IFRC photography guidelines
A guide to digital photography

Code of conduct

The code consists of 10 principles that seek to guard our standards of behavior, both nationally and internationally. All ten principles are listed below with additional comments in areas that should guide our actions as humanitarian photographers.

1. **The humanitarian imperative comes first.** The prime motivation of our response to disaster is to alleviate human suffering amongst those least able to withstand the stress caused by disaster. Our actions and the manner in which we photograph our clients should not cause them additional stress.

2. **Aid is given regardless of the race, creed or nationality** of the recipients and without adverse distinction of any kind. Aid priorities are calculated on the basis of need alone.

3. **Aid shall not be used to further a particular political or religious standpoint.**

4. **We shall endeavour not to act as instruments of government foreign policy.**

5. **We shall respect culture and custom.**

6. **We shall attempt to build disaster response on local capacities.**

7. **Ways shall be found to involve programme beneficiaries in the management of relief aid.**

8. **Relief aid must strive to reduce future vulnerabilities to disaster as well as meeting basic needs.**

9. **We hold ourselves accountable to both those we seek to assist and those from whom we accept resources.**

10. **In our information, publicity and advertising activities, we shall recognize disaster victims as dignified human beings**, not objects of pity. Respect for the disaster victim as an equal partner in action should never be lost.

In our public information we shall portray an objective image of the disaster situation where the capacities and aspirations of disaster victims are highlighted, and not just their vulnerabilities and fears.

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Duties
as a Red Cross and Red Crescent **photographer**

↘ You will be expected to document any of the activities lead by the Red Cross and Red Crescent movement.

↘ During emergencies, you will be asked to show the response, relief and re-covery activities of the different disaster response teams in a detailed way.

↘ Your work shouldn't only be an illustration. It must be a unique testimony that conveys the Movement ideal, message, and values.

↘ You must provide detailed caption information for all the images you take. On a daily basis, whenever this is possible, you must up-load your images onto the Federation FTP server or an online photo database and create backup copies.

↘ Often you will be assigned to work with a writer to capture images that help illustrate a story.

↘ You will obtain complet-ed, signed, and legible information releases for each recognizable indi-vidual in every picture you take, and to perform other duties as assigned by your supervisor.

↘
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Introduction to the digital image

1.1. Pixels

A pixel is a contraction if the term PIcture ELement. Digital images are made up of small squares, just like a tile mosaic on a wall. Though a digital photograph looks smooth and continuous just like a regular photograph, it's actually **composed of millions of tiny squares** as shown below.

1.2. Pixel count

One of the main ways that manufacturers categorize their digital cameras is in terms of pixel count. What this is is the number of individual pixels that go into making each image. Today this figure generally varies between 3 million *(3 megapixel)* to around 20 million *(20 megapixels)* with some professional studio cameras going up to 50, 70 or even 100 million pixels. A million pixels is abbreviated to MP, *so a 5MP camera has 5 million pixels and a 8MP camera has 8 million pixels.*

1.3. Image resolution

Resolution refers to the **number of pixels** in an image. Resolution is sometimes identified by the width and height of the image as well as the total number of pixels in the image.

For example, an image that is 2048 pixels wide and 1536 pixels high (2048 x 1536) contains (multiply) 3,145,728 pixels (or 3.1 megapixels). You could call it a 2048 x 1536 or a 3.1 megapixel image. **The more megapixels you have, the bigger picture or print you can produce.** This means that a 5 megapixel camera is capable of capturing a larger image than a 3 megapixel camera.

Currently most popular consumer digital cameras have between 5MP and 10MP. A 3MP camera can make excellent 10 x 15 cm prints and good 13 x 18 cm prints. If your pictures are intended to be printed in 20 x 25 cm, then perhaps a 4MP or 5MP camera would be a better choice.

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	4 MP	5 MP	6 MP	8 MP
Image size (pixels)	2272 x 1712	2592 x 1944	3110 x 2030	3450 x 2300
Print size at 300 dpi (cm)	18 x 24	20.6 x 15.5	24.5 x 16.5	28 x 18.3

1.4. Display

When you **display** a digital image on a monitor, the only thing that determines the size of the image is the pixel count. DPI (dots per inch) is irrelevant here. If your image is a 480k file which is 800 pixels high by 600 pixels wide, it will display as a full screen image if you are using an 800 x 600 standard display. It doesn't matter if your DPI is set to 1 or 1000. This is 100% true as far as web display goes and as far as any monitor display goes. The way you control how large an image appears on someone's monitor screen when viewing your images on the web is by changing the pixel count. If your original image is 2400 x 1800 pixels it will probably be too large to see all at once on most video monitors in the market. It will also be slow to load since it will be a large file.

You can change image size in any photo editing software. All image editing programs (Photoshop, FotostationPro, MSN Photo Editor, Corel Photo, Aperture, etc) can do this operation. Sometimes it's called "down sampling" or "downsizing". See your image processing software manual for details on what options it offers.

Of course, this doesn't work the other way around. Photos cannot be "upgraded": you cannot generate pixels from a small picture to a larger one.

All images can be printed at any size but when enlarging them, you will very quickly start to see "blocks" (**pixelization**) and the quality will drop off. To maximize the capability of your printer, you should print a picture a size that the printer can handle. This is where **DPI** becomes relevant.
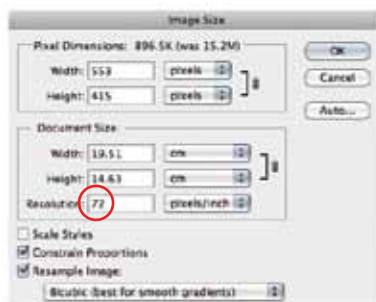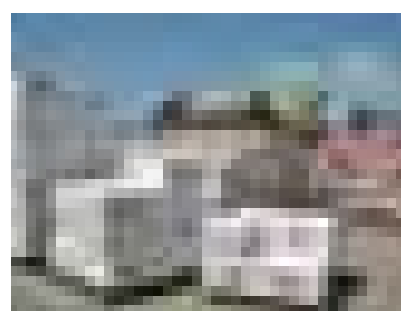
300 DPI setting:

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72 DPI setting:

20 DPI setting:
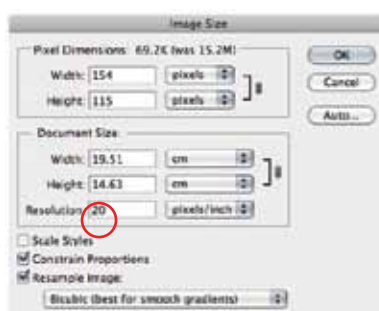
1.5. Printing and DPI

DPI stands for **"dots per inch"** and is a property of a printer, not a digital image. It's a measure of how finely spaced the droplets of ink can be in a print. "72DPI" means "72 droplets of ink per inch". Each droplet is made out of a pixel. 1 pixel = 1 dot = 1 droplet of ink. If your photo is 600 pixels wide, you can produce 600 dots or 600 droplets of ink.

The printing technique will then impose the dots per inch. Offset and traditional printing techniques in general are more precise than digital printing techniques. In order to produce 1 inch of color, you will need 300 droplets of ink in offset whereas you'd only need 200 with your digital printer.

- **If you are printing your images with traditional techniques (for example offset), set your files at the right size in cm and set the DPI to 300.**

- **If you are printing your images using digital techniques (for example inkjet), set your files at the right size in cm and set the DPI to 200.**

- **Below 150DPI, image quality drops. We would recommend 200DPI as a minimum for good quality prints.**

Of course, the higher the DPI, the closer the ink dots and the smaller the final printout. Changing DPI does *not* change the size of the print. It only controls print quality.

For example, if you have a 640 x 480 pixels image and you want to print it at 200DPI: 640/200 = 3.2 inches and 480/200 = 2.4 inches; so if you print this picture at 3.2 x 2.4 inches (8.1 x 6.1 cm) you will get a print with 200 dots per inch.

Now, let's do it backwards. Let's say you want to print a 20 x 25 cm (8 x 10 inches) picture at 300DPI. 300 x 8 is 2400 and 300 x 10 is 3000. So you would need a 3000 x 2400 image to do this.

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3000 x 2400 = 7.2 megapixels are needed. You would need a pretty good camera or a large scan to print such a picture.

You need to set your pictures at 200DPI to get a clean digital printout. The less DPI, the less quality. Changing the DPI only won't affect image physical size in pixels.

1.6. File formats: JPG, TIFF and RAW and compression

The size of the digital file corresponding to the image which the camera produces depends on the pixel count. In most consumer digital cameras, each pixel generates 3 bytes of data. One for red, one for green and one for blue. This means that a 3MP camera, which has 3 million pixels, generates 9 million bytes of data, or 9MB (megabytes).

These files are pretty big and they can be compressed quite a lot without a significant drop in quality.

This is where **JPG** comes in. JPG format takes image data and **compresses** it in a lossy manner (this means you do lose some information). **The more you compress, the smaller the file but the more information you lose.** However, this is better than cropping the picture or sampling it down. In fact you can reduce file size by a factor of 10 or so by compressing and still get a very high quality image, just about as good as the uncompressed image for most purposes. You can reduce the file size by a factor of 40 – or even more – but the image starts to look *really* bad.

By using JPG compression, you can keep the physical size of the image the same and reduce the amount of disk space required to store it but you will be sacrificing the quality of the image. The smaller files take up much less storage space and are much faster to send between computers or from the digital camera or memory card to a computer.

There are also lossless ways of saving files using **TIFF**. These keep all the original information, but at the cost of much bigger files. TIFF files can be compressed in a non-lossy way, but they don't get very much smaller.

More and more cameras offer a third option, that of saving the actual data generated by the sensor in a proprietary format. Canon calls their version of this **RAW**, Nikon call it **NEF**. These files are compressed, but in a non-lossy manner. They are significantly smaller than equivalent TIFF files, but larger than JPGs. Files are 1/6 the size of equivalent TIFF files. The only disadvantage of these formats is that the image must be converted to either JPG or TIFF (pros say "developed") for most software to be able to display them. **The conversion is quite a complex process and can be time consuming** if you have a lot of images to convert and a PC that's not very fast. Since the RAW and NEF formats contain more information than JPGs (and in fact often more than TIFF files) you can do some degree of exposure compensation during conversion to JPG to rescue otherwise improperly exposed images. You can also make white balance corrections during conversion, so if you shot with the wrong white balance, you can fix your error. RAW format is mainly used by professional photographers.

1.7. Memory

There are quite a few different (and incompatible) memory cards used in digital cameras. Here's a list of the main formats:

- **Compact Flash** (CF). Somewhat larger than the others, but used on all high end professional cameras. Available in capacities up to 100GB.

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- **Secure Digital** (SD). Very small. They have a built in write protect switch to prevent accidental erasure.
- **Multimedia.** Same size as SD. There are some that can be used in some SD cameras but they aren't 100% compatible with SD cards in all applications.
- **Smart Media.** Thinner than CF cards.
- **Memory Stick.** Introduced by Sony and used only by Sony.

There's no real difference in performance. The CF cards are the cheapest per megabyte and are available in higher capacity models than the other (of course that may change with time). The smaller cards tend to be used in the smaller consumer cameras. There's really no reason to pick a camera with one type over the other.

The following table gives the approximate number of shots you can expect to get using low JPG compression. The exact numbers depend on how much compression the camera applies. If you're shooting in a RAW format you can divide these numbers by 3. If you're shooting TIFF files you'd have to divide these numbers by 8.

	4 MP camera	6 MP camera	8 MP camera
256MB Memory card	174	116	87
1GB Memory card	696	464	348
4GB Memory card	2784	1856	1392

1.8. Basic digital camera settings

NB: You must supply your own photography equipment. The International Federation assumes no liability for any damage to, or loss of, your equipment. Minimum equipment includes a digital camera with at least 5 megapixel resolution (we no longer accept film submissions), a flash (preferably external), enough memory cards (a minimum of 2GB) to perform your duties, at least one spare rechargeable camera battery, and any necessary battery chargers you may require.

If you have one, it is recommended that you also bring a backup camera. It is also advisable to bring a small portable power inverter that can plug into a cigarette lighter socket to charge your cell phone, digital camera, laptop, etc.

1.8.1 Preparing your camera

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

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- Set the **Time and Date** in your camera so it is correct for your location. This information will be saved to the image file metadata and is important for later idenTIFFying and cataloging the photograph.

- Set your camera to save the images at the highest quality with minimum compression (largest file size) jpg format. **Do not send RAW files.**

- If your camera has this option, capture images in the **Adobe RGB** color space.

- Set your camera so each image you shoot will have a unique image number. This setting can usually be found under the File Numbering Methods section of your manual and is referred to with something like "Auto Reset / Continuous Numbering". Choose **"Continuous Numbering"**.

1.8.2   Quality

This option allows you to choose the **compression level** of the files on the memory card (JPG compression level). Always set it to the maximum. Choose uncompressed TIFF format or at least the less compressed JPG format ("Fine" or "Best" quality) if you have limited memory space.

1.8.3   Image size or Definition

Of course, always set this option to the **maximum size**. You'll always be able to produce small pictures from a large file but you won't be able to create a large picture with a small file.

If you are sure the pictures are going to be used in very small sizes (for instance on the internet), choose a smaller definition, you will be able to shoot more pictures: the smaller the definition the more space and therefore number of pictures.

1.8.4   White Balance

With film you can (could) buy "daylight balanced film" for shooting outdoors or "tungsten balanced film" for shooting indoors under normal domestic lighting. If you use daylight film under tungsten light the images will be very yellow. If you use tungsten film in daylight the images will be very blue.

With digital photography, you can pick your white balance to suit your light source, so that white looks white, not yellow or blue. Normally there is an automatic setting and the camera decides what white balance setting to use. Choose this option.

However if you know what your light source is you can usually set the camera to it and this may give better results. Most digital cameras have settings for *sunlight, shade, electronic flash, fluorescent lighting and tungsten lighting*. Some have a *manual* or *custom* setting where you point the camera at a white card and let the camera figure out what setting to use to make it white.

1.8.5   Sensitivity

Sensitivity settings on digital cameras are the equivalent of ISO ratings on film. The higher the ISO rate the higher the sensitivity. A high ISO rate allows you to shoot even at night time. but higher ISO settings will also reduce image quality and introduce digital noise into the image. Just about every digital camera will have settings with a sensitivity equivalent to ISO 100 film and ISO 200 film. Many will have an ISO 400 setting, but above that the images from cameras with small sensors gets pretty noisy (this means that you get strange colors in some areas). The more expensive digital SLRs with

much larger sensors have much higher sensitivity settings. At ISO 400 they are virtually noise free and some can go as high as ISO 3200.

Quite a few digital cameras have an "auto" ISO setting, where the camera will pick from ISO 100, ISO 200 and sometimes ISO 400, depending on the light level.

1.8.6 Sharpness

Always set this option OFF. Photos are best sharpened in post production.

1.9. How to handle pictures

1.9.1 Image captioning

A picture without information has no value. There is certain information that we require for each image submitted for archiving and distribution: date shot, event/operation, location, photographer's name, full names of all recognizable people, caption, release form if available. Always provide this information in electronic format together with the photo. Make sure photo files names correspond to the captions so that they can be retrieved easily. Caption ALL pictures with all the information so that if one is separated from the others, all the information is still there.

In the digital world, most of the technical information from the camera (i.e. data, time, image size, aperture, shutter speed, ISO, lens) is directly stored within the digital file as **EXIF metadata**.

Instead of captioning pictures on a separate Word document that could easily get lost, a good way of making sure your info is always attached to the pictures is to save it within the photo. Using **IPTC metadata** is the safest and most practical technique to keep the link between the picture and the text, as the text info will be *embedded within* the file.

Nowadays, the vast majority of photo editing programmes feature this option ("file info" in Photoshop, "text info" in Fotostation, etc). It consists in a series of editable fields (author, country, city, keywords, caption, copyright notice, etc) that you can fill the way you want.

Please provide as much info as you can. The key words here are: **WHAT? WHERE? WHY? WHEN? WHO?**

This information is required for each and every image. The caption doesn't need to be a story but it should at least contain this information and have the following format:

> *September 2005 – Hurricane Katrina – Three year old Rejanae Fairley and her mom are staying at the Gulfport, Mississippi Red Cross shelter after the storm destroyed their home. Eugene Dailey/ American Red Cross.*

Your pictures will then not only be more informative and fully describe the situation, they will also be easier to retrieve in the future, since search engines look up text fields as well as image names.

1.9.2 Captioning: a step-by-step method

Below is a step-by-step method applicable with all photo editing applications to help you avoid technical snags and improve your efficiency.

Of course, this is all theoretical and seems like a lot of hassle but it will help us and our partners in using your pictures more efficiently. Your working conditions or work tools won't obviously always

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make it possible. In any case, do try to provide as much info as you can, even if it comes separate from the image (in a text document or e-mail).

1. Begin with the overall info: **event, country, region, city, place, time, copyright notice (should read: photographer's name/ International Federation** or **National Society)**.

   This is important as all your pictures from a specific project need to be quickly identifiable, even after they have been mixed with others in a generic data base.

2. Add information such as **day, location, activity, subject**.

3. Finally, try to describe each photo concisely. For instance you can specify the names and statuses of the people involved, their activities, the particular moment of the shot.

NB: In order to retrieve your pictures easily once they are stored, it could be a good idea to rename your file to a significant name, for example: Pakistan_day01_001.JPG, Pakistan_day02_067.JPG,… This can easily be done automatically in any photo editing software.
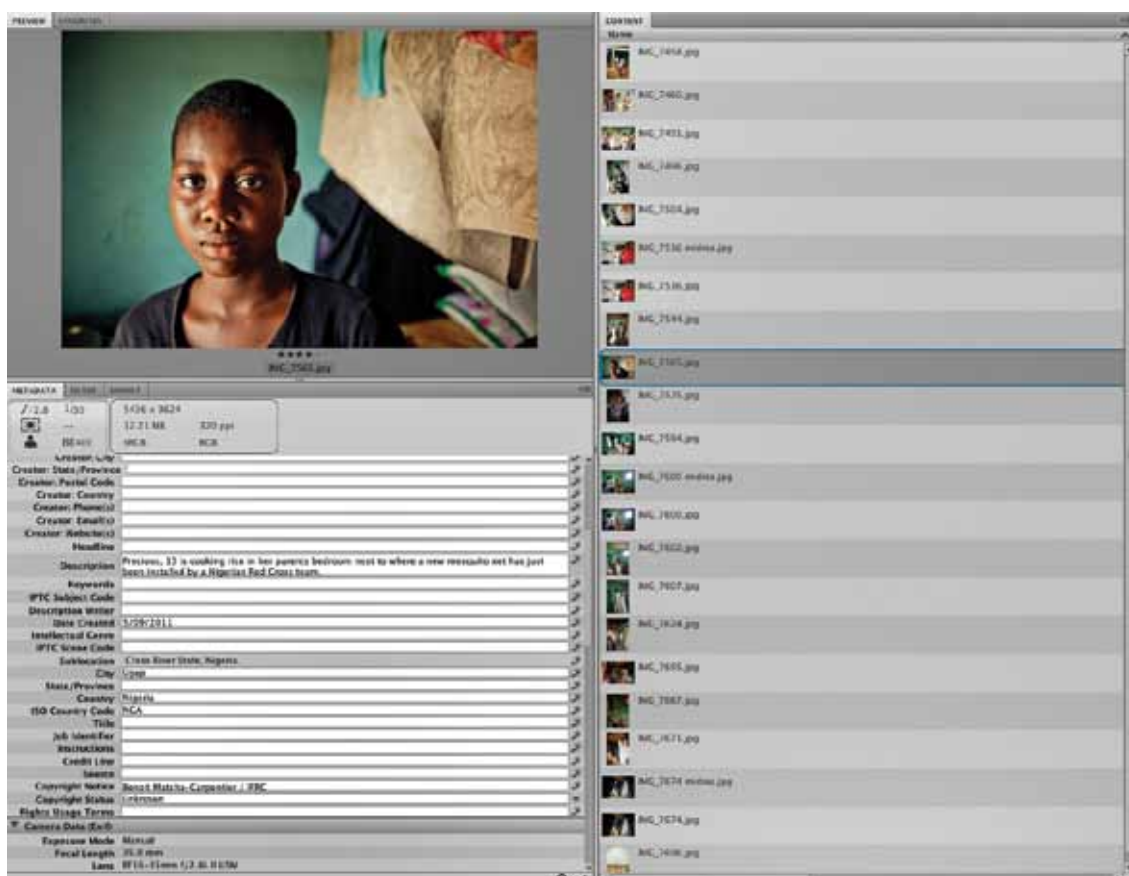
1.9.3   Image adjusting

All images should be sent and saved exactly as they come from the camera.

Do not modify the original images:

Do NOT colour correct or change the brightness/contrast of your images in the field. Since the displays you will be using are not calibrated, you cannot trust what you see on the screen. Any necessary enhancements will be performed using calibrated monitors in the International Federation secretariat communications department.

Do NOT sharpen images. Since sharpening varies by the intended use, images will be sharpened in the creative resources department at the American Red Cross national headquarters during post production work.

Do NOT edit, crop or change anything in your pictures.

1.9.4   Image workflow

1. Pictures are taken with a digital camera in TIFF, JPG or RAW format according to the Federation described standards (see below).

2. Pictures are downloaded to a computer and stored as TIFF on an external hard drive, a CD or a DVD. Rename your files if you think it is necessary. These files must not be modified. Always keep them as a back-up in a secure place (your laptop is NOT a secure place at all!).

3. TIFF files are copied and captioned. Once the info is inserted, those are your original working files: save them on your working computer.

4. Photos are sent to the Secretariat in Geneva by e-mail or any other electronic web-based means (www.yousendit.com, www.megaupload.com, a ftp server, a file storage account, etc) for urgent purposes (distribution to National Societies, press releases, web photo galleries, distribution to media). The original captioned files can also be sent by post. They will be checked when they arrive to the Secretariat, captioned again if necessary, credited and archived in the Cumulus (software name) database. Once in Cumulus, they are published automatically on the FedNet photo gallery and thus available for all National Societies.

5. Pictures are re-distributed to the National Societies or used for web photo galleries on the public website. Later, they are integrated in the Federation publications or communication material.

2.1. The photos we need and how to take them

Reporting on humanitarian situations has its special challenges. In many situations, the very act of reporting on vulnerable people places them at risk of retribution or stigmatization.

The Federation has developed these principles and guidelines to assist their communications staff, info delegates and reporting consultants as they report on issues affecting vulnerable people.

These guidelines will help to cover critical situations in an appropriate and sensitive manner. They are meant to support the best intentions of ethical reporters: inform without compromising the rights of the most in need.

- **The dignity and rights of every person are to be respected in every circumstance.** Never portray people in a degrading situation or situations that could put them at risk of retribution or stigmatization. Empower beneficiaries, depict them with warmth and compassion. Be careful not to represent them as dependent, maintain their dignity, even when reflecting the extreme severity of the situation.

- **Be honest. Seek the truth. Be ethical.** Seek pictures that tell the story you see, not merely what you're assigned or expect. Avoid scenes that unfairly portray situations or subjects. Gather and deliver accurate, complete caption information. Spelling and accuracy count. The International Federation of Red Cross and Red Crescent Societies needs natural, dynamic and full-of-character photos. Always create clear, objective and non-judgemental images.

- **Establish a relationship before you start taking photos.** When you approach photo subjects in the field, briefly introduce yourself, be courteous, and explain the purpose of your visit or the reason you want to take photos. In medical contexts, speak with clinical director before you begin photographing health workers or clients (asking also their permission to be photographed). E.g. *"I am taking photos for the Red Cross / Red Crescent. Do I have your permission to take your photo?"* If you don't speak the same language, use a translator or communicate with your body language.

- **If you sense any reluctance, confusion, or disdain, refrain from taking the photo.** Respect a person's right to refuse to be photographed.

- **Realize your actions – or lack thereof – can affect the entire Red Cross and Red Crescent Movement.** A single image can jeopardize our reputation, our effectiveness, our access and our right to assist.

↘ We need images showing the involvement of the movement in disaster preparation, mitigation and relief.

↘ We want to show the volunteers and staff working in the field and of the people who depend on the services they offer.

↘ We need solution-orientated images that feature service delivery and that show caring and compassion.

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↘ We need images that convey the gamut of emotion we experience when on assignment.

↘ We need to capture what we see and what we feel. Evoke the character of volunteers and beneficiaries with warmth and compassion.

↘ We are looking for images with Red Cross and Red Crescent workers actively engaged in service delivery.

↘ We need Red Cross visibility of course. But not necessary always need to have a tight shot of the Red Cross worker or client. Don't force the emblem into the frame, try to make it in a subtle way. Images that focus mostly on the damage or beneficiaries with the Red Cross or Red Crescent worker playing a smaller visual role can also work well.

↘ We do NOT need a lot of "damage only" photos. Reflect the severity of the situation However, showing damage on a few shots or in the background helps set the mood for the image.

Examples of photos we need

Photos that show caring and compassion

Photos of volunteers/staff in interaction with beneficiaries

PHOTO – RECOMMENDATIONS

Photos that show action

Photos that show dignified communities

Photos showing RCRC workers engaged in concrete activities

PHOTO – RECOMMENDATIONS

Photos showing the magnitude of disasters

Photos showing what our people in the field see

Photos that show humanity

PHOTO – RECOMMENDATIONS

2.2. Model release

The International Federation requires its photographers to obtain the consent of individuals to be photographed or videotaped whenever this is possible, and considered necessary as described below. This is particularly important when sensitive, personal, private information is revealed in the photo or corresponding caption.

When photographing or videotaping a minor (generally under 18 although this always has to be verified locally), the consent should be obtained from the parent or other legal representative of this minor.

Consent not needed	Obtain consent whenever possible	
	General	**Special care required – Necessary consent**
• Non-recognizable individuals in public (faces and all other identifying features cannot be identified) • Public figures in public (e.g. officials, celebrities government at conferences or launches). • Crowds in public (e.g. an audience at outdoor concert). • People posing and obviously aware of the photograher or videographer	• All recognizable individuals in all settings	• Recognizable providers and clients in clinical settings. • Recognizable or non recognizable individuals in any setting where personal, private information is exposed in the photo or documented in the corresponding caption, such as: – Health status (e.g. persons living with AIDS, TB, etc.) – Health behaviour (e.g. sex work, sexual orientation, alcohol and drug use, medicine use, female genital cutting, etc.) – Criminal behaviour (e.g.perpetrator or victim of gender-based violence,etc.)

Whenever this is possible, the photographer or videographer should obtain a signed official IFRC release (see next page) form and send the original signed form to the IFRC.

Obtaining written consent is not possible in all circumstances. Furthermore, written documents may have little or no meaning to people who speak a different language, people of low literacy, and people who live in cultures where photography or publications are not common.

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Therefore, the IFRC requires its photographers to:

- Prepare consent forms (template is provided below) ahead of time in the local language of the area they will be visiting.

- If you are unable to prepare written consent forms in the local language, orally translate the consent form to your photo subjects. Use an interpreter if necessary.

To protect the identity of individuals who may be put at risk of reprisal or rejection in their communities as a result of allowing their picture to be taken and agreeing to tell their story, it may be necessary to make sure that they cannot be identified and leave out personal information such as names.

International Federation of Red Cross and Red Crescent Societies
Fédération internationale des Sociétés de la Croix-Rouge et du Croissant-Rouge
Federación Internacional de Sociedades de la Cruz Roja y de la Media Luna Roja
الاتحاد الدولي لجمعيات الصليب الأحمر والهلال الأحمر

RELEASE

I hereby grant to the International Federation of Red Cross and Red Crescent Societies and their legal representatives and assigns, the irrevocable and unrestricted right to use and publish photographs and video pieces of me, or in which I may be included, for editorial, trade, advertising and any other purpose and in any manner and medium, to alter the same without restriction; and to copyright the same. I hereby release the photographer/cameraman/audio-visual officer and the International Federation of Red Cross and Red Crescent Societies and their legal representatives and assigns from all claims and liability relating to said photographs/video pieces.

NAME...

ADDRESS ....

CITY ....

COUNTRY...

DATE and SIGNATURE ....

If minor, signature of parent/guardian...

International Federation of Red Cross and Red Crescent Societies
Fédération internationale des Sociétés de la Croix-Rouge et du Croissant-Rouge
Federación Internacional de Sociedades de la Cruz Roja y de la Media Luna Roja
الاتحاد الدولي لجمعيات الصليب الأحمر والهلال الأحمر

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NOM..
ADRESSE...
VILLE...
PAYS..

DATE et SIGNATURE ....

Pour les mineurs, signature d'un parent/tuteur ....

International Federation of Red Cross and Red Crescent Societies
Fédération internationale des Sociétés de la Croix-Rouge et du Croissant-Rouge
Federación Internacional de Sociedades de la Cruz Roja y de la Media Luna Roja
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AUTORIZACIÓN DE PUBLICACIÓN

Por la presente cedo a la Federación Internacional de Sociedades de la Cruz Roja y de la Media Luna Roja, sus representantes jurídicos y sus cesionarios, el derecho irrestricto e irrevocable de publicar y utilizar con fines editoriales, comerciales, publicitarios y de cualquier otra índole, en cualquier forma y por cualquier medio, las fotografías e imágenes de vídeo de mí o en las que pueda aparecer, así como de alterarlas sin restricción y registrarlas como propiedad intelectual. Asimismo, eximo a la Federación Internacional de Sociedades de la Cruz Roja y de la Media Luna Roja, sus representantes jurídicos y sus cesionarios de todo reclamo y toda responsabilidad en relación con dichas fotos e imágenes de vídeo.

NOMBRE Y APELLIDO ....
DIRECCIÓN ....
CIUDAD..
PAÍS ....

FECHA y FIRMA ....

Si se trata de un menor, firma del padre o el tutor ....

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Fédération internationale des Sociétés de la Croix-Rouge et du Croissant-Rouge
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الاتحاد الدولي لجمعيات الصليب الأحمر والهلال الأحمر

AUTORISATION

J'autorise par la présente la Fédération internationale des Sociétés de la Croix-Rouge et du Croissant-Rouge et ses représentants légaux et autres ayants droit à faire usage sans restriction des photos et images vidéo sur lesquelles j'apparais ou pourrais apparaître à des fins éditoriales, commerciales, publicitaires ou dans tout autre but sous la forme et via les supports choisis, à les modifier selon que de besoin, et à déposer et détenir le copyright y relatif. Je dégage par la présente le photographe/cameraman/spécialiste audio-vidéo et la Fédération internationale des Sociétés de la Croix-Rouge et du Croissant-Rouge ainsi que ses représentants légaux et autres ayants droit de toute responsabilité vis-à-vis des photos et images vidéo en question.

NOM..
ADRESSE...
VILLE...
PAYS..

DATE et SIGNATURE ....

Pour les mineurs, signature d'un parent/tuteur ....

PHOTO – RECOMMENDATIONS

2.3. Audiovisual contacts at the International Federation

- **For any audio-visual question**

  Benoît Matsha-Carpentier
  Audiovisual senior officer
  International Federation
  of Red Cross and Red Crescent Societies
  17, ch. des Crêts
  CH - 1211 Genève 9
  Switzerland
  benoit.carpentier@ifrc.org

- **Audio-visual requests Photos and videos**   av@ifrc.org

- **Logo request or any question related to design** (logo, style guide)   sebastien.calmus@ifrc.org

- **Printed publications stock**   jean.meystre@ifrc.org

- **Cumulus online data base**   http://av.ifrc.org

- **ifrc.org photo galleries**   http://www.ifrc.org/photo/index.asp

↘

ANNEX A
INTERNATIONAL FEDERATION AND REUTEURS AGREEMENT

On 4 December 2003 our Secretary General Markku Niskala and Reuters Editor in Chief Gerrt Linnebunk signed a deal which gives considerable benefits to both organizations. The purpose of this update is to give National Societies details on how they can benefit from the agreement.

1. WE USE REUTERS PHOTOGRAPHS

The agreement gives the Federation free access to the Reuters Pictures Archive (RPA). Any National Society signed up to Reuters Alertnet will be able to request any photo on the RPA. This can then be used (subject to conditions contained in the agreement) in National Society publicity material.

How this works

National Societies can contact the IFRC AV officer (av@ifrc.org) to request use of a particular photograph (or a generic photograph on any theme) and sign a disclaimer on use of the picture. The requested picture(s) will be forwarded immediately by email.

Use of photographs on alertnet.org

All National Societies who are members of Reuters Alertnet have the right to post and download all pictures to and from www.alertnet.org without reference to the IFRC/Reuters agreement. See www.alertnet.org/terms_branch.htm or contact Timothy Large at timothy.large@reuters.com for information on how to sign up.

The website is free to all Red Cross and Red Crescent societies. The main agreement was signed with an understanding that the Secretariat would actively encourage membership of Alertnet. Please sign up to show your support for our agreement and to benefit from Alertnet services.

Reuters/Federation joint missions

Reuters will be given priority access (subject to approval by head of zones) to accompany Federation teams on assessment and relief missions to report, photograph or film Red Cross and Red Crescent work.

How this works

Information delegates and officers are hereby encouraged to renew their contacts with the local Reuters office/correspondent under the terms of this agreement with a view to sharing news of RCRC activities. Similarly, Reuters is informing its bureaus worldwide about this aspect of the agreement.

IFRC AND REUTERS AGREEMENT

2. TERMS OF USE OF REUTERS PHOTOGRAPHS BY ALERTNET MEMBERS

Alertnet provides this service for use by member organizations as part of Alertnet's core mission of promoting greater awareness of humanitarian emergencies and helping relief charities respond quickly and effectively to crises.

Reuters will withdraw access to this and possibly other member benefits if a member does not comply with the following terms:

- **No redistribution.** Photographs are for the use of Alertnet member organizations only and must not be redistributed or sublicensed.

- Photographs may be used by Alertnet members either online or offline for the following purposes:
    — charity appeals
    — internal and external publications designed to share information on crises and relief efforts

- Images may NOT be used for:
    — general advertising and marketing of your organization
    — annual reports
    — advocacy campaigns
- **Proper crediting.** Members must provide a clearly visible credit to Reuters, any photographer credited in the caption and to the Alertnet website. The credit should read: **"Reuters/photographer's name, courtesy www.alertnet.org"**. Credits must be on or adjacent to photographs.

- Pictures must not be used in any way that changes the meaning of the original image or promotes a misleading interpretation of events or details. In particular:
    — No editing. Don't edit, modify, remove, add to or alter any of the photographs.
    — No misleading cropping. Don't trim photographs in any way that affects the meaning of the original image or gives rise to a misleading interpretation.
    — No wrongful attribution. Don't identify individuals or groups by assumed or false names or imply identities other than those specified in Reuters captions.
    — No false or misleading information. Only edit Reuters captions for length and style. Don't provide alternative text that departs factually from the information contained in captions or gives rise to a misleading interpretation.
    — No misleading juxtapositions. Don't juxtapose photographs with other images or text that promote a misleading interpretation of events or details.

    If in doubt, please contact Alertnet at alertnet@reuters.com or +44 207 542 5791.

- **Image rights:** Reuters owns the copyright for all pictures available for downloading on Alertnet. But members should be aware that other rights may be associated with some pictures. For example, third parties may have the rights to trademarks or designs in images. Individuals who are idenTIFFiable in pictures may have the rights to their own images.

    If you are using images for editorial purposes – in other words to report news – you can generally rely on news-reporting exemptions to these rights. But if you are using a picture for purposes other than news reporting, including fundraising appeals, you may need to seek permission from any third party who may have legal rights in the picture.

IFRC AND REUTERS AGREEMENT

Please note that news reporting means reporting or commenting on current affairs. A retrospective of an event would not necessarily be defined as news reporting unless it contains an element of fresh news or current affairs.

If you use photographs for purposes other than news reporting, you have the sole responsibility to obtain all relevant and necessary third-party clearance. Reuters cannot provide any assistance nor accept any liability for any omission by you to do so. If Reuters suffers any loss or damage or faces any claim from a third party as a result of your omission to obtain third-party clearance, they may be forced to seek compensation from you.

Members are required to send Reuters a copy of any documents you produce containing Reuters imagery.

For any question regarding this agreement, please feel free to contact the IFRC AV officer.

Photo report in Colombia

Background

As part of its global communications on climate change and with a view to preparing a campaign on climate change and disaster risk reduction, the International Federation of Red Cross and Red Crescent Societies is organizing a photo report in Colombia. The aim is to show, in a dynamic and exemplary manner, the work of Red Cross volunteers in this part of the world to alleviate the already perceptible adverse impact of climate disruptions through actions to prevent and reduce the effects on the communities concerned, particularly the most vulnerable. The photos will be used at statutory meetings – the General Assembly and the International Conference of the International Red Cross and Red Crescent Movement – which will be held from 20 to 29 November of this year.

Goals of the mission

1. **Shoot** situations (degradation of the environment, the growing fragility of habitats and living conditions…) that explicitly illustrate climate change in Colombia. *Story to be provided by Susana Arroyo.*

2. **Show** the area (landscapes, region, documentary shots).

3. **Show** the field work of volunteers to help communities constantly struck by disaster and faced with the effects of climate change.

4. **Portray** Red Cross and Red Crescent Movement volunteers and staff as well as vulnerable populations and beneficiaries.

Scope of the mission

More specifically, the images will be used in:
— a photo exhibition to be held in Geneva during the November statutory meetings
— a video clip showing the major humanitarian challenges to be met;
— a film on climate change and the work of the Red Cross in the area of risk reduction;
— an awareness campaign on climate change and risk reduction in general, illustrated by the specific problems faced by the Red Cross and Red Crescent National Societies, more specifically Colombia Red Cross.
— any International Federation and National Societies communication items. Photos will be filed in the Federation photo archive.

ToR TEMPLATE

Expected outcomes

1. High level professional photos *(see guidelines in annex)*. As photos will first be used in an exhibition, **they should have a marked creative touch.**

2. Photos conceived to convey the theme in a way that is:
   — **dynamic and positive** (focused on the work of the Red Cross);
   — **compelling** (reflecting the extreme gravity of the phenomenon);
   — **moving** (situation of the most vulnerable inhabitants).

3. Complete descriptive captions in English *(see guidelines in annex)*.

Terms and conditions

The assignment will begin on #### 2007 and end on #### 2007.

The photographer will be accompanied by a Red Cross representative responsible for preparing the report in the region.

The assignee's fee will be a flat rate of 500 USD per day, all included. Travels costs will be reimbursed separately.

Delivery of material

All digital photos taken during the assignment as well as the captions shall be handed over to the International Federation on CD or DVD or via the International Federation FTP no later than **20 September 2007**.

To be sent to the attention of:
Benoît Matsha-Carpentier
Senior Audio-Visual Officer
International Federation of Red Cross and Red Crescent Societies
17, chemin des Crêts
CH-1211 Geneva 19
Switzerland
+41 22 730 44 81 (Direct)
benoit.carpentier@ifrc.org

Code of conduct

The Assignee undertakes to observe complete discretion concerning all facts, information and other details concerning the International Federation's activities and working environment that come to her knowledge during the course of her assignment.

The Assignee shall be regarded as a representative of the International Federation during the course of her assignment and must therefore respect the relevant International Federation rules of conduct and adopt an attitude compatible with the purely humanitarian nature of her assign-

ToR TEMPLATE

ment, in accordance with the attached "Code of Conduct". This does however not mean that the Assignee, who remains an independent contractor, enters into a labor relationship with the International Federation.

In the field, the Assignee will respect the authority of the Head of delegation.

The Assignee agrees that for the duration of this assignment he shall not undertake any work similar in nature to International Federation's for any organisation operating in the same or similar fields of activity.

The assignee herewith grants to the International Federation copyright in the materials, including all transferrable rights to the use, publication or distribution of any material prepared for or on behalf of the International Federation. This shall include the right to transfer these rights to third parties, free of charge or against payment and by means of creative commons licensing. The photographer will nevertheless have access to his material for his personal or commercial use, provided authorisation is granted by the International Federation and that such use is not contrary to licensing arrangements already in place.

Technical guidelines

Photo missions

Tone

↘ Natural, dynamic, relaxed and full of character.

↘ Create clear, objective, non-judgmental images.

↘ Empower beneficiaries – be careful not to represent them as dependent – take care to maintain their dignity.

↘ Evoke the character of volunteers and beneficiaries with warmth and compassion.

↘ Reflect the extreme severity of the situation

Visuals

↘ See Terms of Reference and liaise with International Federation info officers for precise info on the mission scope.

↘ We need Red Cross/Red Crescent visibility of course... but do not force the emblem into the frame in every sequence. Try to make it a subtle way.

↘ Portraits should be natural, do not pose people too much

↘ Exclude busy backgrounds

↘ Use natural lighting wherever possible

During the assignment the Photographer shall take high resolution digital colour photographs and deliver high resolution files (tif >30Mb or jpg >6Mb – no other file format will be accepted).

They will be sent together with detailed information enabling selection and indexing in the International Federation photo database. Each photo must be captioned and caption should answer the following questions: When? Where? Who? How? Why?

If possible, all info and copyright info should be embedded as IPTC metadata.

All digital photos taken during the assignment shall be handed over to Benoît Matsha-Carpentier, Senior Audio-visual Officer at the International Federation on CD or DVD or via the International Federation FTP server according to the Terms of Reference timeframe.

PHOTO MISSIONS TEMPLATE

Paperwork

↘ We need clear and extensive info on the pictures taken. Please provide complete captions for each photo (see above).

↘ Please also provide the names of places and people.

↘ When this is possible, please do send the signed release forms of people appearing on the photos (release form template in annex).

Deliverables

↘ At least 100 captioned hi resolution photos.

↘ Filled and signed model release forms.

↘ Make a back-up copy of the photos before you send it to Geneva (in case it gets lost).

The Fundamental Principles of the International Red Cross and Red Crescent Movement

Humanity The International Red Cross and Red Crescent Movement, born of a desire to bring assistance without discrimination to the wounded on the battlefield, endeavours, in its international and national capacity, to prevent and alleviate human suffering wherever it may be found. Its purpose is to protect life and health and to ensure respect for the human being. It promotes mutual understanding, friendship, cooperation and lasting peace amongst all peoples.

Impartiality It makes no discrimination as to nationality, race, religious beliefs, class or political opinions. It endeavours to relieve the suffering of individuals, being guided solely by their needs, and to give priority to the most urgent cases of distress.

Neutrality In order to enjoy the confidence of all, the Movement may not take sides in hostilities or engage at any time in controversies of a political, racial, religious or ideological nature.

Independence The Movement is independent. The National Societies, while auxiliaries in the humanitarian services of their governments and subject to the laws of their respective countries, must always maintain their autonomy so that they may be able at all times to act in accordance with the principles of the Movement.

Voluntary service It is a voluntary relief movement not prompted in any manner by desire for gain.

Unity There can be only one Red Cross or Red Crescent Society in any one country. It must be open to all. It must carry on its humanitarian work throughout its territory.

Universality The International Red Cross and Red Crescent Movement, in which all societies have equal status and share equal responsibilities and duties in helping each other, is worldwide.

International Federation
of Red Cross and Red Crescent Societies

www.ifrc.org Saving lives, changing minds.