Photography Manual

INTRODUCTION

Photography, or the use of photographs, is becoming an increasingly important part of the communication between ICCO, the Protestant Church (including Kerk in Actie) and the public. Photos immediately show the actual situation of people. Internet also provides us with the possibility of finding photographs, download them and use them.

We no longer depend on sending a photographer somewhere to take pictures of projects. Nowadays, not only we take pictures while visiting projects, but also many employees consider photography as part of their work. We see an example of this in the use of pictures on the website and in several publications by ICCO, the service organization, and Kerk in Actie (KIA).

However, our texts are edited and our publications are drafted by people with proper knowledge to do so. But many aspects of photography are still unknown to the people working with them. This document attempts to help everyone working with photographs to become aware of some important aspects that should be considered when taking and/or choosing the right picture.

COLOPHON

CONTENTS

1   TECHNICAL QUALITY

There are several technical requirements that any photo should meet, such as:

RESOLUTION

To print a photo in a good quality it needs to have a minimal resolution of 300 dpi (dots per inch) at the required print size. To display a photo on a website we only need a resolution of 72 dpi because that is the maximum resolution that a computer screen is able to show. This means that a picture that look okay on your computer screen might not be good enough for printing. A .jpg file smaller than 1 MB is too small to produce a quality A4 sized print. Make sure that your camera is always set to the highest possible resolution (quality), because the resolution of a photograph can be reduced later if needed, but can never be increased afterwards.

EXPOSURE

Proper exposure is required to take a good picture that is neither too dark nor too light. The subject of the photo (the reason why it was taken) must be properly exposed. Overexposed photographs are often the result of taking the picture against sunlight or using the built-in flash. Photos that are too dark are often the result of high contrasting situations, such as having a bright blue sky on the background. In that case, if the sky is properly exposed, the subject on the foreground will appear too dark.This does not mean that all photos that are somehow under or overexposed need to be thrown away. Sometimes they can be quite attractive, like the photograph on the next page.

1 The photo is taken against the sun and is therefore overexposed and foggy .

3 The photo shows too much contrast because the man is sitting partly in the sun and partly in the shade.

2 The front of the photo is overexposed due to the flash and the back is underexposed. Taking photos indoors with a built in flash is very difficult because the range of the flash is limited.

4 The photo shows a properly exposed background, but the foreground is underexposed because the difference is too great. In this case the flash should have been used.

An example of a attractive 'underexposed' photograph.

NOISE

Noise has to do with exposure. In a dark situation, an automatic compact camera automatically changes to a higher light sensitivity (ISO). However, the greater the sensitivity, the more noise the picture will display, and this will reduce the sharpness of a photo and will show red and green 'spots' in the photo. Especially the older and/ or cheaper cameras show more noise. Manufacturers constanlty try to improve the quality of the sensors in the camera to reduce the noise. In some cameras it is possible to manually adjust the ISO speed. I've made 2 pictures of an office chair, one with a low ISO speed (400) and one with a high ISO speed (3200). In the picture taken with the low ISO (left) you can see the weave structure in the fabric that is on the chair. In the picture that was taken with the high ISO (right) the weave structure is not visable anymore. You can only see noise. The amount of noise and at what ISO speed it occurs depends on the quality of your camera.

7
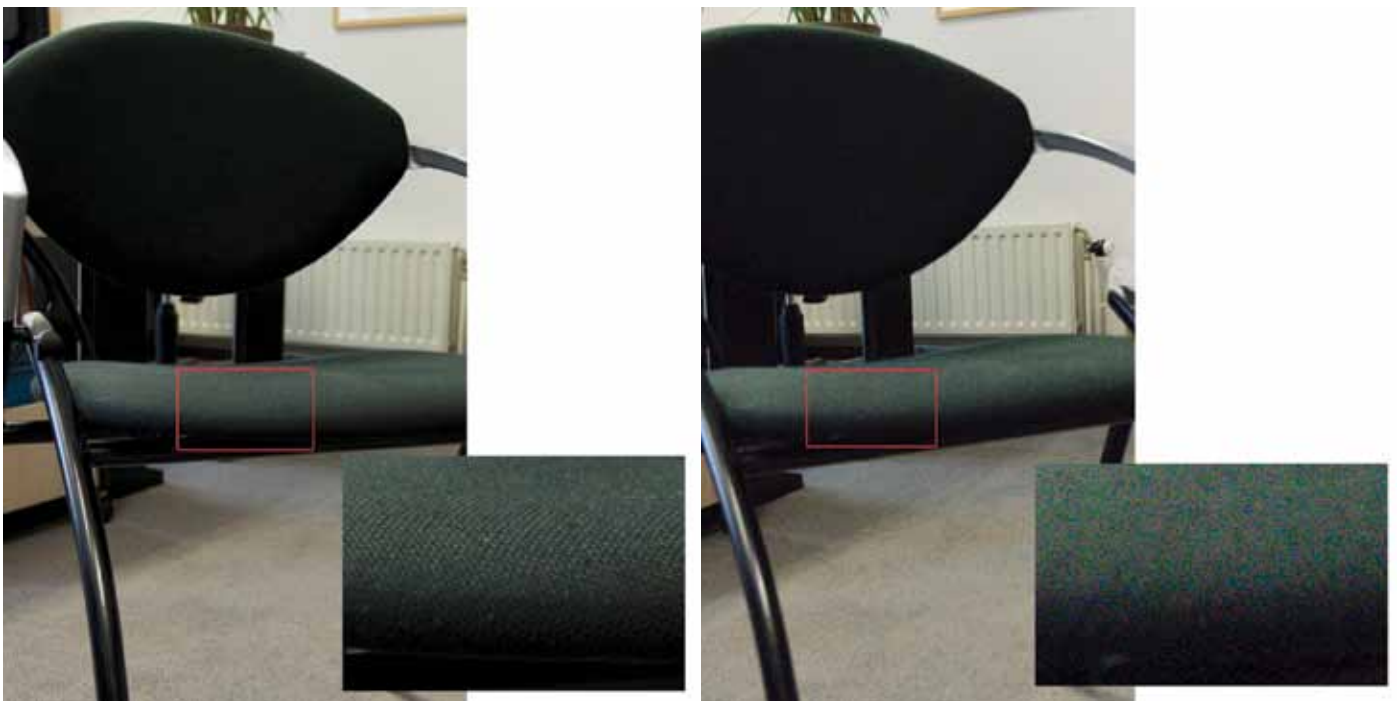
SHARPNESS

A photo needs to be sharp, but this does not mean that we should automatically reject a picture that is partly out of focus. A somewhat out of focus background may even contribute to the picture expressiveness, as often happens with portrait pictures. Undesirable lack of sharpness is sometimes due to the photographer taking a picture from a moving vehicle. It also may be due to insufficient environmental light, in which case the exposure time (shutter speed) will be too long and you will see blurred objects as a result of movement (either caused by the photographer or by a moving person or object). When you are not using a tripod then the shutter speed limit is around 1/30 second.

What you also need to be aware of is the autofocus option in a camera.

When you use an autofocus camera, you need to know that the camera uses the center of the frame to focus on.

If your subject is not in the center of the picture than there is a big change that the subject will apear out of focus in the picture taken. This is why a lot of modern cameras have the face recognition option. With this tool the autofocus is looking for a face to focus on.

1 This photo was taken from a moving car. Even though the exposure time was short enough (1/250 second) the picture is blurred.

2 In this picture the focus point is in the center of the picture (red dot) since this is the point of reference for autofocus cameras. As a result the people in the picture are out of focus. This is a common problem with most cameras. If your camera does not have facial recognition then make sure that the person is in the middle of the picture to have him/her in focus.

3 The child in this picture is blurred because it moved while the picture was taken. With a short exposure this would not have been a problem but since it was dark inside, the camera chose a shutter speed of 1/8 second. This is too long to get a sharp picture when something is moving. With a flash the boy's movement could have been frozen but it would have been at the expense of the beautiful amient light. Solution: ask the boy if he could sit still for a moment.

8

The following picture by Dutch photographer Raymond Rutting thanks its expressiveness to the background that is out of focus. It draws the attention to the boy in the window frame. This effect is called 'depth of field' and refers to the range of distance that appears acceptably sharp. It varies depending on camera type, aperture (lens opening) and focusing distance. To make it simple; if you would like to shoot a picture with a small depth of field like this picture, then use your zoomlens at a focal length of minimal 100mm and use the smallest aperture number. Preferably smaller then f5.6 when possible. This picture by Raymond Rutting was taken with a 110mm lens with an aperture of f2.8.

2 COMPOSITION

Besides all the technical aspects, composition plays an especially important role to obtain a good picture. There is much to be said about this since it is the most elusive aspect of photography. Composition plays an important role on how expressive a picture can be. The term composition refers to what is included, or not, in a photograph. Does it show only the subject desired or does it also show unimportant distracting details, known as noise?

A good photograph is almost instinctively recognized, but it is often difficult to explain. An experienced viewer/photographer recognizes the effect of a photo, and knows how to analyze it.

In photography it is important not only what you want to show, but also how you show it.

A catching picture is one that makes the viewer immediately focus on a particular part of it. A photo lacking a clear subject does not leave any impression and tells no story. In that case the viewer's eyes will scan a photograph without being affected by anything. This means that not only information, but also presentation matters. A few examples will clarify this further. The following three comparisons display two photographs each, showing the same subject matter but in a very different way as far as expressiveness is concerned.

1 A refugee camp in Haiti. The photo on the left shows a clear subject matter and also some active people. The photo on the right shows no distinct subject matter: it does not make it clear where you should look at or why the picture was taken.

2 Clearing work in Haiti following the earthquake. Another example of an expressive picture (left) and a photo without a distinct subject matter (right.) The people on the right photograph appear in a stationary position, and so is the excavating machine. This picture only shows images but without "telling a story". On the other hand, the photo on the left shows a clear subject matter: the woman on the right. She is looking towards the camera and because of that seems to be in contact with the viewer who, as a result, feels immediately involved in her situation. The picture on the right is not able to evoke that feeling. To the left of the woman, there is an active excavating machine. In short, this is an expressive photo that tells a story and impacts the viewer because of how it is composed.

3 Relief workers in Haiti. The photo on the left shows people helping; it is a dynamic photograph. The picture on the right shows people discussing, but that does not make it clear if they are relief workers or not. Picturing discussing people does not lead to dynamic and interesting photographs.

These differences can be the result of the photographer's perspective: how does he look at his/her subject? Active people, a clear subject, and the composition are factors that influence the resulting impact of an image. Patience is also an relevant factor. When you arrive at a scene, look around, observe what is happening and wait for the right moment to take the picture. Also don't be afraid to approach a person to ask if you could take his/her picture.

ICCO and KIA should aim for dynamic and interesting photographs in their communication.

3 NARRATIVE QUALITY

In addition to the technical aspects and composition, photography also needs to have a certain narrative quality. Assessment of the narrative quality of a photo is based on the photography policy. In other words: what kind of pictures do we want to use for communicating the work of ICCO and KIA?

The purpose of the photo must be taken into account as well. Is it meant to be used for raising funds, for publicity or to provide information about a project? Anyhow, the use of images with a strong communication capability should be the starting point.

This document is not meant to describe useful images in full detail. It aims to be a guideline to help you when choosing a picture.

Some important considerations when choosing the right picture:

1. Depending on what you want to convey, the person in the picture should be looking at you, or not.
2. As a rule, for a cover it is preferably a picture of one person with a quiet background (since occasionally it might be covered with a text.)
3. Sometimes a more abstract picture is more compelling. When documenting an earthquake, for example, instead of using a picture of people, a picture of children's shoes among the rubble could cause more impact.
4. Use pictures of people related to the project instead of pictures of just anybody.
5. When that is not possible: choose people from the same country, or buy a photograph from a professional image library.
6. Be aware of copyrights and make arrangements with the photographer to obtain permission to use the photos by the entire ICCO and the Protestant Church, and possibly including the ICCO alliance.
7. If you show a dramatic situation, try to show a solution also. You don't want to show pictures that provoke pity. You want to show what you want to convey. ICCO's slogan: Partnership of enterprising people.
8. Make sure your images portray an equal amount of men, women and children.
9. Do not use the same photograph all the time; keep a record of when and where you use each image. *
10. Remember the right to privacy when taking pictures of people. Be tactful in the case of compromising photographs. Remain incorruptible. *
11. Use photos only in the correct context.*
12. Be careful about mentioning first and family names: a photo for a magazine can easily be used for a website, and as a result of that, the person in question may be 'googled'. Solution: Use first name only, or create an imaginary name, after letting the person know. Keep in mind that a managing director may not care about his/her name being mentioned with a photo, but the situation is very different for children and victims. *
13. Introduce variety by mixing close-ups or action photos and photos of the surroundings with portrait pictures. Combine vertical pictures with horizontal pictures.

---

*   see chapter on directives

PICTURING PEOPLE

In development cooperation it is important not to picture people in a stereotypical way. Using clichés and stereotypes runs the risk of creating a one-sided image of people in the South, which does no justice to their complex situation. Sad people are one of those clichés. Consequently, no pictures expressing sadness and dismay should be taken or published. Although the photo to the right, taken by the photographer Raymond Rutting, is very good, it expresses dismay and does not convey the ICCO message (partnership of enterprising people) and KIA .

There are some exceptions, for instance, in the case of a (natural) disaster with distressing circumstances. In that case, photos can be used to inform about the situation, although what really matters is what the picture expresses. People should be photographed with espect and dignity: the use of cliché images is no longer tolerated.

During the Giro555 hunger relief campaign for the horn of Africa famine in 2011 there was a social discussion about showing heart-rending pictures of people, especially young famished children.

Relief organizations were accused of deliberately using such pictures for raising as much money as possible.

Such a strategy appears to be counterproductive, and even raises cynicism. People have seen this kind of images too often, and have become resistant to them, even though these images show the harsh reality. As a result of this, the relief organizations had to justify the way they spent the funds. A more effective method is to show images of how the money is being spent: pictures of refugee camps, food distribution and of the medical care the refugees receive. Pictures that show people clearly how their money is being spent. Very good examples are the so-called 'before and after' shots. I have seen an illustrated report showing a starving small child recuperating slowly with each new picture. The last picture showed a child that seemed healthy. Such report demonstrates how effective aid can be.

Two examples of cliché images that caused social uproar.

Two examples of pictures that put more emphasis on how the situation is being handled.

The slogan of ICCO is

Therefore it is important that ICCO uses photographs with emphasis on enterprising people in communication documents: photos showing people taking action.
Here you see two photos of women at a water pump. The women on the first photo are posing, so it is not really clear if they are just standing by the water pump, whereas the second photo shows a woman who is actually pumping water. The subject matter is the same, but the effect is totally different.
Sometimes we need to take picture of people just posing because they like it, so by all means, you should do that; but make sure that you also take the picture you actually want.

Another question is this: should the person look towards the camera or not? As a general rule, when a person is looking at the camera, he or she seems to get in contact with the viewer. When a person is not looking towards the camera, a far greater role is played by the action instead of by the person. The photographer should take these matters into consideration. This is also important when selecting photographs for a publication: it is necessary to think about what the photo needs to convey.

The next two photos will clarify the difference:

14

Here are a few more examples to keep in mind when you are taking photos, so that you are sure that you take good and useful photographs.

- No backs

- Highlight local partners involved, the picturename should contain the partner's name

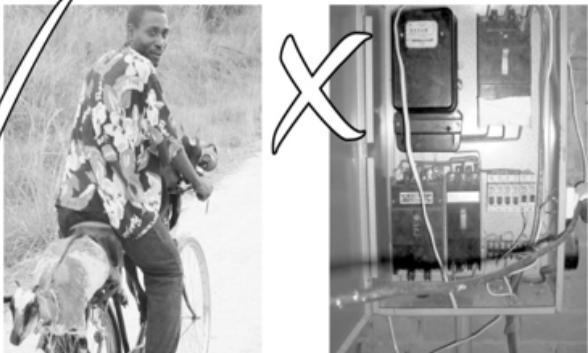✓ david monari.jpg

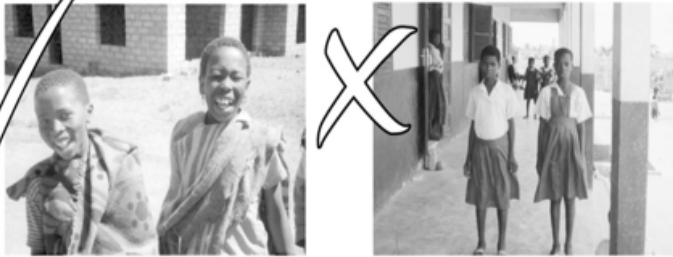- Create contrast between old and new

old   new

- Show action

- Focus on emotion:

- Look voor details, although not too much details:

- Choose informal instead of formal poses

TELLING A STORY

The relevance of a photo has to do with the story that is being told. In journalism, many attempts are made to try and tell a story in just one photograph, because there is only room for one picture next to an article. But using several photos enables subtle distinctions. Also showing various aspects of a project helps to tell a story.

Nowadays, the ICCO image library mainly consists of single photographs. Projects are hardly being documented. We have several pictures available of some projects, but they don't show all the aspects relevant to those projects. When taking photo of a project it is recommended to think beforehand about what you want to

photograph; what it is about the project that you want to show people.

Sometimes in campaigns there is a lack of photos to illustrate the projects. Showing a project from beginning to end has great communicative power, especially when the story is being told from an individual's point of view. Then it becomes clear how the project has improved the live of the involved people. When the individual is being photographed, if he/she looks towards the camera (at least in one or two pictures) the reader of the article gets more involved in the situation. It will leave a greater impression on the viewer than an article without these pictures.

To achieve the best results, the person should also be photographed in his/her private environment, such as the house where he/she lives. The names should be written down after checking if you may use their real names, and the person should be interviewed to make the story more personal. That interview may also lead to ideas for photographs.

AN EXAMPLE OF A SUCCESS STORY

In 2009, ICCO Magazine published a photo-story of a project in Nicaragua. The story was about a woman who had been able to build her own house and provide shelter for her and her family, thanks to the cooperative (the ICCO/KIA partner.) Someone working at the Triodosbank read this ICCO magazine, and was so moved by the story that he decided to have this project co-financed by Triodosbank.

4   LEGAL ASPECTS

This chapter is not meant to be complete or to discuss all the rules in detail, but is aimed to make people within the organization aware of conditions that play an important role when using photos in publications (even on the internet.) An example of these conditions can be found on the website Magnum Photos. It mentions the terms and conditions set by this photo agency for selling licenses of photos. (http://agency.magnumphotos.com/about/terms)

HIRING A PHOTOGRAPHER

A photograph is subject to copyright laws. This means that a photo may only be used after permission from the photographer (or from the owner of the picture's copyright.)

When hiring a photographer, an agreement should be made beforehand covering the usage of photos made for the assignment. Such an agreement is preferably laid down in a contract. Corporate Communication will develop a contract template that can be used by everyone within the organization. It is recommendable that the same conditions are used when hiring any photographer, so that the image library is filled with pictures with the same licenses. E.g. all pictures may be used by both ICCO and the service organization and may be used unlimitedly for all publications. Photos for the service organization (excl. KIA) probably do not need to be purchased for ICCO. When photos are uploaded to the public section of the PKN image library, the church communities can use them.

When you buy pictures from a commercial image library or photo agency, you normally buy a license that allows you to use the picture only for one publication. If you want to use the same picture again six months later, you have to pay again. The price depends upon the size, the quantity and also upon whether or not it is going to be used on the cover of a magazine. Therefore, if we send a photographer on assignment, we buy the photographs for unlimited use. That way we do not need to pay every time we want to use that picture.

However, we cannot give those pictures to a third party. If a person or organization outside ICCO or the service organization including KIA, wants to use photographs that we bought from a photographer, we need the permission of this photographer, because he/she still owns the copyright to the pictures. Normally, the photographer will grant such permissions for a small fee. At the same time we should make it clear to the photographer that we want to buy the exclusive right to the photographs. We don't want the photographer to sell the pictures that he made for us to a third party. This should be included in the contract.

EDITING PHOTOS / IMAGE MANIPULATION

Photos are to be considered intellectual property, which means that photos may not be altered without permission from the photographer. Cropping is permitted, provided that it does not change the interpretation of the photo. This subject will be further discussed in the next chapter.

MENTIONING NAMES

It is a legal obligation to mention the name of the photographer with a photo (or in the colophon). This does not apply to photos taken by employees, but it does to photographers outside the organization. Still, it is a good idea to mention the name of the photographer and the organization with photographs made by employees. That way, readers will know who took the picture in case more information about the photograph is required.

PORTRAIT RIGHTS

Portrait rights is an aspect of copyright. The difference between portrait rights and copyright can be explained with the following example: when a photographer takes a picture of somebody; this person owns the portrait rights, whereas the copyright belongs to the photographer. Should the person pictured not have ordered the picture, the portrait right is restricted. In that case the person can only resist to multiplication or publication if he/she has a reasonable concern. Should the person pictured want to prohibit publication of the picture; the interests will be weighted up in court. A judge will then also hold the freedom of expression and freedom of press into account, but it hardly ever comes to that.

The following circumstances may be considered as reasonable concern for someone to oppose publication:
•	Privacy considerations – An offender or a victim of a crime who does not want his image pictured in a newspaper or some other publication may refer to it. But this will not be easy to do for a celebrity, a politician, a well-known businessman or some other generally well-known person.
•	Commercial interests – a well-known sportsman or celebrity may want to use his photograph to make money by merchandising.
•	The person photographed may be pictured in a ridiculous fashion. Even if this is not the intention of the photographer (the reason why he/she took the photo), but the photo can be interpreted in a way that may cause damage to the reputation of the person photographed.
•	The way of displaying the picture is damaging to the image of a person.
•	The photo is used for advertising or propaganda purposes with which the person photographed does not want to be associated.

When the person pictured was also the person ordering the picture to be taken, he has more to say about the picture. In that case the photographer cannot publish the picture without the permission of that person.
In our practice there is no need to expect any problems, provided that we stick to the following guidelines:
•	Use photos in the context within they were made. For instance: use a photo of a homeless person with an article about homeless persons and not with an article about drug

users. The person photographed (homeless person) might be insulted if represented wrongly. The photographer too may object to improper use of his/her photos.

- Ask permission if you want to photograph people at some event that does not take place in the public area (for instance in a church).
- When in a public area do not photograph people in a compromising situation. Normally, photographing people in a public area is permitted.
- Be careful when using portraits for advertising or promoting purposes, in case the portraits were not specifically made for it (after permission from the person photographed.)

PHOTOS FROM INTERNET

Internet is a great source of photos; but the copyright rules also apply here. Do not use photos if there is no clear mention about under what conditions their use is allowed. If these are mentioned, stick to them. Again, the name of the photographer should be mentioned.
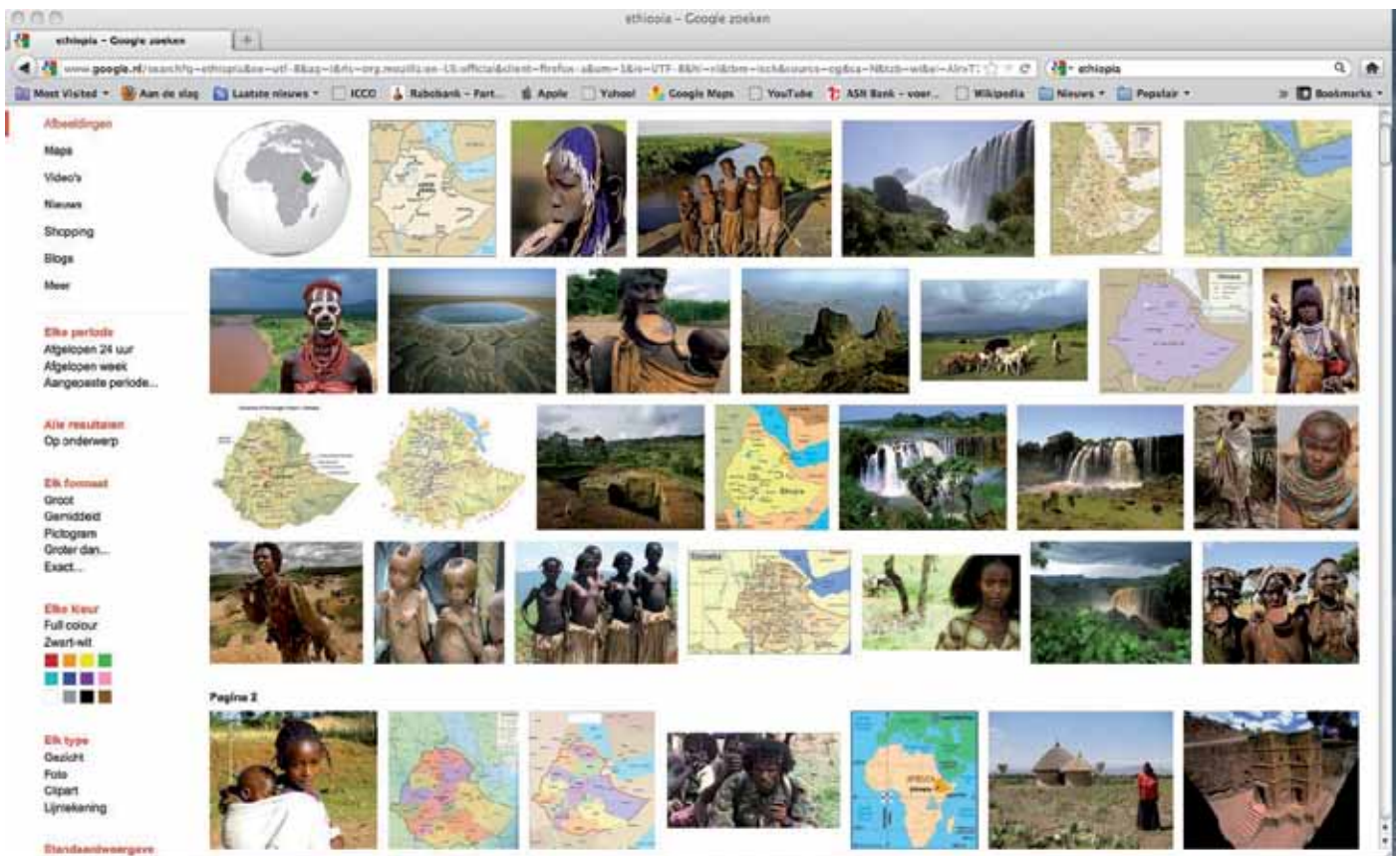
A printscreen of the first results when googling Ethiopia.

18

5   ICCO-KERK IN ACTIE PHOTOGRAPHY DIRECTIVES

(Laid down during management consultation of C&F – September 2011)

The use of photography by relief agencies is a precarious aspect of communication. Photos are used for various purposes such as accountability, informing the public and fundraising. Since most pictures show vulnerable people, their rights and privacy must be ensured. NGO's have a responsibility towards these people. Therefore a Code of Conduct has been set up by Concord that deals with various aspects. This code works as a guideline and the author recommend that this guideline – or something similar – should be implemented widely within the organization as a part of policy. This means that people within the organization who use photographs in external communication should stick to the guidelines that are drawn up in general consent by the organization.

Aspects mentioned in these guidelines:

• Using the names of people photographed
• Editing photos
• Using photos within a proper context
• Photographing people who receive aid (relief)
• Rewarding, or not, people
• Using pictures of children
• Use of proportional amount of pictures of men/women, children from Africa/Asia/Central America
• Setting a quota for using the same photographs

USING THE NAMES OF PEOPLE PHOTOGRAPHED

Depending on the situation, people pictured may, or may not, be mentioned by name. People in public functions (a managing director of an organization, employees of an organization, a bishop, etc.) may often be mentioned by name.

When a picture shows somebody in a vulnerable state, it is recommendable not to mention this person by name. This includes, for example, relief situations or individuals that are the victim of (sexual) violence.

When using the names of children, you need parental consent. In the case of an orphan, the adult responsible for this child should be the one giving consent to take the picture. If there is nobody responsible for the child, consider if it is really necessary for the story to have that child photographed or if another less vulnerable child can be photographed instead.

Permission for photographing may be simply arranged by asking for it. There is no need to ask people to sign a form, and many times people can neither read nor write, and another problem would be in what language should such a form be written. However, people are often not aware of the consequences of giving permission. They do not know for what purpose the photos are being used, and probably they cannot even imagine it, because they are not familiar with magazines or Internet.

In case a photographer visits a project along with a partner, he will often be trusted because the partner is trusted. Such trust must not be misused. However, the responsibility should not be placed with the photographer, but instead with the organization that wants to use the photographs for publication purposes. Therefore, it is important that the employees of the organization know these guidelines and put them into practice.

When photographs are made for a specific publication, the photographer (or an employee of the organization) should explain it to the people involved. Once again, in this case, the photographer is not responsible for the publication of the photographs, but the organization is.

It is advisable that the photographer is able to refer people for more information about the use of the photographs. This way the person photographed is able to make a better consideration whether to allow or not his/her pictures to be used for the publication. Such a situation may occur especially in the Netherlands.

However, when a photo is taken to show how people profit from specific help, it is advisable to mention the name of the person. In that case, it will become a story with human interest. As an example, think about the kind of stories in which a person is able to build a small business thanks to financial support from a micro-finance organization. The photo series will then be made with the consent of the person involved, and generally be accompanied by a personal interview. Permission for the use of photos and name should always be arranged. Should someone prefer not to have his/her own name mentioned, a fictitious name can be used instead.

Pros and cons of the added value of mentioning the real name need to be considered. People are often not aware of the consequences of their name being mentioned in articles or on Internet. For example, in an article about democratization or peace building it is not advisable to mention the real names because people could be identified and might be picked up by the police. Therefore, protection of identity is important here. Mentioning names will be less important in the case of an article dealing with lasting economic development because for the people involved in such a report the consequences will be minimal.

EDITING PHOTOGRAPHS

When editing photos, there is a risk of changing the meaning of the image. This is not acceptable for three reasons:

You do not do justice to the situation and to the person who (might) be pictured
You are misleading the viewer
You may not alter photos without the permission from the photographer, because of copyright.

Some cropping, or editing the light of a photo will not be a problem, but leaving out or adding something that might change the way you would interpret a photo (through Photoshop) is not permitted.

In the example below you will first see the original photo made by the photographer: a young man in an empty room. The photo next to it has been cropped and part of the empty room has been removed. As a result, the young man is no longer in an empty room but in front of an empty wall, for the room is no longer visible and because of that, part of the meaning of the photo is gone. It was the photographer's special intention to have the empty space around the young man photographed, because he/she wanted to show something by this. The graphic designer, wanting to place the photo in a booklet, cropped the photo to make it fit in the layout. This happens fairly regularly and sometimes it does not pose a problem; however, it shows that it may also have a considerable impact on the interpretation of a photo.

USING PHOTOS IN THE PROPER CONTEXT

Sometimes it will be difficult to find photos for a specific article. When searching for a photo in an image library, pay special attention to the caption of the photo.

It generally mentions the subject of the photo. Its purpose should correspond with the article containing the photo. The people on photos must be represented honestly and sincerely.

Example: The Dutch photographer Bertien van Manen has been photographing in China for years. She came in very close contact with people and was allowed to picture them in their homes. One of the photos shows a little girl who is kissing the hand of her uncle. This photo was placed in an article about sexual abuse of Chinese children. Bertien van Manen successfully filed a complaint against the publisher, because the photo was not at all about sexual abuse, and the girl and her uncle were wrongly associated with it.

It is all about the meaning that a photograph gets when combined with text. It is not correct to place a picture of a FSC certified wood manufacturer next to an article about 'wrong' wood, unless the caption mentions that the photo is showing a FSC certified company.

When we receive photos from partners, they should preferably be used only with reference to that specific project. This has to do with the rights attached to the photo, since the copyright is held by the partner.

PHOTOGRAPHING PEOPLE WHO RECEIVE AID (RELIEF)

The Code of Conduct allows taking photos of people who are being helped. For example: people who are being assisted economically or are having a biogas plant installed. But there are people here that are helped in an emergency situation or are vulnerable people for any reasons. Who they are exactly must be decided by the organization. Under the Code of Conduct it is justifiable to photograph these people and these situations because they represent reality, which should be shown. However, it is important that these people should be approached respectfully and in a dignified manner. Before taking a picture, it is recommended to ask for permission; and in any case we need to approach the person respectfully.

REWARDING PEOPLE (OR NOT)

Following an interview or a photo session for a human-interest story, the person interviewed should receive one of the photos to thank him/her for the time and attention given. A portable photo printer is available for travelling and that way the photo can be given almost immediately to the person.

It is also recommendable to forward concrete photo material or posters to the partner organization. It is not advisable to give money for taking a photo. A small present, or food, would be a better option if you insist on giving a person something else besides their photo.

USING PICTURES OF CHILDREN

Will you or will you not show pictures of children?
For fundraising purposes, photos of children are often used because children will raise sympathy and will lead to raising more funds. This, however, may be counterproductive when people see through this strategy and just stop giving money because of the use of children pictures. Therefore, it is advisable to alternate photos of children with photos of grown ups.

It should always be decided which photo best tells the story of the situation. Children that are victims of sexual exploitation should not be recognizable in the picture because of their privacy. It is important that they cannot to be recognized even after several years via photos on Internet as victims of sexual exploitation. A story on the subject can be told with other kind of photographs of by using photos of unrecognizable children.

USE OF PROPORTIONAL NUMBER OF PICTURES OF MEN/WOMEN/CHILDREN FROM AFRICA/ASIA/LATIN AMERICA

To prevent our publications from contributing to creating stereotypes, it is relevant that we show a variety of pictures. This is also important to show the extent of the activities of our organization. It is not recommended to use the same type of pictures each time, showing the same postures or activities. And also we should be cautious about iconic images of hunger in Africa.

It is important to provide diversity in the type of images and also in the people being represented. Do not only use pictures of children in Africa, but also try to show adequate diversity by picturing men, women and children from Africa, Asia and Latin America proportionally.

SETTING QUOTA FOR USING THE SAME PHOTOGRAPHS

Photography is more than just providing a picture accompanying a text. Photos have a communicative effect, and in our visual culture people look at the photo first, before reading the text, so they provide the first impression of a story. That is why the use of photos is becoming more and more important. When a photo is used several times, it loses its expressiveness. People who have seen the photo before may think that they have already read the article, or the photo may just have lost its impact. A photo used on a cover must not be used again on a cover.

6 SOME LAST PRACTICAL TIPS

Here are some aditional practical tips for handling pictures:

- If you want to email pictures, make sure the maximum size of the email is 10 MB. If the files are too big the email might get blocked by the server and the message will not arrive at the recipient.
- When you want to send multiple large files then www.wetransfer.com is a good alternative, you can send up to 2 GB in one go.
- Pictures from the ICCO image library can be send directly from the image library to an email address. The email will show thumbnails of the pictures with a link to download them. The person sending the pictures needs to be logged in but the person receiving then doesn't.
- Only edit pictures in for example Photoshop when you have a special color calibrated screen. The image you see on the normal screen can not be compared with a print because it doesn't show the real colors. If you edit a picture on a normal screen there is a big chance that the printed picture turns out to be either too dark or too light or maybe too blue or too yellow, etc. The best thing you can do is to send the original file and ask the graphic designer if he could check the colors and if necessary edit the picture.
- Always make a backup of your files and save then separately.

It is recommendable to save your files on a external hard disk. When you have uploaded a selection of your files on to the ICCO image library, save the original file on a hard disk as well.
- Do not use photos from the internet for printing purposes. The quality of these pictures is in 99% of the case not good enough.

POSTSCRIPT

This document is an attempt to address as many aspects of photography as possible and connect them to a photo policy for ICCO and Kerk in Actie. It is meant to be a dynamic document, which allows changes when considered necessary in actual practice. For that reason, feedback from people using this document as a guideline will certainly be welcomed.

The image libraries that were mentioned several times in the document can be found here:
http://images.icco.nl
http://beeldbank.pkn.nl

Comments may be addressed to:
imagelibrary@icco.nl
beeldbank@pkn.nl (service organization)