

PHOTOGRAPHY@TNC



SAVING THE LAST GREAT PLACES ON EARTH



A Staff Guide to Photography

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The Value of Photographs!

Once you really commence to see things, then you really commence to feel things.

Edward J. Steichen

Henry Jackson photographed the Yellowstone region during the 1871 Hayden expedition, these photographs were presented to Congress as part of Hayden's 500-page report and played a crucial role in persuading Congress and President Ulysses S. Grant to create Yellowstone National Park, the first for the nation in 1872.

From the beginning of the conservation movement, photography has played a vital role and continues to do so. At The Nature Conservancy, we use thousands of photographs annually, in hundreds of ways, to connect with donors, staff, members, partners and the public. Those images play an indispensable role in assisting TNC with accomplishing its mission.

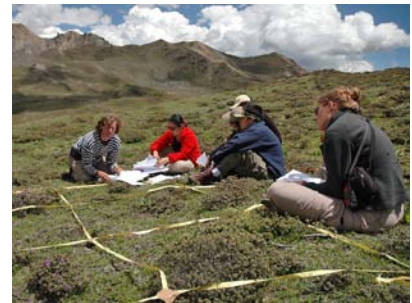
The quality of our photography sends a dynamic message about the work of TNC. What people see matters, and it is important that people see what we see!



Georgia partnership ©Mark Godfrey/TNC



East Kalimantan, ©Mark Godfrey/TNC



Yunnan Province, China ©Barry Baker/TNC

Our Goal

**No one can do inspired work without genuine interest in the subject
and a understanding of its characteristics.**

Andreas Feininger

The photographs we use come from many sources (freelance photographers, stock photo agencies, public domain archives, partners) but our most valuable resource for images is the photographic talent found among the staff and volunteers of TNC.

It is the goal of the Worldwide Office Photo Department to make available to staff, not only terrific photos, but also the tools needed to find and create valuable images.

The acquisition, use and archiving of photographs is a complex subject worthy of a library of books. We make no pretense that we can answer all of your questions, but we hope the following guidelines and tips will help you. If you find you still have questions, need assistance, have a better idea or just want to find a photo, give us a call!

Mark Godfrey: Director of Photography: mgodfrey@tnc.org, (703-841-8752)

Erika Nortemann: Photo Archive Director: enortemann@tnc.org, (703-841-4510)

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COPYRIGHT, Very Important!

COPYRIGHT:

A well-known conservation organization recently paid a huge settlement for a copyright violation. The organization fired the executive responsible and is now suing the former employee to recover the settlement cost. Using copyrighted photographs without proper permission is a serious mistake that can be very costly for all involved.

The Nature Conservancy does not own the copyright to many of the photographs it uses or stores in its photo archive. Photographers have granted specific rights to TNC for the use of their photographs, and those rights can range from very broad to limited and specific. It is your responsibility to make sure you are not using a photograph in violation of the copyright or our agreement with the copyright holder.

In most cases we list usage rights for each photograph with the description of the image. Some of those uses are listed below along with an explanation. It is important to understand that uses are varied and complex. If you are not sure your use is authorized please contact the Photo Department and check; we will work with you to answer the question.

PERMISSIONS LISTED:

(ALL RIGHTS) -- This indicates that The Nature Conservancy owns the copyright or has been given the right to use the photograph for all uses internal and external.

(INTERNAL RIGHTS ONLY) -- This indicates that the copyright holder or photographer has given The Nature Conservancy the right to use the photograph for internal purposes only. Internal use would include our internet and intranet site, newsletters, fundraising materials, presentations and PowerPoint.

*Internal use **does not necessarily** give us the right to use the photograph in a product that has high public visibility such as the Annual Report, Nature Conservancy magazine, public service advertisements, calendars and holiday cards. Internal use **does not** give us the right to use the image in a commercial product that would be sold or the share the photograph with partners, other organizations and media.*

If you are not sure your use fits the "internal" designation check with the Worldwide Office Photo Department.

(WEB ONLY) -- The copyright holder or photographer has given The Nature Conservancy the right to use the photograph for nature.org and for our intranet site only.

*Web only **excludes** the photograph from downloadable uses, e.g. wallpapers and e-cards.*

(INTERNAL RIGHTS ONLY, DO NOT USE AFTER 12/2007) -- In some cases the copyright holder or photographer has given The Nature Conservancy the right to use the photograph for certain purposes for a period not to exceed a certain date. The use and license termination date will be indicated.

(PERMISSION REQUIRED FOR ALL USES) or (PAY FOR USE) -- The copyright holder or photographer has not given The Nature Conservancy the right to use the photograph, and you must obtain permission and, in most cases, pay a fee for any and all use.

PLEASE NOTE:

The above examples are only some of the more common permissions; there may be other or more specific permissions granted. The important thing to remember is that you are responsible for the use you make of a photograph. If you are not sure you have the proper permission, check with the Photo Department.

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Important Details!

CAPTIONS AND CREDITS:

Besides failing to have permission to use a photograph, there are two things that will render a fine photograph worthless: not having the credit and complete caption information. It is vital that all photographs contained in the photo archive have complete caption and credit information included in the image file metadata.

METADATA:

Metadata is information about information. Metadata is the information about the photograph that we previously wrote on the back of the print or the edge of the slide mount. In the digital world, the photograph metadata is a file of data attached to, or imbedded into, the digital image. The metadata file can be viewed or added to by opening the image in **PhotoShop** (or a similar program), and navigating to File/File Info. The convenient thing about metadata is that the information about the photograph remains with the digital file even when the file is reformatted, resized or duplicated. Adding the metadata, or file info, to a photograph is essential and the first step in archiving a photograph.

Photo Archiving!

ARCHIVING YOUR PHOTOGRAPHS: There are many systems and techniques for archiving photographs, and they range from simple to extremely intricate. There is not a one-size-fits-all method, and your solution depends on the size and makeup of your collection combined with your resources. There is one rule for image archiving: develop a process that fits your situation and be disciplined about maintaining it.

ARCHIVING TIPS AND ADVICE:

WORKING WITH FILM: Using digital asset management (DAM), photos will be saved as a digital files even if you start with a slide, print or negative. (NOTE: There are several advantages to film, properly scanned it can yield high resolution digital files and the original film can be safely and inexpensively archived for long periods of time).

We recommend that film images selected for archiving be professionally scanned. There are two scanning systems offered by most scanning services; drum-scanning or desktop film scanning. (Drum Scanners use Photo Multiplier Tubes (PMT) which are much more sensitive than the Charge Couple Devices (CCD) used by common Desktop Scanners). For large high-quality print reproduction drum-scanning is recommended. For archiving and all other uses, less expensive desktop scans, made by an experienced operator, will give you files that will meet almost all of your requirements.

When ordering scans, we suggest you request the file to be scanned to the following output specifications; **10" x 15" x 300 DPI, AdobeRGB color-space and saved as TIFF (.tif) files**

The Worldwide Office Photo Department currently uses **Repro Images** of Vienna, Virginia, for scanning, <www.reproimages.com>. They make excellent desktop scans and general give The Nature Conservancy a discount for volume orders.

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PREPARING THE DIGITAL IMAGE FILE:

Having created a digital photo by scanning a film-based image or using a digital camera, you now need to do two things before you place that file into your photo archive:

1. Give the digital file a unique filename
2. Enter the image information (caption, credit and copyright) into the file metadata.

CREATING A UNIQUE FILENAME:

We have developed a filename protocol for The Nature Conservancy Worldwide Office Photo Archive, (WOPA), which serves the purpose of giving each image a unique filename, identifying the original image archive source and telling the image is available as a film original or only a digital file. By using a uniform image file naming convention, photographs from all TNC collections can be listed in a central database accessible by everyone without the danger of duplicate filenames.

WOPA FILE NAMING PROTOCOL:

File name Examples: **WOPA040715_F001** second example: **MRCE040715_D005**

- The first two, three or four digits, (which are always letters), are the **office-code** for the office naming and archiving the photograph. In this example the first four digits, “WOPA”, are for the **World Office Photo Archive** of TNC. **States field offices use the two letter state abbreviation, e.g. CO for Colorado. Country program offices should use the three letter abbreviation, e.g. BRA for Brazil, and everything else is four letters, e.g. MRCE for Marketing Resource Center East.**
- The next six digits are the date the image was archived, (**not the date the photo was taken**), in the following order; **year, month, day**.
- The date is followed by an **underscore** and either an “F” or a “D” . Use “F” if you have a film original or high quality dupe on file and accessible in your office. Use “D” if you only have a digital file of the image.
- The last three digits are the **sequential number** of the image as archive on that date (001-999)

When creating a new code for your collection, please contact the Photo Department to list the new code and confirm that it is not in conflict with an existing code. Some examples of codes are shown below.

CCIO Climate Change Initiative office
ETPO Ecotourism Program office
FMRM Field Marketing Rocky Mountain
FIPO Fire Initiative program office
GLDO Great Lakes Division office
GMIO Global Marine Initiative office
ISIO Invasive Species Initiative office
MADO Mid-Atlantic Division office
MBPO Migratory Bird Program office
MRCC MRC Central

MRCE MRC East
MRCW MRC West
NCMP Nature Conservancy Magazine Photo
NWDO Northwest Division office
PIPP Parks in Peril Program
SACR South America Conservation Region
SCDO South Central Division office
SCPO Subterranean Program office
SWPO Sustainable Waters Program office
WOPA World Office Photo Archive

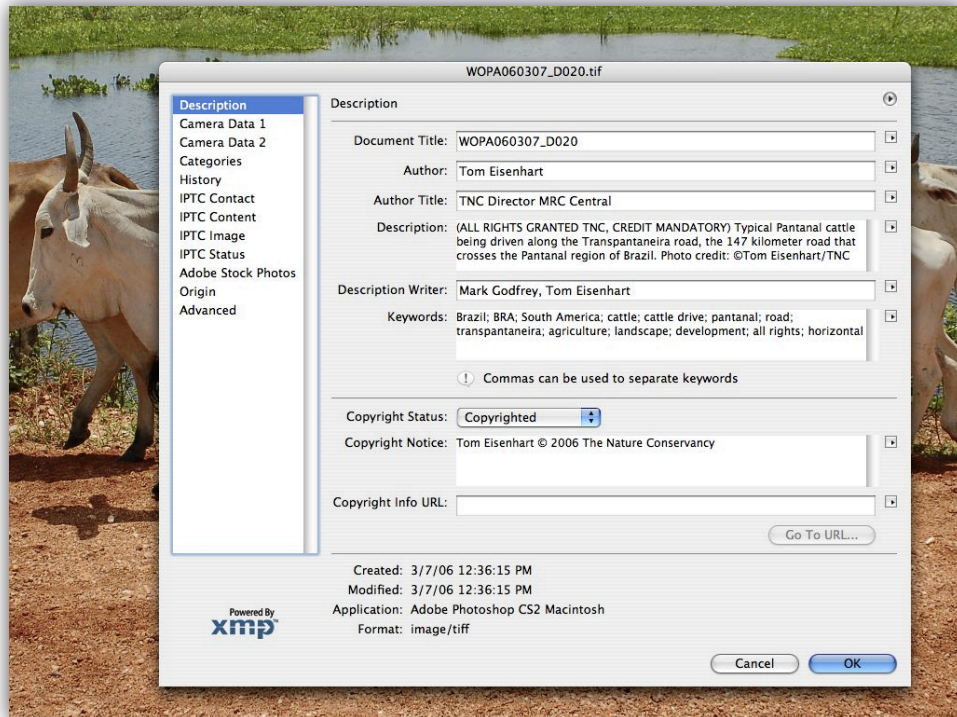
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2. ENTERING THE FILE INFORMATION:

It is vital that caption, credit, copyright and permitted uses are entered into the digital image file metadata. There are a number of programs that will allow you to do this, but we recommend **PhotoShop**. PhotoShop currently comes in two versions, **PhotoShop CS2** (the powerful professional version) and **PhotoShop Elements 4.0** (a substantially less expensive consumer version). Both versions work on PC or MAC. You can also use the earlier versions of both programs for entering metadata. Many digital cameras and scanners come bundled with **PhotoShop Elements**.

ADDING THE FILE INFO (METADATA) USING PHOTOSHOP:

With the image open in PhotoShop, go to the menu bar and click on “File”, then click on “File Info...”. The File Info dialog palette, shown below, will open.



The File-Info dialog box in PhotoShop CS2 above

THE FILE-INFO DIALOG BOX: While the File Info dialog box in PhotoShop Elements is not as extensive as that found in the full version of PhotoShop, it gives you all the information entry capability you will most likely need. (“**Document Title**”, or filename; “**Author**”, we list the photographer; “**Description**”, or caption; “**Description Writer**”, person who wrote the caption; “**Keywords**”, “**Copyright Status**”, pull down menu for status; “**Copyright Notice**”, which is in most cases the same as the credit line for the photograph).

DESCRIPTION

The Description (or Caption) entry box is your best location for entering all vital data about the photograph. We advise that you use this box to enter more than just the caption information, but also data regarding the rights granted TNC and the photo credit. We have discovered that some photo-editing programs only show the description or caption metadata, so it is best to enter the copyright, rights granted and credit information in this box as well. (see the example below).

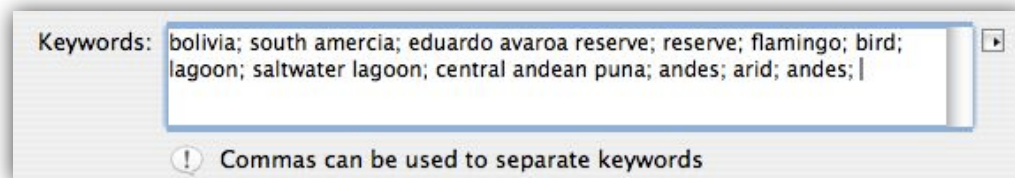
Description: (ALL RIGHTS GRANTED TNC, CREDIT MANDATORY) Typical Pantanal cattle being driven along the Transpantaneira road, the 147 kilometer road that crosses the Pantanal region of Brazil. Photo credit: ©Tom Eisenhart/TNC

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KEYWORDS

The keyword entry box is your opportunity to archive photographs so they will be easy to search for and retrieve from your archive. Keyword entry is a complex subject and worth studying. Here are a few suggestions:

- Keywords should be singular.
- Avoid abbreviation or add the abbreviation, such as a state code, as a second keyword.
- Check your spelling.
- Consider creating a Master Keyword list for your project or office for uniformity.
- Separate keywords with a comma or semicolon.
- Habitat type: for landscape photographs or related images, such as people on the land or work related to habitat type, use one of the five major habitat types, (Grassland, Marine, Arid, Forest, Freshwater)
- Program: Include the area name of the program; (Asia Pacific, Caribbean, Central America, North America, South America). If applicable include the name of the program.
- Location: Use the full country name (United States, Mexico, China), the full state name (Arizona, Sonora), or province (Yunnan).
- Plants and animals: Use the primary order first, (Grass, Shrub, Wildflower, Tree, Mammal, Bird, Fish, Butterfly, Moth, Insect, Spider, Amphibian, Reptile), then the family, (Bear), and subfamily, (Grizzly, Brown, Polar). Always use the common name. Use of the scientific name is optional, but recommended.
- People: Photographs containing people (People, Staff, Scientist, Indigenous, Child). If individuals are to be identified use the last name in the keyword files (McCormick).
- Activities: If staff or others are shown at work use the appropriate classification (Science, Stewardship, Partnership), Other activities (Compatible Development, Ecotourism, Farming, Ranching, Habitat Destruction, Recreation).



NOTE: Keyword searches do not recognize if a letter is upper or lower-case so there is no need to capitalize, all letters can be lower-case as shown in the example above.

ENTERING KEYWORDS USING PHOTOSHOP:

You will enter keywords directly into the keyword box when using **PhotoShop CS2** on a PC or MAC, as well as when using **PhotoShop Elements** on the MAC. If you are using **PhotoShop Elements** running under Windows, you will need to enter keywords as "tags" within the Photo Browser. The following instructions should help you with that process:

1. Create a folder with the image or images that you want to keyword.
2. Open PhotoShop Elements.
3. In the tool bar click on "Photo Browser". This will take you to the "Organizer" window.
4. In the Menu bar click on the camera icon and navigate to "From Files and Folders...".
5. Select the folder with the images in it and click on "Get Photos"
6. Open up the Organize bin to the right of the photos widow.
7. In the Organizer bin under the Tags tab you can create new tags, each tag will be a keyword for a picture or group of photos and is added by dragging it over the photo selection.

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OTHER SOFTWARE FOR VIEWING AND EDITING DIGITAL PHOTO METADATA:

You do not need PhotoShop to view or edit the metadata description box, there are other programs which are inexpensive, and in some cases free, that allow you to view, enter and edit the metadata caption box for a digital image file.

For Windows:

A very good (free) photo browser called **Picasa2** can be downloaded from Google. The example to the right shows a photograph with its caption viewed underneath using the **Picasa2** program. The caption for a selected image can be viewed by double clicking on the image in the **Picasa** library and then clicking on the small text icon in the lower left corner of the image view window. You can also add or edit a caption in this window, which will be saved as a standard metadata caption box imbedded in the digital image file.

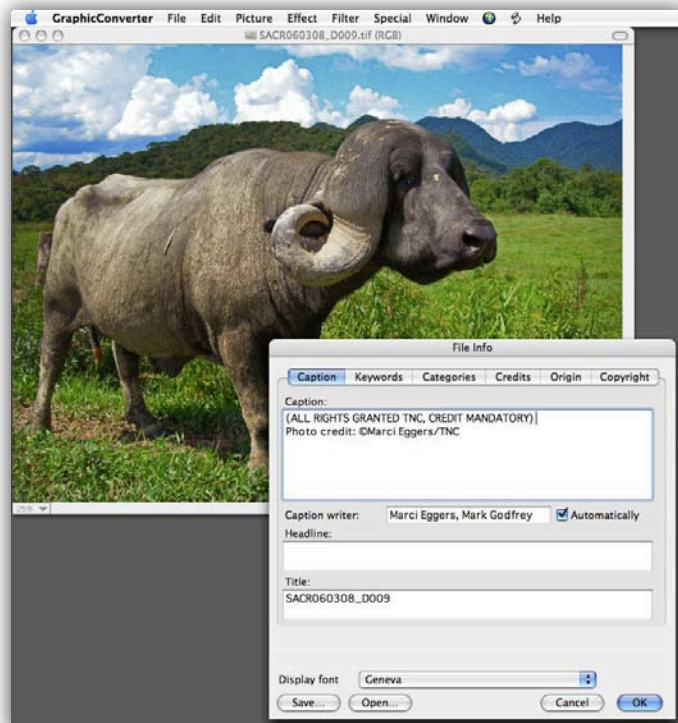
<www.picasa.com>.



For Mac:

A utility called **GraphicConverter** is bundled with many new Macs (look in the applications folder on your hard drive), or it can be purchased (\$30) and downloaded. This program gives you many tools as well as the ability to read and write metadata to image files. The example to the right shows the IPTC caption-edit window reached by clicking Edit File Info (IPTC)...., in the File pull-down menu of **GraphicConverter**.

<www.lemkesoft.com/en/index.htm>.



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Photo Editing & Archiving Software!

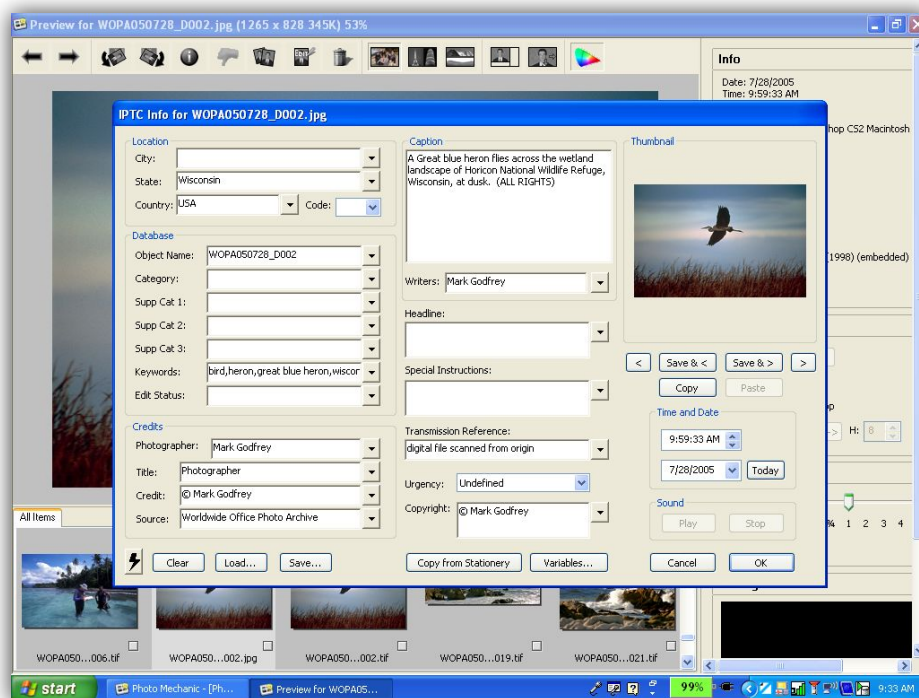
There are three general categories of software used to edit and archive digital photo image files. Many of the programs that fall into one category overlap into another (PhotoShop being primarily a photo editing program also contains a browser).

1. PHOTO EDITING PROGRAMS:

PhotoShop is considered the industry standard photo editing program. It offers an extensive set of tools to adjust and prepare digital image files for all types of output and archiving requirements.

2. DEDICATED PHOTO FILE BROWSERS:

Image file browsers allow you to quickly look at groups of photo thumbnails, assisting you in managing a collection of photos or visually identifying a particular photo for retrieval. Browsers intended for photo work often have file and metadata management capabilities. **Photo Mechanic** (Photo Mechanic <www.camerabits.com> is an example of a standalone browser that offers extensive file and metadata management (NOTE: Photo Mechanic is cross-platform but will only add metadata to jpeg files running under **Windows-OS**.) **Picasa2**, from Google, and Apple's **iPhoto** are also primarily image browsers, though **iPhoto** does not handle metadata well.



Above, the metadata entry box in **Photo Mechanic**

3. DIGITAL ASSET MANAGEMENT (DAM) PROGRAMS:

The third type of program vital to organization-wide management of digital photographs is the Digital Asset Management program (DAM) which allows either a single user or group to manage the storage and retrieval of large numbers of images. The Photo Department at TNC recommends **Extensis Portfolio 8.0** <www.extensis.com> for digital asset management. There are several version levels of the program, starting with the single-user desktop version and extending through server and net-publish versions.

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SOFTWARE CONFIGURATIONS:

There are overlapping capabilities found in the many different types of photo editing and digital asset management programs used by photographers and photo archivists. Listed below are some software configurations based on different situations. (All solutions are cross-platform.)

- **Single user**/photographer (limited budget and imaging requirements): just **PhotoShop Elements** (\$100) or including **Photo Mechanic**. (total cost \$250.00)
- **Single user** (expanded budget) **PhotoShop CS2**, which includes **Adobe Bridge** (total cost \$600.00)
- **Office/Single archiving workstation** (limited budget) **PhotoShop Elements**, **Photo Mechanic** and **Extensis Portfolio** (total cost \$450.00)
- **Office/Single archiving workstation** (expanded budget) **PhotoShop CS2** and **Extensis Portfolio** (total cost \$800.00)
- **Office/Multiple workstations** (expanded budget) **PhotoShop CS2** and **Extensis Portfolio** (total cost, multiply number of workstations by \$800) or **Extensis Portfolio Server Workgroup Solution** (cost depends on number of licensed users and can be obtained from Extensis <www.extensis.com>)

Photo Workstations and Workflow!

HARDWARE RECOMMENDATIONS:

In all probability you have the basic computer equipment required to build a photo editing and archiving workstation but here are some recommendations:

- A Windows machine running **WindowsXP Pro** or a Mac running **MacOSX 10.4**, with a minimum 512MB of RAM, preferably a gigabyte, and the largest internal hard drive offered by the manufacturer that you can afford (in the range of 160 to 250 GB).
- A minimum of one external hard drive (160-250 GB, preferably FireWire). A second hard drive will give you the capability to back up your computer system on one and maintain your high resolution files on the other. You might also consider hard drives that offer shared storage or simplified networking capability (**Maxtor** Shared Storage drives are an excellent solution for sharing files across a small office network)
- Internal or external CD-R/DVD-R drive. (you will need to burn CDs or DVDs for off-line archiving as well as image distribution). (NOTE: We recommend **Roxio Toast** software for burning cross-platform compliant CDs and DVDs).
- Memory card reader (USB or FireWire).

PHOTO ARCHIVING WORKFLOW:

You need to develop and follow a set of procedures for the editing and archiving of your digital image files. By being disciplined about your workflow procedures, you will ensure the quality of your photo archive and protect it with sufficient backup. Listed below is a simple workflow you might consider while photographing in the field;

IN THE FIELD (as soon as possible after you're done photographing!)

1. Create a **New_Photos** folder on your laptop and download the images on your camera memory card to that folder.
2. Before you reformat your memory cards delete any images you do not want from the **New_Photos** folder on your laptop.
3. Copy the **New_Photos** folder on your laptop to an external hard drive or burn them to a disk. (this is a very important backup step as hard drives will fail).
4. You can now reformat your camera memory cards.

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WORKFLOW IN THE OFFICE

As soon as possible after returning from the field, or upon the arrival of new images, you should follow a standard set of procedures to protect and archive your photos:

1. Using PhotoShop (or the software program you prefer) open each new image and add the required file info to the image metadata (description, copyright, credit; usage granted TNC and photographer or archive contact information).
2. If you have experience with PhotoShop tools you will want to adjust the quality (color and tonality) of your photograph as well as the file size and format to the standard you've set for your archive. (The Photo Department saves images at 300 DPI and in the TIFF file format for the Worldwide Office Photo Archive.)
3. Give the photo an appropriate filename (see our recommended specifications), and save the image with the new filename to a folder you've created for images that are ready for inclusion in your archive.
4. When you have completed the metadata, file naming and image adjustment steps for the new images you want to archive, copy those images into your archive and also copy them to your archive backup. (the Photo Department at the Worldwide Office maintains four separate backup copies of its photo archive using individual hard drives for each backup set).
5. Burn a CD-R (or DVD-R depending on storage size required) of your new images and save the disk in a secure location to be used only in the event that you need to rebuild your photo archive.
6. If you are using **Extensis Portfolio** to manage your archive you will want to update the catalog that is linked to your photo archive image folder, if it is not set to do this automatically.

A disciplined approach and consistent workflow process will guarantee the successful and safe archiving of your photos, as well as facilitate your ability to quickly find and retrieve them in the future.

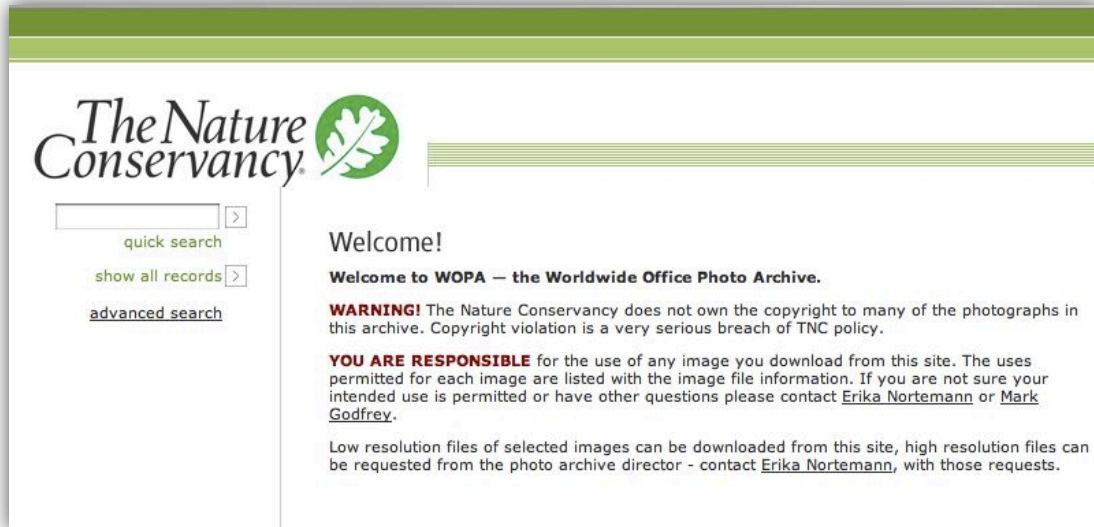


When you're done backing-up and archiving your photos, you can rest.

Photo: ©Mark Godfrey/TNC

Worldwide Office Photo Archive (WOPA)

The Nature Conservancy has created a new online photo archive at the Worldwide Office that is available to Conservancy staff via the Intranet. You can access the new archive via by going to the Intranet home page. Use the pull-down menu under **TOOLS & REPORTS** to click on **FUNCTIONAL AREA TOOLS & REPORTS** and then under **MARKETING**, click on [Photo Archive](#). You will be taken to the WOPA Welcome page.



It is **VERY IMPORTANT** that you read and understand the warning and responsibility information before proceeding to search, select and download photographs!

It is also **IMPORTANT**, for copyright reasons, that you not give or grant outside groups or individuals uncontrolled access to the Intranet WOPA site!

SEARCHING AND SELECTING PHOTOGRAPHS IN WOPA:

You can use quick search or search by fields using [advance search](#) where you will be given additional fields to search including **Filename**, **Description**, **Copyright** and **Keywords**.



The example above (left) shows results from searching on the keyword “colorado” which returned 302 results. You scroll through the results (there are nine thumbnails per page) and advance to the next results page as you make your selections. The example above (right) shows the image information after clicking the “i” icon.

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SEARCHING WOPA:

The advance search feature allows you to search in four areas of the file metadata. (Please note: the search capabilities of the software are limited and do not have the more sophisticated methods which would allow you to use Boolean searching or searching within the results of a search.)

- **Filename:** If you know the filename of the photograph you are looking for.
- **Description:** Useful if you are looking for a specific place, person or situation.
- **Copyright:** If you are looking for photographs by a particular photographer.
- **Keyword:** Any word you think would be applicable to the photographs you are seeking.

WORKING WITH SEARCH RESULTS:

You have a number of tools that will assist you in checking the caption and copyright information of the photographs obtained by your search, as well as saving and downloading those images.



Clicking on the Spyglass icon gives you a larger view of the selected photograph.



Clicking on the Information icon gives you the caption and copyright details.



Clicking on the Folder icon you will save the photo to your favorites box.

Note: Your favorites will be saved to a favorites-box along the bottom of the site-window, as shown in the example on the previous page. Your favorites box will be saved when you leave the archive and will be there when you return. You can clear the favorites box by clicking on CLEAR FAVORITES. Do not use the back arrow on your browser for returning to your search results, or leaving the archive, as this will not save your favorites selection.



Clicking on the Disk icon will allow you to download a file large enough for PowerPoint, Web and small print applications. The image download screen for a Windows computer is shown below.



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Working With Photo Sources!

FREELANCE PHOTOGRAPHERS:

The Nature Conservancy depends on a variety of outside sources for photographs, (freelance photographers, stock photo agencies, partner archives, public domain libraries, donors and photographer estates). Of all our sources, working with professional photographers is among the most rewarding, but also presents the greatest challenges.

Commercial photographers generally limit the use of their photographs based on the amount paid for the assignment. In the editorial market (magazine journalism) photographers generally allow “one-time” use of the images from each assignment. Photographers doing commercial assignments (business, advertising and annual reports) grant a broad range of rights, up to and including what is known as a “buy out” of all rights, for which they are paid substantially higher fees. The Nature Conservancy simply can not afford to pay commercial rates for photography and depends on photographers who either volunteer their work or charge substantially lower rates because of their dedication to the mission of conservation organizations.



Testing water, Brazil ©Scott Warren



Bird study, Honduras ©Lynda Richardson



Prescribed Burn, Florida ©Harold E. Malde

PHOTOGRAPHER CONTRACTS:

PLEASE NOTE: The Nature Conservancy Standard Operating Procedure (SOP) requires that you **MUST OBTAIN A WRITTEN CONTRACT AND LEGAL REVIEW** for all transactions that involve the creation of intellectual property. You need to comply with this SOP when entering into an agreement with a photographer. It is important that you consult with your legal staff regarding this SOP and related issues regarding contracts for the creation of intellectual property.

Below is sample wording (for instructional use only) in a contract between TNC and a photographer.

- 1. OWNERSHIP OF DOCUMENTS AND DATA.** The Contractor shall retain ownership of all original transparencies, prints, and negatives produced under this contract. These images may be used by the Contractor without the prior consent of the Conservancy as long as images are not used in a defamatory manner. Any duplicate transparencies, prints, or digital images produced by the Conservancy are the exclusive property of the Conservancy and may be retained at Conservancy headquarters indefinitely.

The Conservancy shall have a non-exclusive, worldwide license in perpetuity to use the images it selects for the following purposes: **Internal:** all Conservancy products for staff and membership, such as: intranet, PowerPoint presentations, awards, displays, fundraising appeals, thank-you gifts, calendars, note-cards; **Editorial:** all Conservancy printed publications for internal or external distribution, such as: magazine, brochures, booklets, reports, grant proposals, as well as public service announcements and magazine “house” ads; **Web:** unlimited use on Conservancy’s website: nature.org; **External:** limited distribution to corporate partners, media outlets, and other groups for use with Conservancy-related products, stories, and presentations; **Trade:** all Conservancy materials sold commercially, such as: books, posters, note-cards, calendars, as well as paid advertising. **Appropriate photo credit will be given to the Contractor whenever possible. All third-party, non-Conservancy related requests shall be referred to the Contractor.**

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You will note that the contract excerpt on the previous page grants the Conservancy a broad range of rights that may not be applicable to a particular assignment or situation. Our contracts often evolve through negotiations related to each assignment and are altered to fit a particular set of circumstances.

You must consult with your Legal Department as you develop specific photo assignment contracts related to your negotiation with photographers.

MAINTAINING VALUED RELATIONSHIPS:

Each situation is different as it relates to the specific rights granted. Keeping track of the allowed uses (or licensed rights of use) is a very important part of the relationship with a photographer, as even a simple and innocent mistake can mean the end of a valued partnership.

IMPORTANCE OF PHOTO CREDITS:

IMPORTANT: Note the line in the contract, “**Appropriate photo credit will be given to the Contractor whenever possible**”. Photographers need to see their credit line published with their work because it validates and promotes them as photographers, and nothing will ruin a relationship with a photographer faster than the failure to give a credit. *You should always give a photo credit because in many cases, it was stipulated by the original contract to produce the work. Failure to give a photo credit may void the contract under which the image is licensed, and result in substantial costs as well as the loss of a beneficial relationship.*



Monterey Bay National Marine Sanctuary. Photo ©Lynn Mc Bride

WORKING WITH CONSERVANCY STAFF:

The Nature Conservancy, like all large organizations and corporations, considers photographs taken by Conservancy staff during the course of their work the intellectual property of the organization.

It is usually the decision of each staff member to take photographs related to their work for the Conservancy, and we hope the staff will not only do so, but work with us to share those photographs throughout the organization. Photography is one of the most important tools available to us, and we feel that the staff is our best source for photographs directly related to the work of the Conservancy.

Many members of our staff are accomplished photographers and take pictures directly and indirectly related to their work for the Conservancy. Many of the photographs they take do not fall under the intellectual property rule, and it remains the decision of each photographer to share these images. It is important that both parties have a full understanding and are in agreement regarding the rights to a photograph.

PHOTOGRAPHY @ TNC

PHOTO CREDITS FOR CONSERVANCY STAFF:

Under the circumstance that The Nature Conservancy has the copyright (all rights) to a photograph taken by a staff member, the credit line should include the photographer's name and TNC initials (e.g. ©Lynn Mc Bride/TNC). If the individual indicates that the photograph is not the property of the Conservancy, but rather the property of the photographer, while at the same time granting some rights to the Conservancy, the credit line would exclude the TNC initials (e.g. ©Lynn Mc Bride). In the case that the photographer retains the copyright to the photograph, the uses granted to the Conservancy should be stated fully at the beginning of the caption in the file metadata.

PERMISSIONS FORM:

The Photo Department has a simple "Permission to use photographs" form which is utilized to secure an understanding with photographers, staff and non-staff, (who volunteer their work without payment) regarding the rights granted to photographs that are not the intellectual property of The Nature Conservancy. The photographer is asked to check-off the rights granted, indicate their preferred credit line and sign the form before returning it to the TNC's Worldwide Office Photo Department.

NOTE: This form authorizes uses for the worldwide organization, if rights are granted only to a subset of the Conservancy (e.g. state chapter) that information should be noted on the form.

The Nature Conservancy
SAVING THE LAST GREAT PLACES ON EARTH

PERMISSION TO USE PHOTOGRAPHS

Your photographs help The Nature Conservancy protect Earth's amazing diversity of wildlife, plants and habitats. Thank you for helping to further our mission through your photography!

I hereby grant to The Nature Conservancy, as a worldwide organization, permission to use the following photographs:

☐ All photos I have provided to the Conservancy

☐ Specific images or collections as follows: _____

The Nature Conservancy organization (TNC) has my permission, in perpetuity, to:

☐ Keep the originals or duplicates I have provided, make duplicates or prints as needed and archive the images as slides, prints, on CD or in other electronic forms.

☐ Use the images in The Nature Conservancy's publications, such as newsletters, brochures, fundraising appeals, public service announcements, *Nature Conservancy* magazine "house" ads, grant proposals, reports, awards, thank-you cards, displays, mailings and invitations.

☐ Use the images in slide shows, electronic presentations, on nature.org and TNC web pages.

☐ Use the images for the Great Places Network downloadable wallpapers and e-cards. (This is a registered member only site.)

☐ Provide images to partners, organizations and media for TNC-related use in news stories, newsletters, reports, presentations, displays, web pages, and the like.

As conditions of this permission, The Nature Conservancy shall: *(check all that apply)*

☐ Provide credit to me in writing as follows: _____ *(name as you wish it to appear)*

☐ Refer to me any requests to use the images in products to be offered for sale or in publications that typically pay for the use of images (including *Nature Conservancy* magazine, the TNC annual report, membership calendars and notecards, posters, books, and/or paid advertising).

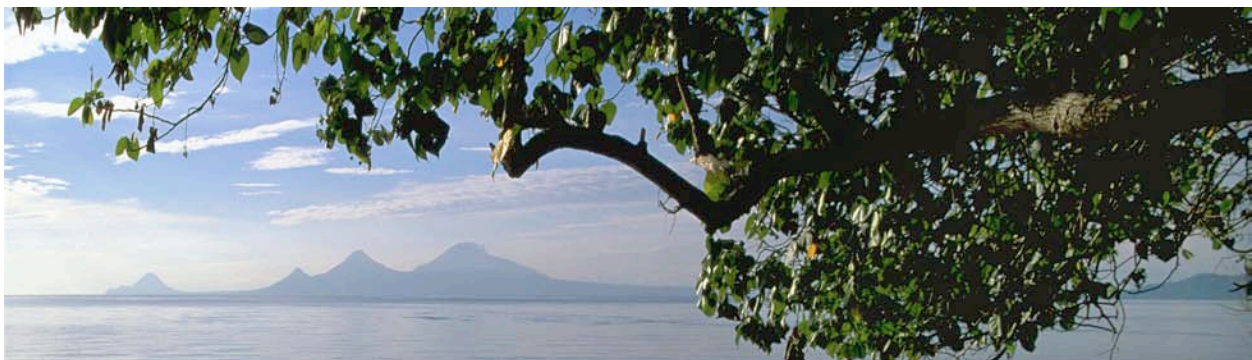
☐ Other conditions: _____ Date: _____

Signed: _____

Name: _____

Address: _____

Phone: _____ Email: _____



Kimbe Bay, Papua New Guinea. Photo: ©Ron Geatz/TNC

PHOTOGRAPHY@TNC

STOCK PHOTO COLLECTIONS:

Many of the photographs we use for specific purposes are obtained from commercial and individual stock photography collections. There are two types of stock photo resources: “**Royalty-Free**” and “**Rights-Managed**”.

The term “**Royalty-Free**” *does not mean the photograph is free*, but rather you pay once and then (within contractual limitations) use the photograph as many times as you like. It is important to note, though, that a royalty-free photograph cannot be shared and there are certain contract stipulations involved in the original purchase of which you need to be aware. An example of a large royalty-free agency is **Jupiterimages** (formerly PictureQuest), <<http://www.jupiterimages.com/>>.

The term “**Rights-Managed**” means a photograph must be licensed, and a fee must be paid, for each specific use and can not be used for other purposes without additional permission. Rights-managed photographs are generally more dynamic and less generic than royalty-free images. When you need a special photo consider consulting a rights-managed stock photo agency. There are many, but one of the best natural history stock photo agencies is **Minden Pictures**, <<http://www.mindenpictures.com/>>.

VERY IMPORTANT: In the digital age it is very easy to accidentally reuse a rights-managed photograph that has found its way into your system. Accidental unlicensed reuse of a rights-managed photo can lead to costly fees and possible litigation for copyright violation. *We advise that you dispose of all rights-managed image files as soon as the purpose for which they were purchased is completed.*

Another resource for photographs are non-commercial public picture collections such as **The Library of Congress**, <<http://www.loc.gov/rr/print/catalog.html>>. Many, but not all, of the images in these collections are in the public domain, and free to use (there maybe fees associated with obtaining a print or digital file). Increasingly these collections are being published to the Web, and images can searched for and downloaded without cost. An example is the photo library at **NOAA**, <<http://www.photolib.noaa.gov/>>.

Public domain picture collections are a good source of images applicable to many aspects of conservation work. Historical and contemporary photographs showing our use of natural resources is a valuable, and often striking, communication tool.



Donner Lake, California - 1866
Lawrence & Houseworth - Library of Congress



Shrimp boats, Aransas Pass, Texas - 1997
William B. Folsum/NMFS - NOAA Photo Library

PHOTOGRAPHY @ TNC

Gear!

Digital photography has many advantages, but one disadvantage is the amount of additional paraphernalia required to work with and archive digital photos. It is possible by using film to work with fairly sophisticated, yet moderately priced, camera equipment and archive your photographs using inexpensive plastic slide sheets and binders. High quality digital cameras are substantially more expensive than film cameras, and the archiving of digital images requires specialized software and computer hardware. Most photographers, though, feel the advantages of digital photography surpass the disadvantages and now work digitally.

CAMERA AND FIELD EQUIPMENT:

Like cereal at the supermarket, the many types and brands of digital cameras available is bewildering. New and improved gear hits the shelves every day. If you are planning on getting a digital camera and would like some recommendations, first determine your budget and then contact Mark Godfrey to discuss options. (<mgodfrey@tnc.org> 703-841-8752)

CAMERA BUYING ADVICE:

- Determine the maximum amount you can spend (your total budget).
- Consider the type of photographs you will be taking (close-ups of flowers, telephoto for wildlife, wide-angle for landscape, et cetera)
- Determine your photographic aspirations. If basic, consider a point-and-shoot with a non-interchangeable lens. If you have greater photo ambitions, consider a SLR (single lens reflex) camera that offers interchangeable lenses.
- Take into consideration your comfort level with both technology and system weight. Don't buy a sophisticated SLR camera that you'll find inconvenient in the field unless you seriously want and need the features it offers.
- Purchase a camera with at least a 5 megapixel chip or greater. (Reasonably priced cameras with 8 megapixel chips are becoming readily available and worth considering.) Make sure the camera has both **manual** and **automatic** capabilities.
- If you are buying a digital-SLR you will need to determine what lens or lenses you will need.
- You should also purchase a spare camera battery, additional memory cards with the largest capacities you can afford, a tripod (even an inexpensive lightweight tripod is better than trying to handhold the camera in low light), a protective filter for the front lens (if it is threaded) and a small camera bag to protect all of the above.
- Finally you will need to determine what computer equipment and software will be required to work with and archive your photographs.

No matter how beautiful the scene, or important the moment, you won't capture it with a full memory card or a dead battery. (Take plenty of both.)



Taking Photographs!

Photographers deal in things which are continually vanishing and when they have vanished there is no contrivance on earth which can make them come back again.

Henri Cartier Bresson

PREPARING YOUR CAMERA:

Before you start photographing, there are several things you should do to prepare your camera to take the best possible photographs:

- Use the camera menu to set the **TIME** and **DATE** at your location. This information will be saved to the image file metadata and is important for identifying the photograph at a later date.
- Use the camera menu to set the file size to the highest quality (largest file size) which the camera is capable. Most point-and-shoot cameras create a JPEG file which you should set to the finest level. More advanced digital cameras will allow you to save your image files in the RAW format (this is the image file as recorded by the camera chip without the camera applying selected qualities such as white-balance, et cetera). RAW files give the photographer a great deal of control but also demand a level of experience. I recommend you use the JPEG format unless you have the software and desire to learn how to adjust RAW files.
- Set the ISO (commonly thought of as film speed) to a setting in the low range (100-160). A higher ISO will allow you to work with faster shutter speeds but a higher ISO will also reduce image quality and introduce image noise.
- Turn off the camera's internal flash (unless you really need the flash, your photos will always be better using the available light).

TAKING PHOTOGRAPHS -- EXPOSURE CONTROL:

Getting the perfect exposure is an art as well as the constant quest of every photographer. To be safe, professional photographers often bracket their exposures (taking one shot at the indicated correct exposure and one above and one below that exposure). Modern auto-exposure camera systems do a great job of giving you good exposures generally, but they are not perfect. Be aware that digital photographs have limited exposure latitude and must be exposed as precisely as possible.

One of the great advantages of digital photography is the ability to review your photographs while on location and correct problems. When using the camera on manual exposure, it is fairly easy to bracket the exposure around what is indicated by the camera meter. Bracketing exposure in auto-exposure mode is more difficult but can often be accomplished using the exposure compensation control. Many advanced cameras also have an exposure bracketing mode that can be set to automatically bracket shots around the selected or indicated exposure (check your camera manual).

AVOID OVER EXPOSURE.

Loss of highlight detail (the detail in the brightest areas of the photo - e.g. sunlit clouds) should be avoided in digital photography. It is better to slightly underexpose and give up shadow detail than over-expose and burn out the detail in the highlights.

HINT: If you are photographing subjects in the shade try to avoid, as much as possible, bright sunlit clouds and sky in the frame. Try to find a slightly higher shooting position enabling you to look down at the subject rather than up towards the sky.

PHOTOGRAPHY@TNC

ADJUSTING EXPOSURE WITH AUTO-EXPOSURE:

Many cameras in auto-exposure mode can be fooled by lightly pressing the shutter button while initially pointing the camera towards a darker or lighter area of the scene and then (while maintaining the pressure on the shutter button) reframe the image and take the photograph. If you include more of the sky initially with this technique the image will be given less exposure. The opposite is true if you point the camera a bit more towards the ground before re-framing the image for the photo.

There are a number of tricks you can use to fool your auto-exposure camera, enabling you to bracket your exposures. Two things are very important to learning the best technique for accurate exposure: read your camera's instruction manual regarding exposure, and experiment. (Remember, digital photography allows you to experiment endlessly without the additional cost of film and processing.)

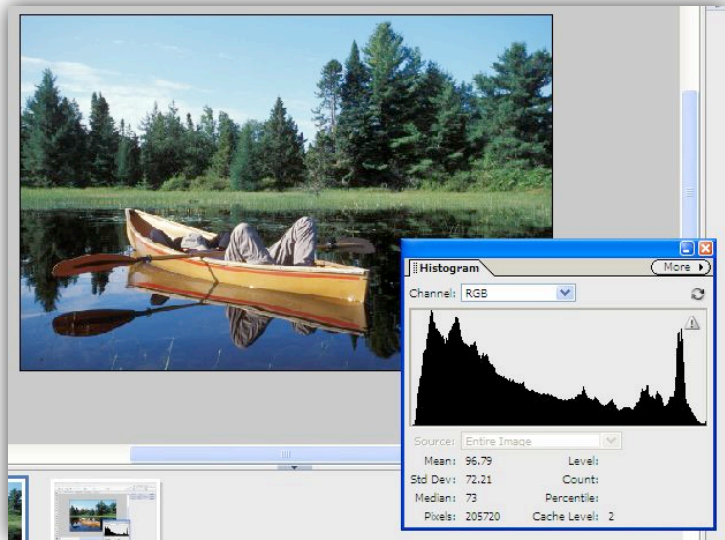
THE HISTOGRAM:

A histogram (shown on right) for a properly exposed photograph as viewed in PhotoShop Elements.

The histogram is a graphical representation of the tones found in a photograph. The dark areas are to the left and the bright areas are to the right. If the graph goes off the right side of the chart the photograph does not have detail in the brightest areas and if the graph goes off the left the photograph does not have detail in the dark areas.

Below are two histograms, the one on the left is for a photograph that has been under-exposed and has lost (clipped) detail in the dark areas. The histogram on the right is for an over-exposed photograph that does not have detail in the lightest areas (especially the sky) of the image. (Please note, the example photograph is a normal full-tone daylight scene and does not represent a photo taken in different conditions; e.g. a dark sunset photo might not have any detail in dark areas which could represent most of the image).

Working with histograms is a lot of fun, but requires experience. If you have **PhotoShop**, or a camera that displays a histogram, studying them will help you to gain a better understanding of exposure as it applies to digital photography. (Don't worry, you don't need to be a histogram-expert to take great photos.)



Note the histogram for an under-exposed photo on the left and for an over-exposed photo on the right.

PHOTOGRAPHY @ TNC

TAKE SHARP PHOTOGRAPHS:

It seems inevitable that when the light is at its best (early morning or late afternoon), a longer exposure is required making it difficult to hold the camera steady for a sharp image. Even exposures of 1/60th or 1/125th of a second require that the camera be held as steady as possible. Using telephotos or long-zooms will require additional steadiness to prevent blurred images. Some cameras and lenses offer internal stabilization, which make it possible to hand-hold the camera at lower shutter speeds, but you need to be careful not to rely too much on this feature.

WAYS TO FOCUS AND STABILIZE YOUR CAMERA:



A poor way of holding the camera steady while focusing with your finger tips is shown above.

A better method for holding the camera steady while focusing is to cradle the camera in the palm of your hand.

Small cameras are difficult to hold steady for slow shutter speeds. Brace the camera against an object like the fence railing above.

Bracing the camera against a tree trunk is another good technique for holding a camera steady.



A small **table-top tripod** (on left) is a lightweight and useful accessory which you can use to stabilize the camera for longer exposures, in this case it is being used to brace the camera against the trunk of a tree.

plate, maximum height of 64" and costs about \$90). Avoid lightweight tripods that are flimsy or a tripod that is too heavy to comfortably take on an extended hike. If you can afford it, buy a tripod with a good ball-head which you will find easier to use.

The **standard tripod** (on right) is the accessory you should consider indispensable. Tripods come in many styles from cheap to expensive. A moderately priced tripod, like the one Erika is using, can handle large and small digital cameras. (Erika's tripod has a pan-head, quick release



POINT OF FOCUS:

Sharp photographs are the product of a steady camera and careful focus. Most contemporary cameras offer auto-focus capability but you need to be careful that the camera is focused on the part of the scene you want sharp.

HINT: It is possible when using auto-focus to lightly press the shutter button while pointing the camera at your primary subject, which will set the focus, then, while maintaining slight pressure on the shutter button, re-frame the shot before fully pressing the shutter button to take the photo. *Check your camera manual to see if your camera has this capability.*

PHOTOGRAPHY @ TNC

APERTURE or “F-STOP” and DEPTH-OF-FIELD:

Your camera has an adjustable opening in the lens that controls the amount of light reaching the film or digital-imaging chip (this adjustable opening is referred to as the “aperture” or “F-stop”). The aperture you select, or the camera selects for you in auto-exposure mode, will affect the depth of focus (depth-of-field) which is the distance between the nearest and furthest sharp points in the photo. With the aperture wide-open, usually in low light, the depth of focus will be shallow; closing down the aperture (in bright light) will increase the depth of field. Careful focus is important when photographing in low light. One of the advantages of using a tripod is the ability to use longer shutter speeds and smaller apertures, increasing depth-of-field.

Taking Better Photos!

FRAMING THE SCENE!

As you prepare to take the photograph, you need to consider what you’ll include as well as what you’ll eliminate. Changing position, pointing the camera differently or adjusting the focal length of the lens (zooming in or out) are basic techniques for framing your photo. Besides deciding what to include you will need to determine the placement of objects within the image frame, and how those objects relate spatially to each other. Changing position or the focal length of the lens, even slightly, allows you to adjust and improve the composition of the photo.



Frederick Sound, Alaska: ©Bill Kamin



Santa Rose Plateau, California: ©Harold E. Malde

CREATING DEPTH: The examples above illustrate a technique to add interest to a landscape photograph using foreground detail to frame the distant landscape and add the illusion of depth. In the photos above the foreground detail dominates the image, but less prominent detail can accomplish the same goal.



Montana rancher Dusty Crary: ©Mark Godfrey / TNC

CHANGING POSITION: The portraits above show how a change in position (or using your zoom lens) can create photographs that have a different feel and use. The head-and-shoulder portrait gives a strong sense of personality while the wider view shows the environment that is so important to that personality.

PHOTOGRAPHY @ TNC

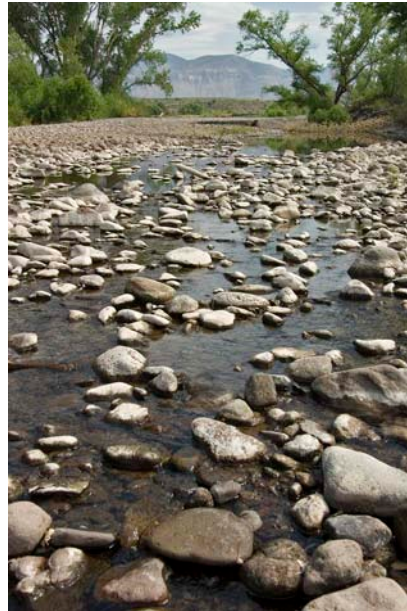
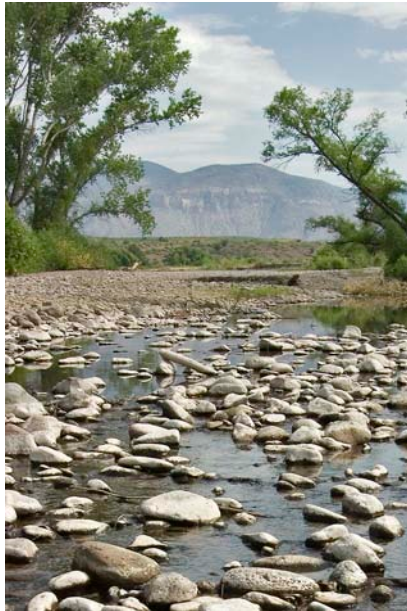


Working cowboy, Arizona: ©Will Van Overbeek



Wyoming landscape: ©Jeff Vanuga

LIGHT: The angle of the light can be used to define and simplify the subject. Strong back-light silhouetted a cowboy at work in Arizona. Late afternoon light coming from the left gives shape to the distant ridge and foreground hills in Wyoming. Waiting for better light, and positioning yourself so the light is striking the subject from behind or at right-angles is a useful technique to improve your photographs.



Gila River, New Mexico: ©Alan Eckert

PERSPECTIVE: In the example, above changing from the standard view on the left to a wide-angle view on the right, combined with moving the horizon line to the upper third of the image frame, added depth and impact to a landscape photograph. Placing the horizon in the upper or lower third of the frame can often improve a landscape composition, especially when strong foreground objects or dramatic background detail exist.

NEVER TAKE JUST ONE!

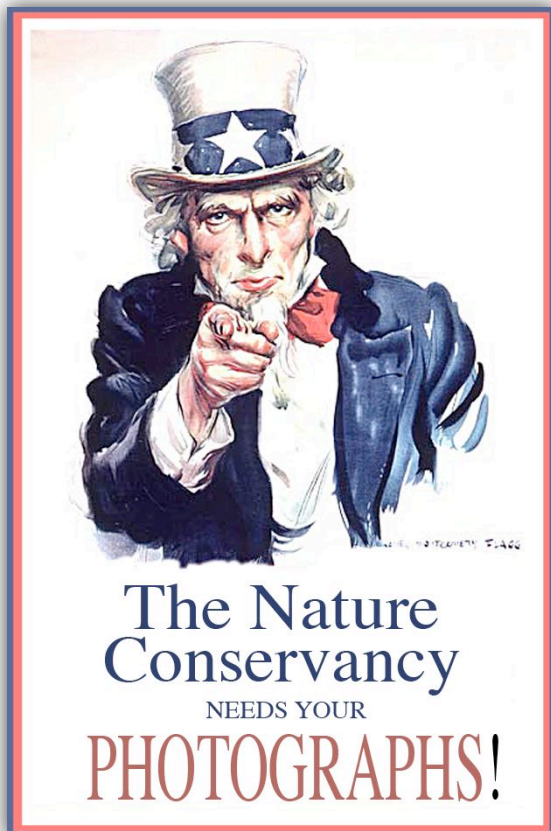
The simple secret to getting a great photograph is to take lots and throw out the bad ones later. The great advantage of digital photography is your ability to take numerous photographs without additional cost, and keep the ones that you're happy with while sending the others to the trash. Learn to move around your subject, experiment with different angles and focal lengths, bracket your exposures, catch different gestures and expressions, wait for better light, be patient, be persistent and experiment!

PHOTOGRAPHY @ TNC

SUMMARY OF PHOTO-TAKING TIPS:

- Set your camera to its largest file size and the ISO (or “film-speed”) between 100 and 200.
- Try not to use the camera’s built-in flash!
- Carry extra batteries and memory cards!
- Carefully adjust and bracket exposures when possible!
- Make sure you are properly focused!
- Avoid camera movement during exposure!
- Keep a tripod handy and use it often!
- Frame the scene carefully!
- Experiment with different angles and lens focal length!
- Take lots of photos!

Share & Re-apply!



The Nature Conservancy is the World’s largest conservation organization with hundreds of offices, projects and programs. Photography is used to support our mission through every facet of communication, marketing, philanthropy and membership. Photography is constantly being assigned, created, sought, found, given and archived throughout the organization. Unfortunately many photographs are not archived in a fashion that make them available to the organization as a whole.

The goal of the Worldwide Office Photo Department (WOPA) is to work with TNC staff to assist them in the process of creating, archiving and reapplying photographs throughout the organization. Just as you depend on us to provide photographs for your specific needs, we depend on you to bring us photographs and photographers.

If you are in the field taking photographs share them with us. If you are working with a photographer at the project, state or program level, who has granted your office usage rights, ask that photographer to consider also granting those rights to the Worldwide organization. If you have been given a photographer’s archive or have become aware of a source of photographs applicable to our work, share that information with us.

When a photographer contacts you offering to donate his time and talents to your program, let us know. If you have images that are not archived in the Worldwide Office Photo Archive, share them with us so we can make them available throughout the organization.

PHOTOGRAPHY @ TNC

Examples of the photos we need!

The goals and science of conservation have evolved dramatically since Henry Jackson photographed the Yellowstone region during the 1871 Hayden expedition. In a similar fashion, The Nature Conservancy mission has evolved since its founding over fifty years ago. Long known as a domestic organization that purchased land for preservation, the Conservancy has evolved into a global conservation organization dedicated to broad regional habitat preservation and global biological diversity.

As The Nature Conservancy's strategies evolve to meet the challenges of conservation, the photographs we need to illuminate who we are and what we are doing change as well. Beautiful landscape images showing "The Last Great Places" are important, but they do not fully illustrate or communicate what the Conservancy has become or where it is going. Photography needs to reflect accurately and serve the work and the mission of The Nature Conservancy.

The Conservancy needs photographs of its involvement with the natural landscape and the people who live and depend on that landscape. We need photographs that illustrate the challenges of our mission as well as our success. We need photographs that document the continuing story of The Nature Conservancy.

It is our hope that the examples presented below and on the following pages will assist you in visualizing the type and style of photography the Conservancy needs, as well as aid you in taking photographs, or guiding photographers who work with you, or have been assigned to take photographs.



SCIENCE and PARTNERSHIP: We need photographs that show Conservancy staff at work in the field. The photographs above, taken during a recent Solomon Islands rapid ecological assessment, are excellent examples of the type of images we need. (photos: David Wachenfeld ©2004 Triggerfish Images). The photographs below show Conservancy staff working with partners in Cuatro Ciénegas, Mexico and studying tsunami effects in Sri Lanka. (photos: © Mark Godfrey/TNC)



PHOTOGRAPHY @ TNC



INDIGENOUS PEOPLE: As part of our mission to enrich the quality of life through conservation now and for future generations, The Nature Conservancy is committed to working with those who depend on the natural communities we endeavor to protect. We need photographs that show indigenous people interacting with environments we are trying to protect. The examples above show gum tapping in the Maya Forest near Calakmul, Mexico (©Mark Godfrey / TNC), and a young girl fishing in Bolivia (©Hermes Justiniano)

CAUTION

It is very important that you are sensitive to the needs and concerns of the people you photograph. You should ask permission before photographing people and avoid taking photographs that exploit them or show them in a critical manner. You must adhere to any agreements you've made to obtain permission to photograph people.

A model release is always a good idea, as well as necessary when you are photographing children or taking photos for advertising or commercial purposes. Sample model releases can be obtained from the Worldwide Office Photo Department.



THE WORKING LANDSCAPE: The Nature Conservancy is involved with farmers and ranchers in numerous conservation easements and land use practices that conserve both the environment and a way of life. We need photographs that illustrate the working landscape and also show TNC staff involved in that process. The photo on the left shows a TNC field staffer checking a pivot irrigation system that will be converted to a more efficient variable -rate system in Georgia and, on right, rancher Dusty Crary feeds his "grass-fed" cattle on a cold winter morning in Montana (Photos: ©Mark Godfrey / TNC).

PHOTOGRAPHY@TNC



STEWARDSHIP: The Nature Conservancy's Fire Initiative and wetland restoration programs are two of the many ways the Conservancy works to preserve natural habitats and we need photographs that show us doing that work. The photograph on the left shows a prescribed burn in Nebraska while the photo on the right shows wetland restoration also in Nebraska: (photos: ©Chris Helzer/TNC)



HUMAN PRESENCE in the LANDSCAPE: Photographs that make the connection between the landscape we work to preserve and our presence in it, and enjoyment of it, send an important message regarding our motivations for conservation. The photograph above left shows Conservancy staff and friends hiking across the a snow field in the Chilean Andes and photo on the right shows small boats during a survey trip through International Paper land in the Adirondacks. (photos ©Mark Godfrey/TNC)



FLORA and FAUNA: To fully tell the story of the environment we endeavor to conserve, we need photographs that document the natural life that depends on the success of our work. The Brazil photographs above show flowers growing in the Cerrado and Jabiru storks in the Pantanal. (photos: ©Scott Warren)

PHOTOGRAPHY@TNC



THREATS and HABITAT DESTRUCTION: Photographs that document and detail the problems and threats facing the natural environment play an important role communicating the challenges we face. Our natural tendency is to take photographs only of that which we find beautiful and compelling, but as conservationists it is important that we use the camera to document all facets of our work and concerns.

(photographs clockwise from upper left) Deforestation in East Kalimantan, Indonesia (photo: ©Mark Godfrey/TNC), river bank erosion caused by grazing cattle in the Pantanal, Brazil (photo: ©Scott Warren), detrimental affect of trash pollution in Venezuela (photo: ©Dan Quinn/TNC), pollution from improper disposal of waste chemicals (photo: ©Mark Godfrey/TNC), invasive kudzu (photo: ©Barry Rice/TNC), loss of agricultural land to development in Georgia (photo: ©Mark Godfrey/TNC).

Photographic Documentation:

Photographs that serve as evidence of The Nature Conservancy's work, concerns, inspiration and success is our goal. It is important that the Conservancy staff photographically document every aspect of their work and share those photographs throughout the organization. It is the mission of the Photo Department to assist in that endeavor.

Mark Godfrey, TNC Director of Photography



Nebraska Mixed-Grass Ecoregion (photo: ©Chris Helzer)

We are in a privileged and sometimes happy position.

We see a great deal of the world.

Our obligation is to pass it on to others.

-Margaret Bourke White