy and finances, the Supervisory Board expressed confidence that the governance of World Press Photo Foundation is future proof and offers a strong basis to build the organization's future.

2023 will be a year of consolidation after a year with a lot of changes. The focus for 2023 will be on raising income for the years to come and to create a solid basis for future growth with a responsible budget.

The budget 2023 is based on the assumptions made in the new strategy. These assumptions and numbers lead to a negative balance of income and expenditure for the year 2023 of €80,000. The negative balance can and will be covered by the designated reserves.

Chapter 10

Thank you



Thank you

Last year we defined a new strategy, this year we began to live it. In the coming years we will continue to improve it to connect people to the stories that matter, from around the world. Where we are today, and what we will be able to accomplish, is thanks to many different people and institutions around the world.

We would like to express our deep gratitude to all of you:

Our strategic partners, PwC and The Dutch Postcode Lottery, plus our Associates and other funders - especially for supporting us throughout the coronavirus pandemic. Plus, every person who buys a ticket to one of our exhibitions around the world. You are the reason we are able to function as an organization.

Our Patron, Supervisory Board, International Advisory Committee, and regional partners who provide us with essential knowledge, advice and connections.

The audiences online and at exhibitions who take the time to appreciate these striking images and stories, and share them with their own friends and family.

The jury members around the world, who take on the daunting task of

sifting through the thousands of entries to find a handful of winners each year.

The thousands of photographers who enter their work into the annual contest - sharing the product of their efforts, courage, dedication and craftsmanship.

And of course, the winning photographers who allow us the privilege of sharing the stories and images they created to enrich the lives of millions of people around the world.

We know 2023 will bring its own challenges, new and old. The news industry will need to grapple with easily generated photorealistic images, covering controversial and urgent topics, and increasing polarization and threats to press freedom. Our promise is to be part of this, to help where we can, and to continue to be inspired by the courage, dedication and amazing results produced by photojournalists and documentary photographers everywhere.



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Strategic partners



Social media



Design: Suuz de Leeuw/De Ambachtelijke Ontwerpers