

PICC PHOTOGRAPHY WORKSHOP

Becoming a Photographer to Build Connections with the Natural World

We often (rightfully) celebrate photography as an influential tool to inform people around the world about conservation issues. Photography Inspiring Children in Conservation also uses images to educate and influence peoples' engagement with primate conservation, but it takes a different angle to achieve this goal in critical habitat communities. Using the process of **becoming** the photographer and **seeing the natural world through a lens** gives a powerful, new perspective to local people that informs and engages them, bringing a personal connection, and an appreciation of the biodiversity in their backyards.

Think about it from the photographer's perspective. To truly be a good wildlife photographer, one must have a deep understanding and appreciation of animal behavior, the habitat and ecosystem, use good ethics in unobtrusively occupying the space and being ultra-aware of the animals' needs and sense of your presence, and understand the impact that your images will have when shared with the public.

Being the photographer changes your perspective.

By slowing down as we walk through a habitat, by finding interesting plants and animals through looking more closely, by putting an eye to the viewfinder and composing the image, and by enlarging that image to see even more details, we gain entirely new perspectives and insights. Even years after taking tens of thousands of images, I can look at a photo and get a rush of memories of the animal and its habitat, the smells, the warmth of the day, my companions, and my connection with the natural world in that moment.

Building these connections through the arts of photography, illustration, and storytelling is a means of inspiring students to become conservation leaders within their communities. PICC provides the students with these skills and the knowledge needed to understand primate ecology and conservation issues, and builds an effective foundation upon which the students can seek conservation-oriented careers.

1 INTRODUCTION

You don't need expensive equipment to make beautiful photos; use what is available to you and experiment with your own style. Learn your equipment by trying different settings, and watching YouTube videos specific to your questions.

2 TECHNICAL (see **Appendix 1** for links to learning resources for each of these topics)

- **BASICS**
 - **Parts of a DSLR Camera** – Basic operations, care for and changing lenses, care in humid environments
 - **Holding the camera** – right hand rests on handle hold, index finger on shutter and thumb on back; left hand supports weight of lens; elbows tucked in and against body
 - **Use the viewfinder**, not the live screen for sharper images and better composition
 - **Hold the camera still** before, during and after pressing the shutter
- **APERTURE (f / stop)**— raises or lowers the amount of light and determines the depth of field (DOF). **Keep in mind you can adjust the f stop to get the depth of field you prefer**, as long as you have the shutter speed and ISO adjusted appropriately.
 - **a small number** (aperture wide open, i.e. f/2.8) gives you a shallow DOF and lets in more light. Used in low light or you want to give a blur to the background.
 - **a large number** (small aperture, i.e. f/11) gives a deep DOF but needs more light. Use when you have plenty of light and you want everything in focus, from the foreground to background.
- **SHUTTER SPEED** — Shutter speed is the *length of time* the camera shutter is open, exposing light onto the camera sensor, measured in fraction of second (i.e. 1/125, 1/6000). Shutter speed is responsible for two things: changing the **brightness** of your photo and creating dramatic effects by either **freezing action or blurring motion**. The larger the denominator, the faster the shutter speed, allowing for freeze motion, and animals with quick movements. The lower the shutter speed, the more opportunity for movement blur. **Very general rule of thumb:** don't use a shutter speed lower than the length of the lens (i.e. 250mm lens, 1/250s shutter speed or higher)

- **Faster shutter speeds** (i.e. 1/1000th or faster) captures or freezes motion (like birds in flight) and can be used with good light (it captures less light).
 - **Slow or long shutter speeds** (i.e. 1/30th), moving subjects will appear blurred along the direction of motion.
 - Increase or lower the **amount of light** in image **by changing the shutter speed**
- **ISO**— ISO controls the amount of light your camera lets in, and therefore how dark or light your photos will be. To calculate the correct exposure remember that low values, such as ISO 100, are best for sunny outdoor photos. For shooting at night or in low light use an ISO of 1600 or higher. **The higher the ISO number, the higher your camera's sensitivity, and the less light you need to take a picture.** The trade-off is that higher ISOs can lead to degraded image quality and cause your photos to be grainy or “noisy.”
- **THE EXPOSURE TRIANGLE: ISO / f-stop / shutter speed working together**
https://youtu.be/n_64DRX6600?si=hipi8EMTvpztL0eq
 - **In low(er) light:** use **larger aperture** (smaller number, i.e. f/2.8) (shallower DOF) / **slower shutter speed** / **higher ISO** > adjust all of these to optimize each one to **achieve the fastest shutter speed and lowest ISO possible** with your desired depth of field
 - **In better light:** **smaller aperture** possible (larger number i.e. f/14) (deeper DOF)/ **faster shutter speed** / **lower ISO** > adjust all of these to optimize each one **to achieve the fastest shutter speed and lowest ISO possible** with your desired depth of field
 - Keep in mind **you can adjust the f stop to get the depth of field you prefer**, as long as you have the shutter speed and ISO adjusted appropriately.
- **RAW vs JPG** — Your camera should **always be set to shoot in RAW**. You can also have it save the files in JPG if you have enough memory card space. Setting it that way will make two copies of each image— one RAW (around 60mb) and one JPG (<10MB).
 - **YOUR ARTISTIC CHOICE** — play with making your images over or underexposed by changing the ISO, f stop or shutter speed. Be creative!
 - **EXPERIMENT** with lenses and settings to get what you like. It is not the same for everyone! You don't need to really know exactly how all these settings work — play with them, get a general idea of how to manipulate the settings, and see what you like and what works for you. Learn from each other but develop your own style.

3 CREATIVITY

Light quality and quantity: work with the best light — not right overhead or in front of you; look at how the sun is affecting the shapes and object. Go out early, take a break in the hottest part of the day when the animals are napping and the light is too strong, and go out again in the late afternoon/early evening for that golden hour of light before sunset!

Cloudy day — the sun will be in and out on cloudy days. Cloudy light is softer. Observe the sun and think about what situations you like or don't like. With wildlife it is generally better to have softer light and lower angle, but you may be trying to achieve a different look. *Tips for shooting during low-light conditions: use a higher ISO, slow your shutter speed, and open your aperture as wide as you can (i.e. f/4, ISO 3500, 1/150). Be aware that animals will need to be still, your camera can't move, and your DOF will be shallow.*

Use light to emphasize texture, form, and depth in your images. Shadows, contrast, dark backgrounds and light on just part of your animal can make it quite dramatic and add depth and emphasize the skin textures, horns or fur.

Composition — give the animal "room to breath" or "room to move" by allowing space in front of the animal in the image. When you compose or crop an image, leave plenty of negative space — don't crop the image right in front of the animal(s) in the direction they are moving or looking.

Perspective — Get as low to the ground as is practical, especially for certain land animals. It makes the horizon appear behind the animal and gives the image the animal's perspective.

Pull back and don't always focus on closeups — Capture the animal in its habitat and the landscape. A good way to make a complete set of photos is **P.I.E. = Portrait** (closeup), **Interaction** (behavior and groups of animals) and **Environment** (place the animal in its habitat / landscape).

Experiment with creating silhouettes and dramatic effects when you have limited light. Try and get the animal in sharp focus by using a spot focus on the edge of the animal.

Embrace fog, mist, and rain to add atmosphere and mood to your images. It can be challenging, but dark clouds, rain, light piercing through the darkness, and fog obscuring much of the animal can make for a more moody and dramatic image.

As you capture your images, be thoughtful about pressing the shutter or just enjoying the moment. Is it really worthy of a shot? Is the light good? Check your images and decide if you are getting a great image or one you will discard when back at the computer.

Stay connected with the experience— yes it is hot, dusty, and there are plenty of insects bothering your face— but smell, listen, sense what is around you. Feel the connection with the animals by experiencing their habitat with their perspective. Listen for alarm calls, smell the large animals. Stop often and look, smell and listen, discovering details.

4 BEYOND THE TECHNICAL

Have respect and show good ethics— Remember you are a guest in the animals' home. When you are there, is the animal having to change its behavior because you are there? If it is, then what you are doing is not being sensitive to the animal's needs and are negatively affecting the animal. Have you woken it up and it can't go back to sleep? Is your presence preventing it from feeding or interacting with its family? Are you distracting it where it might not see a predator coming? **See Appendix 3 for links** to articles and podcasts on how to be a respectful and ethical wildlife photographer.

Quiet and slow — enter the area slowly and quietly, not talking to your friends or crashing through the brush. Be aware of the other animals you might be affecting – are there little mammals running from you or birds alarm calling? Stop often and crouch down to give the forest animals time to adjust to your presence.

Patience – When you see the animal you had hoped to photograph, settle down comfortably to be patient and wait for a good shot. You might wait hours but you will be respecting that animal and its right to live its life without disruption. You might need to leave without getting a good image if your presence is causing the animal stress.

Behavior – It is important to research your subject animal's behavior, habitat, natural history, and potential risks to understand how to approach it safely and minimize the risk of harm to both the photographer and the animal. For birds, is it nesting season with young chicks in the nest? Are the parents protective or could they abandon the nest if disrupted? For primates, remember not to make direct eye contact or get too close to the animals, whether a small monkey or a mountain gorilla. A big part of wildlife photography is what's happening with the animal, understanding the behavior and predicting possible movement.

Health and Safety – Stay at least 10 meters away from primates. • Avoid touching the animals or their surroundings • Always wear masks, and wear them properly • Avoid eye

contact with monkeys and apes. **See Appendix 2 for detailed description** of ways to keep primates safe while you photograph them.

5 MORE TO THINK ABOUT AS YOU DEVELOP YOUR PHOTOGRAPHY

(From Jaymi Heimbuch Photography, Conservation Visual Storytellers Academy)

- How do you transition from being a good photographer who relies on luck, to a great photographer who can reliably get unique images? **The secret is moving from shooting reactively to shooting proactively.**
- **Reactive shooting** is capturing whatever unfolds. You're ready with your settings and your finger on the shutter button, which is fantastic! But there is no planning. Great shots are left up to luck.
- **Proactive shooting** is about setting up your shot with creativity and technique. Proactive shooting starts with asking questions, like:
 1. How do I want to use light?
 2. How will I pull the viewer into the frame?
 3. Does movement play a role in this shot? If so, how will I capture that?
 4. What are the best tools to accomplish all of this?
 5. Where, and when do I need to position myself to get this shot?

By answering these questions, you're no longer hoping for great shots to happen—you're strategically planning for them. You'll know where to be, and when, to catch that perfect moment. **The power and potential of proactive photography is immense.**

6 LOOKING TO MAKE YOUR PHOTOS STAND OUT?

(Some great ideas from Girls Who Click!)

- **Capture Unique Behaviors:** Seek out moments that tell a story or reveal a side of wildlife that's rarely seen.
- **Play with Perspectives:** Get creative with your angles by getting down low or finding a high vantage point for a fresh view.
- **Focus on Details:** Zoom in on the texture of fur, the delicate features of a bird, or the intensity in an animal's eyes to add depth and emotion.
- **Experiment with Lighting:** Use natural light in imaginative ways, like backlighting for silhouettes or soft, diffused light for a gentle glow.

- **Compose Thoughtfully:** Look for patterns, symmetry, or contrasting colors to create captivating compositions that draw the viewer in.
- **Remember, standing out in a wildlife photography contest is about capturing moments that touch the heart and showcase the beauty of nature in a special way.** Keep exploring, keep clicking, and let your passion for wildlife photography shine!7
After the shot/ downloading and processing

7 DOWNLOAD, PROCESS, SAVE AND ORGANIZE

- **SAVE YOUR FILES**

- Attach the cable from your camera to your computer or use a card reader to copy all of the files to a folder labeled with your name, the date and the place.

- **ORGANIZE**

- Each time you take photos, you should sort through them as soon as you can by viewing on a computer. In the DIGITAL PHOTO PROFESSIONAL software, narrow images down as much as you can by sorting the RAW files into folders: "**Best**", "**keep**", and "**trash**". When it comes to what makes one image better than another, trust your eye and your instincts.

Takeaways__

Narrow things down as much as you can.

Select the photos that best sum up the emotion you were trying to capture.

When it comes to what makes one photo better than another, trust your instincts.

Don't overdo it in Photoshop. just try to solve the image's problems.

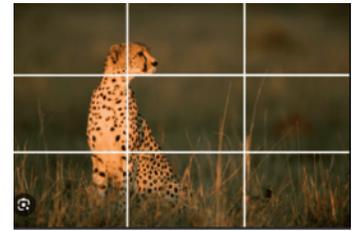
- **Best** are those images that make you go "WOW!" When you open them;
- **Keep** are those that are technical good and interesting, and you think you might have a use for them in the future;
- **Trash** are those that are out of focus, don't show anything worthwhile, or duplicates of your "keep". Do this step on the computer where you can really see the image before tossing it. **You will end up with most of your images in the trash, some in the keep, and very few in the Best.**

- **CROP, SIZE and SAVE**

- Open the images in the “Best” folder

- Using **using DPP software:**

- **Crop**– set your parameters (for example 20x30cm at 300dpi) and crop using the Rule of Thirds, keeping in mind both for your focal object and the horizon. You



can shoot with the **Rule of Thirds** in mind, or more often with my own photography, I place the animal in the center with plenty of space to crop to a pleasing placement in post-production. Watch this **video** for a great explanation.

- **Clean up and enhance**– Don’t overdo it! Concentrate on fixing the images’ problems: straighten the horizon, fix the light, sharpen slightly and remove noise. Be aware that you shouldn’t remove offending sticks etc. if you want to use the image in a contest.

Canon Digital Photo Professional

<https://support.usa.canon.com/kb/index?page=content&id=ART173585>

- **Save** with a **file name** that maintains its RAW number and also has your name and date (for example:JoePhotographer_7-1-2024_IMG6532.CR2).
- No matter what other format you save your file in, **ALWAYS keep a copy of the RAW file of your best images safely stored.**
- **Save in the appropriate format, as TIFF or JPG** – For online/web use: 2000px max width, jpg 5, 200-300dpi; For print use: 20x30cm, 300dpi, saved as TIFF
- One important thing to **remember: when you open, close, copy and view a JPG, it degrades the image slightly each time.** TIFF images remain untouched by opening and using the image. For the long term, this makes it really **important to always save a copy of your image in TIFF.** You can save as a JPG for online use, but keep a copy of the TIFF and RAW files of your best images.

8

USING YOUR IMAGES TO MAKE A POSITIVE CHANGE IN CONSERVATION

- Think about ways you can use your photographs to help conservation programs around your community and even worldwide:
 - When posting your images or sharing them online, **remember these very important points:**
 - **Properly credit** and recognize who took the image with a signature watermark on the image or in the caption;
 - **Caption your image with accurate scientific information** such as the species' scientific name, its IUCN status (endangered, critically endangered, etc), and a detailed description of the behavior, habitat or what is pictured;
 - **Carefully follow the IUCN guidelines** for using images of primates (see **Appendix 4**). Remember, your images can be powerful messengers and need to be used correctly to empower the conservation message.

Ensure a minimum distance of 7 m/23 feet between the person and the primate in images of humans with wild primates that are posted publicly.

In images promoting primatology as a profession, ensure that the context is obvious by including your facemask, binoculars, notepad, or similar equipment in the image and explain the context.

- Think about how you can **add interest to your storytelling to engage others in helping with the needed conservation action**. Find your main interest in making images of primates — for example natural history, behavior, social interactions, habitats, food and foraging, conservation issues and solutions — and make your own portfolio of images that carefully puts together an accurate and interesting story. You can even publish these photo stories!

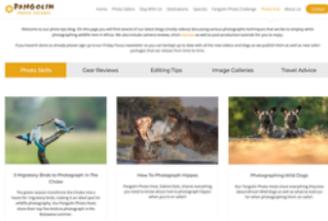
Here is how **Paul Nicklen, a world-wide recognized wildlife and conservation photographer, explains how he uses his images to make positive changes in conservation actions:**

“The answer to the question of what takes a photograph from good to exceptional lies in the infinite responses we elicit from viewers. A good image is correctly composed and thought-provoking. An exceptional image goes a step beyond to become a catalyst. It would be arrogant of me to say any of my images have changed the world. However, I can confidently say that they have changed people – and people have changed the world.”

If I have done my job right, my images transcend place and time, allowing the viewer to truly understand the emotions I felt the moment I released the shutter. Previously hidden details – like the droplets of water that sparkle as they cascade down this brown bear's chest, or the subtle, knowing expression in his eyes – jump into stunning clarity, and you suddenly feel as though the animal is standing directly in front of you.

Apathy is not a lack of empathy. Apathy is what happens when we care so much that it becomes painful to see the world around us burn. I learned the hard way that shoving empathy into people's faces is not how you get them to care again. Showing pictures of dying polar bears, clear-cut forests, and a grim reality spelt in the irrefutable data only succeeds in turning them away. Instead, I find the path back to empathy is about leaving the door open to a place of compassion, wonder, and connection to a larger whole."

Appendix 1 – A collection of learning resources

EXAMPLES OF GREAT PHOTOGRAPHS		
	Africa Geographic Photographer of the Year	https://africageographic.com/photographer-of-the-year/2024-entries/
	Pangolin: The Best of:	
KNOWLEDGE AND TECHNIQUES		
	Sign up for free courses with the Pangolin Photo Academy:	https://www.pangolinphoto.com/photo-academy
	Pangolin Photo Hub (photos, editing, gear, etc): 	https://www.pangolinphoto.com/photo-hub
	Will Godet Wildlife Photographer	https://youtu.be/yalqG0dKszM?si=GTvz2DNcZhmNK2Yv 

	An entire series of great tutorials on wildlife photography	https://www.youtube.com/playlist?list=PLYigN7Yr_IQk0US8-5IP9SK-6sNqq4wUz
	Rule of Thirds in the field and at computer	https://youtu.be/e2ExCfgUh5Y?si=c_SS0L14rB_QMuW3
	Shutter speed	https://www.youtube.com/watch?v=_NC6RPVRHKk&list=PLYigN7Yr_IQk0US8-5IP9SK-6sNqq4wUz&index=3
	ISO	https://youtu.be/Y8kKuCM6MgU?si=hhavuFb3DIUivYXo
	Aperture	https://youtu.be/ewsJkRQZ9m8?si=Jt-DBTAIW8U9CTqq
	Exposure Triangle (watch the previous 3 videos first)	https://youtu.be/n_64DRX6600?si=hipi8EMTvpztL0eq

Appendix 2 – PRIMATE SAFETY

(from IUCN Primate Specialist Group)

When visiting primate habitats,

- **Stay on trails** if they're available.
- **Stay at least 7 meters** (23 feet) away from primates. If a monkey or ape approaches you, back away calmly.
- **Avoid touching the animals** or their surroundings for their safety and yours.
- **Always wear masks**, and wear them properly. This is crucial, especially if there is a risk that the minimum distance (7 meters/23 feet) between you and the monkeys or apes may be compromised.

During your visit/when entering monkey or ape habitat

- **Avoid eye contact with monkeys and apes**, don't make sudden movements or point at monkeys as they might see these actions as threats.
- Be mindful of your surroundings: **always leave monkeys and apes an escape route**; do not surround or overcrowd them. Do not put yourself between adult monkeys and their infants.
- **Never feed monkeys or apes**. Avoid purchasing food from local vendors to feed the monkeys and bringing food and drinks to the area, when possible. Otherwise, ensure food and beverages are kept hidden in an enclosed bag. Never eat or drink when you are near monkeys.
- **Do not leave any litter or body waste** in the forest.

Respect monkey welfare

- **Refrain from trying to attract monkeys' attention** by gesturing, throwing objects or making a noise (e.g., snapping fingers, whistling, or shouting).
- **Limit the time spent with each primate group**, so they can recover from your visit. We suggest a maximum of one hour per day.

Appendix 3 – RESPECTFUL AND ETHICAL PHOTOGRAPHY

Conservation Photographer Melissa Groo – writings and interviews on ethics

“We can all build in a higher awareness, a great awareness, into our field craft as carefully as we build in knowledge of our camera’s buttons.” ~Melissa Groo

“We have so much power, not just as humans but as wildlife photographers. And we have a responsibility with that power to first do no harm.”

“These are just about photos to us, but to a wild animal every single moment is about survival. Every single moment is about life or death. And so knowing that, I hope can help us be more thoughtful and careful in our approach.”

[Ethics and Empathy in Wildlife Photography -Photo Ethics Podcast](https://www.photoethics.org/podcast/melissa-groo?fbclid=IwAR1qLZPwTxNmjw6NnfjFLyJDC3ahIJPMtZ0iMGoYuEPu2AKMuXNEdL12RU) (<https://www.photoethics.org/podcast/melissa-groo?fbclid=IwAR1qLZPwTxNmjw6NnfjFLyJDC3ahIJPMtZ0iMGoYuEPu2AKMuXNEdL12RU>)

[Audubon's Guide to Ethical Bird Photography - National Audubon Society](https://www.audubon.org/get-outside/audubons-guide-ethical-bird-photography) (<https://www.audubon.org/get-outside/audubons-guide-ethical-bird-photography>)

[Keeping the Wild in Wildlife Photography - National Wildlife magazine](https://www.nwf.org/Magazines/National-Wildlife/2016/JuneJuly/PhotoZone/Photography-Ethics) (<https://www.nwf.org/Magazines/National-Wildlife/2016/JuneJuly/PhotoZone/Photography-Ethics>)

Know your subjects. Before you approach an animal in the field, it is important to learn about its natural history, such as nesting and breeding seasons, foraging behaviors, need for space and signs of stress. These vary by species. Alarm calls, pinned-back ears, wide eyes, freezing or flushing may indicate stress. If you see such signals, you should back away.

Keep your distance. An animal’s need for space depends on species, location and whether offspring are near. Using telephoto lenses and pop-up blinds can help you keep a respectful distance or remain relatively invisible, reducing an animal’s stress.

[Predator Photography: An Ethical Approach - Project Coyote](https://projectcoyote.org/predator-photography-an-ethical-approach/?eType=EmailBlastContent&eId=ec1b64c3-08e1-446a-b4c3-e1511e287b54&fbclid=IwAR08q7EmqT3EUuLTJ6xSZ7bjbYbhSBlmjW6n2QE9s190UqVa5KEw3VwFCfs) (video) (<https://projectcoyote.org/predator-photography-an-ethical-approach/?eType=EmailBlastContent&eId=ec1b64c3-08e1-446a-b4c3-e1511e287b54&fbclid=IwAR08q7EmqT3EUuLTJ6xSZ7bjbYbhSBlmjW6n2QE9s190UqVa5KEw3VwFCfs>)

[When It's Okay \(or Not\) To Feed Birds - National Audubon Society](https://www.audubon.org/news/when-its-okay-or-not-feed-birds) (<https://www.audubon.org/news/when-its-okay-or-not-feed-birds>)

[Do's and Don'ts of Nest Photography - National Audubon Society](https://www.audubon.org/news/dos-and-donts-nest-photography) (<https://www.audubon.org/news/dos-and-donts-nest-photography>)

[Why We Need \(Ethical\) Wildlife Photography Now More Than Ever - The Revelator](https://therevelator.org/wildlife-photography-groo/) (<https://therevelator.org/wildlife-photography-groo/>)

Appendix 4 – USING IMAGES RESPONSIBLY

(from IUCN Primate Specialist Group)



Best Practice Guidelines for Responsible Images of Non-Human Primates

A Publication of The IUCN Primate Specialist Group
Section for Human-Primate Interactions



Siân Waters, Joanna M Setchell, Laëtitia Maréchal, Felicity Oram, Janette Wallis & Susan M Cheyne

With contributions from: Brooke Aldrich, Sherrie Alexander, Liana Chua, Tara Clarke, Malene Friis Hansen, Carolyn Jost-Robinson, Kimberley Hockings, Marni LaFleur, Lucy Radford, Erin Riley, Amanda Webber

Introduction

Photos or videos (hereafter images) can draw the attention of millions of people to non-human primate (hereafter primate) conservation and welfare. However, if the context of the images is inappropriate, unclear, or lost, people may draw mistaken conclusions about the content. These mistaken conclusions can have unintended, negative consequences for primate welfare and conservation (Aldrich 2018; Wallis 2018; Norconk *et al.* 2019). The potential for the dissemination of images without appropriate context is a particular concern on social media.



Those with greatest access to primates such as professional and student primatologists, conservationists, animal care staff and volunteers in zoos, rescue centres and sanctuaries, government agency employees, and tour guides (hereafter messengers) have a key role to play in delivering suitable messages about primates. It is equally important that donors, high profile conservation presenters, film and television celebrities, government officials and media producers also model appropriate behaviour with respect to primates. After all, the success of imparting information about primates rests on how the message is perceived and not on the messenger's intention.

As people concerned with primate conservation and welfare, we have a responsibility to consider the direct and indirect consequences of publishing images of ourselves close to a primate (Wallis 2018). Images of primates with people in popular media decrease appropriate public perceptions of primates, increase the potential for cross-cultural misunderstandings, increase inappropriate interactions with primates that can decrease welfare and rehabilitation efforts, and decrease primate conservation efforts in all contexts. The negative effects of publishing such images may therefore outweigh the positive effects, and we must apply the precautionary principle, given the extent of the extinction crisis.

Put simply, being responsible messengers for primates means we have a duty not to post images of ourselves close to primates on social media that may be easily recirculated out of context and then misconstrued. This includes those of us who teach, present at meetings, work in the media, and raise awareness of primate conservation. It applies to everyone who works with, or for, primates, but is especially the case for those of us who are well-known for our work with primates due to our ability to influence the public's perception of primates.

We provide the following guidelines to reduce the potential costs of primate images to primates, their welfare and conservation *in* and *ex situ*.

Best practice guidelines for responsible images of primates

- Ensure you and/or your organisation have a code of conduct regarding the dissemination of imagery by staff, students and volunteers. Where relevant, ensure your marketing and public relations departments or any communications volunteers are fully informed of the code.
- Those who do not have control over ALL images of themselves, such as high-profile individuals whose images have been in the public domain for some time, should offer a different image and explain why the original image is problematic. They also have the opportunity to make a public statement to explain their current position.
- Promote education by explaining the issues related to images of people close to primates for primate conservation and welfare on your or your organisation's website, publications, programmes, presentations and guided tours.
- Where relevant, model appropriate behaviour by photographing people outside captive primate enclosures (unless the primates are captive but free ranging), rather than inside.
- Do not publish photographs of primates in a carer's arms. Replace these with photographs of the primate alone or with conspecifics.
- Do not publish photographs of primates being hand-fed by, playing with or interacting directly with carers, volunteers or donors unless the humans wear appropriate protective personal equipment.
- Ensure a minimum distance of 7 m/23 feet between the person and the primate in images of humans with wild primates that are posted publicly.
- In images promoting primatology as a profession, ensure that the context is obvious by including your facemask, binoculars, notepad, or similar equipment in the image and explain the context.