

AN ETHICAL MODEL FOR THE WILDLIFE PHOTOGRAPHY OF SRI LANKA

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Abstract

Wildlife photography or filming is associating with nature and wild animals capturing them in their natural habitat. When dealing with nature and animals, photographers have to be circumspect about themselves as well as the knowledge of flora fauna and their environment. They should support to conserve and protect the nature and its wildlife. Therefore, establishment of practical ethical model for wildlife image capturing processes has been an important necessity. The model would be related to Sri Lanka and it is a basic ethical approach for the inland wildlife image capturing processes, which suggests and developed some standards and framework under suitable equipment, disturbance limits, responsibilities, and many various analyses. It is consisted with suggestions and solutions to prevent unethical wildlife photography practices as well. So as the wildlife photographers can utilize the model as a guide to their works.

Keywords: Wildlife photography, Ethical Model, Code of Practice, Conservation

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Introduction

Capturing nature and wildlife images is an exclusive subject area of photography. It consists with the collaboration knowledge of few subjects like Photography, Art, Technology, Wildlife and Environment. Presently nature and wildlife photography and filming has been established as a one of the leading genres of photography and as a recognized profession. Also it's been a trendy popular hobby among worldwide photographers (theartcareerproject.com, 2014).

There are many of photography competitions and publications regarding the nature and wildlife photography genre from local to international levels. Among them, “*Wildlife Photographer of the Year*” photography competition, which has been annually organized by the ‘Natural History Museum of London’ and ‘BBC wildlife’ is regarded as the most prestigious nature and wildlife photography competition in the world (Nicholls, 2014). In 2014 the contest has received nearly 42000 entries from 96 countries (nhm.ac.uk, 2014). It proves the popularity of the competition as well as the popularity of the wildlife photography subject around the world. In Sri Lanka, the annual photography exhibition named as “Young Eye on Nature” is the longest running nature and wildlife photography event of the country. The exhibition has been organized by Young zoologists’ Association of Sri Lanka through the last 25 years with the participation of both amateur and professional Sri Lankan photographers (Rodrigo, 2013). National Geographic magazine, BBC Wildlife magazine and Wild Planet Photo Magazine are among popular nature and wildlife photography related publications of the present world (AMIXIMACorp., 2015). Circulation reports of the BBC Wildlife Magazine confirm the gross average circulation of a single issue exceeds 32000 just within borders of the United Kingdom (Immediate Media Company Ltd, 2015). These statistics and information provide evidence of the popularity and present status of wildlife photography around the world.

According to the Collins dictionary, a wildlife photographer is, “*someone that specializes in taking photographs of wild animals, especially in their natural habitats, and plants*” (Collins English Dictionary, 2015). Consequently today many people are engaged in the wildlife photography field. They are pompously calling themselves as wildlife photographers while eagerly wandering through forests and natural environs to capture nature and wildlife to their cameras. However, anyone who is doing wildlife photography for a profession or for a hobby they should have a knowledge on their basic works and attributes. For that reason an acceptable structure which will clarify about the basic responsibilities and duties of a wildlife photographer has been a needed to be established.

Accordingly in 2015 a new definition for wildlife photography was established through a collaborative effort of few international photographic associations and it filled a huge gap of the subject (RPS, 2014). The definition is only a beginning of bridging gaps of wildlife photography subject but it does not complete all gaps. For an example it does not describe how to clarify the ethical and unethical wildlife photography processes or does not point out any specific qualities of a wildlife photographer should maintain.

So there are some brilliant nature and wildlife photographs, which are very attractive and beautiful from the view. But when examined closely perhaps can notice that they have used unethical inhuman techniques or tricks to grab the images. Some may have harmfully disturbed the wildlife and captured the moment of disturbance, which might look great from the photographic point of view. Such images could be even appreciated through many awards and credits. The image might suite all the requirements described in the definition too. But it is extremely not fair to allow admitting these photographs as real wildlife photographs. Therefore preventing unethical photography processes in the name of wildlife photography is one of the major gaps, which have to be full fill.

Importance of an Ethical Code

It is important to have ethical guidelines for wildlife photography to prevent unethical practices. Many professional nature and wildlife photographers like Nathaniel Samlley (Samlley, 2014) and Andrea Ferrari have their own ethical perspectives (Ferrari, 2014). Some photographic associations also proposed several standards on wildlife photography for their members to follow. Many of these proposed standards have not even discussed the general ethical issues like photographing wildlife with using live baits or guidelines for suitable outfits to wildlife photographers. None of them got a common acceptance in wildlife photography field is another issue. So to prevent unethical wildlife photography it is important to establish a well-clarified ethical model and it has to get common acceptance among photographers as well.

Currently there are two main guidelines on ethics in wildlife photography were published which are listed down (A.Kanagavel, 2013).

- *Principles of ethical Field practices* presented by North American Nature Photography Association (NANPA).
- *The nature photographers' code of practice* presented by Nature group of the Royal Photographic Society (RPS).

These codes have outlined a basic ethical approach for the wildlife photography subject. But they have many inaccuracies as well.

The code entitled as “principles of ethical field practices” (1996) is a one of earliest published code on behalf of the ethics of wildlife photography and it was presented by the North American Nature Photography Association (NANPA). Principles of ethical field practices are a single page publication, which suggested very few guidelines under three subheadings.

- Environmental – Knowledge of Subject and Place
- Social – Knowledge of Rules and Laws
- Individual – Expertise and Responsibilities.

Each subheading represents four simple guidelines for wildlife photographers. For example, under the subheading of 'Knowledge of Subject and Place', one guideline is – “Learn patterns of animal behavior – So as not to interfere with animal life cycles” (NANPA, 1996). But this guideline does not interpret an exact boundary for the photographers. It only suggests to learn “patterns of animal behavior” and does not explain what sort of interference will cause animal life cycles.

Compare to code of NANPA, the nature photographers' code of practice produced by the nature group of the Royal Photographic Society is more informative and constructive. It was revised in 1997 and 2007 in consultation with the Royal Society for the Protection of Birds (RSPB) and the three statutory nature conservation councils (RPS, 2007). It has also presented simple guidelines under few subheadings and mainly explained followings,

- Birds at the nest
- Mammals and Birds away from the nest
- Specially Protected Animals
- Other Animals
- Plants
- Fungi

The publication consists eight pages with photographs, and it seemingly majorly focused on 'Birds' than any other. The sub heading of 'Birds at the nest' consist with fifteen guidelines along about one and half page. However, other topics depict within 4-5 guidelines. Except for the photographing practices of birds, the other subheadings have not explained profoundly. So it also endorses deficiencies like the code of NANPA does.

The Nature Photographers' Code of practice has clarified suggested codes with reference to laws and regulations of United Kingdom. For an example following extracted the guideline has elaborated with using the wildlife and countryside act of 1981; “The terms of Wildlife and Countryside Act 1981 must be compiled with at allways. It is an offence to disturb a Schedule 1 species while it is building a nest, or is in, on or near a nest containing eggs or young; or to disturb the independent young of such a species. In Scotland it is offense to disturbor harass any Schedule 1A bird (i.e. White-tailed Eagle) or any Schedule 1 bird which leks (i.e. Capercaillie)” (RPS, 2007). Therefore, these guidelines and clarifications are mostly relevant to wildlife photographers who work in the United Kingdom only.

Next major query is both RPS and NANPA codes have used two specific geographic regions to setup the codes. For that reason these cannot accurately use as globally effective codes. The code presented by the Royal Photographic Society was based on environs in United Kingdom and its wildlife. The code of North American Nature Photography Association was based on North American environs and wildlife.

North America and United Kingdom are not considered as biodiversity rich areas in comparison to tropical eco region of the world. The tropics are the part of earth between 23.5 degrees north and 23.5 degrees south of the equator. The ecosystems in the tropics are vital components of a healthy, functioning Earth and hold some of the richest biodiversity in the world (The Union of Concerned Scientists, 2011). The area is consisting with tropical rain forests and these have more species of life than any other terrestrial environment. At least half of the species of land animals in the world live in tropical rain forests. That means they contain anywhere from two million to twenty million species. This area covered by rain forests is only about 6% of earth's surface. These forests are found near the equator in Australia, Asia, Africa, Central and South America, the Caribbean island and Pacific islands (Drinnen, 2000).

Moreover, within the entire land area of United Kingdom there are only 62 butterfly species were recorded (Richard Fox, 2010). The total Europe zone only holds 138 species of Dragonflies (Vincent J. Kalkman, 2010) and 85 species of amphibians. These figures are evidence for low diversity level of the European area when comparing to tropical areas of the world. It could be a reason on that the Royal Photographic Society has considered a single chapter for all unfeeling animals and invertebrates as "other animals". However, as a tropical country the biodiversity of Sri Lanka is different and very high comparing to United Kingdom. As a small island in the Indian Ocean, Sri Lanka holds 245 butterfly species, more than 118 species of Dragonflies and 111 of amphibian species alone. Therefore, it is comprehensible that a tropical country like Sri Lanka has to have a separate guideline and ethical code on wildlife photography. It will be able to practice in any tropical country when such ethical framework established based on Sri Lanka.

Deliberating to these facts, this study focused to develop an ethical framework for wildlife photography with special reference to Sri Lanka. An ethical structure will guide wildlife photographers to identify their boundaries, which will assist them to recognize their role in the field. This positively upgrades the professionalism of the wildlife photography and helps to clarify the real wildlife photographers from the society.

Methodology

The study carried out of eight months of full time study from March 2015 to September 2015. The study carried out using qualitative methods.

1. *Analysis of Documents*
2. *Analysis of Portfolios*
3. *Questionnaire and Interviews*
4. *Case Studies*

1. Analysis of Document

Reviewing literature was used to lay the foundation for the study. Then construction of standards and clarifications of available information has been taken place. Though there are thousands of wildlife and wildlife photography related literature available, selecting the most reliable documents was a straitened process. Therefore mostly the study used academic publications and publications which have been recommended by many experts of the related fields. Deep readings were carried out in order to ensure the reliability of the referenced document.

Through the document analysis three main areas of available knowledge has been examined. They are:

- History of the Wildlife photography (The Evolution of Wildlife Photography).
- Clarification to understand what is Wildlife photography.
- An Ethical approach to Wildlife photography.

To find out the history of the wildlife photography many related books, Magazines, Articles, Archived documents and newspapers were referred. Similar sources and related websites were referred for the clarification of wildlife photography definition; comprehend the condition of contemporary wildlife photography and to comprehend the need of ethical approach for Wildlife photography.

2. Analysis of Portfolios

Portfolio of an artist is an edited collection of their best work intends to display the artist's style or method of work. Usually, the work reflects the artist's best work or a depth in one specific area of work.

As photography is too a medium of art, portfolio of a photographer is same as a portfolio of an artist. Early days portfolios were presented in printed versions as books or booklets where as today with the increased use of the Internet, there are thousands of available websites of photographers, which are been published as "online portfolios".

The research used portfolios of both contemporary as well as earlier world famous wildlife photographers to emphasize the need of ethical framework and standards for the subject. Mainly portfolio study was focused to find out whether the photographers have been respected the ethical part of the subject or not.

3. Questionnaire and Interviews

A questionnaire used to collect data to find out how does the Sri Lankan wildlife photographers think, behave and believe about the ethical part of the subject. The questionnaire has been given to, 50 randomly selected nature and wildlife photographers live

in Sri Lanka. What they have though, the attitude and the awareness on the ethical part behind the wildlife photography subject has explored through these questionnaires.

Interviewing relevant people was used to collect their ideas and comments as well as current gaps and problems on the subject. Hours of time were spent with 20 national level wildlife experts and professional wildlife photographers to get their ideas and views on the research topic. They have been interviewed face to face and all the interviews were recorded in audio format as well as noted the emphasized comments on the same time.

4. Case Studies

03 relevant case studies were applied and analyzed to present accurate standards or rules, which will help to prevention of unethical works behind the name of wildlife photography. Both national and international real life incidents were examined and used for the study.

Results

1. The Questionnaire

All the wildlife photographers show their interest in other photography areas according to the figure 01.

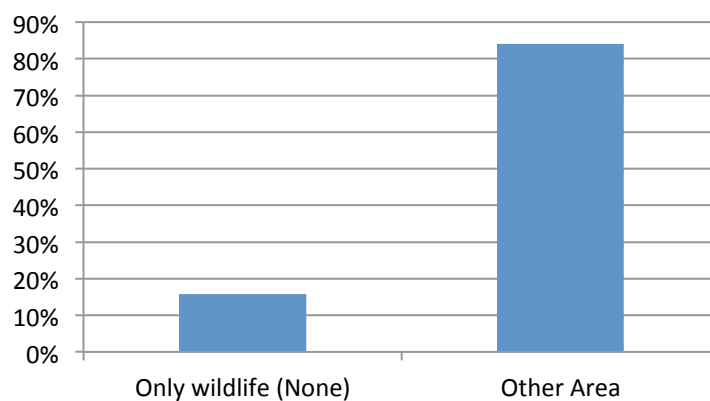


Figure 1 - Responses of wildlife photographers about their related areas

According to the above figure high number of Sri Lankan wildlife photographers (84.12%) follows other photography areas while low number of Sri Lankan wildlife photographers (15.87%) is solely engaged in wildlife photography.

Following figure 02 shows other photography areas descriptively which they follow with nature and wildlife photography.

Q1: Other photography areas follow with nature and wildlife photography.

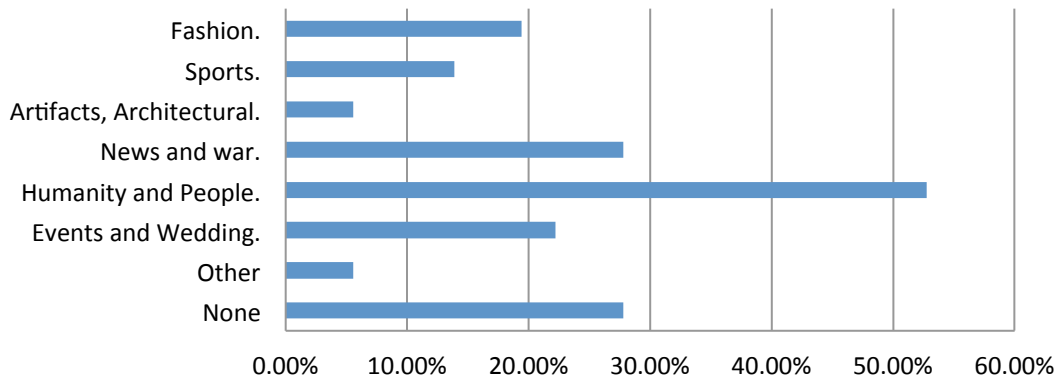


Figure 2: A descriptive analysis on responses about their other followed areas.

Humanity and people depicts highest response (52.77%) for other related area of photography. Artifacts and Architectural areas are the least responded area of photography (5.55%). Fashion (19.44%), Sports (13.88%), News and war, events and wedding and other show the percentage of responses varies among the highest and least responded values.

Subjects that can find out within the nature are numerous and vivid. But when concerning about Sri Lankan wildlife photographers, there can be most attracted subjects and least attracted subjects among them. Therefore the interests on the specific subjects were queried. Multiple answers were given as the Mammals, Birds, Butterflies, Reptiles, amphibians, Freshwater Fish, Other Insects and Other (other natural subjects and floral). (Figure 10)

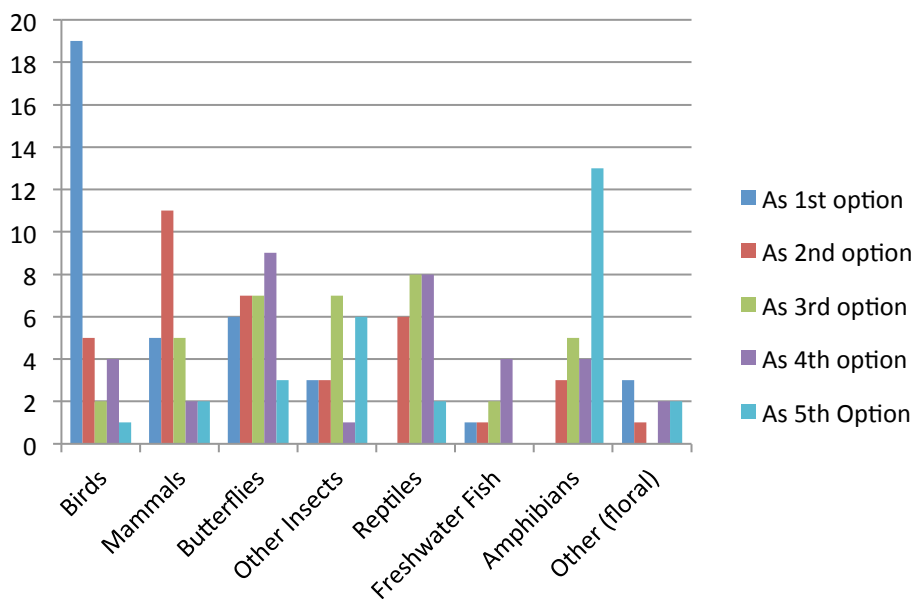


Figure 3: Interest on specific subjects shown by the Sri Lankan wildlife photographers.

Most of the Sri Lankan photographers (50%) have selected the BIRDS fauna as their most favorite subject of wildlife photography. Floral subjects are the least interested subjects among the Sri Lankan Wildlife photographers. Following list depicts the order that they have selected according to their favor.

- Birds - (50% have selected as 1st, 13% have selected as 2nd and 5% have selected as 3rd)
- Mammals - (13% have selected as 1st, 29% have selected as 2nd and 13% have selected as 3rd)
- Butterflies – (16% have selected as 1st, 18% have selected as 2nd and 18% have selected as 3rd)
- Other Insects (8% have selected as 1st, 8% have selected as 2nd and 18% have selected as 3rd)
- Reptiles (0% have selected as 1st, 16% have selected as 2nd and 21% have selected as 3rd)
- Freshwater Fish (2% have selected as 1st, 2% have selected as 2nd and 5% have selected as 3rd)
- Amphibians (0% have selected as 1st, 8% have selected as 2nd and 13% have selected as 3rd)
- Other (Floral and other natural subjects) (8% have selected as 1st, 2% have selected as 2nd and 0% have selected as 3rd)

The use of wildlife photography as a money-earning scheme was explored and following figure 11 has clarified the responses.

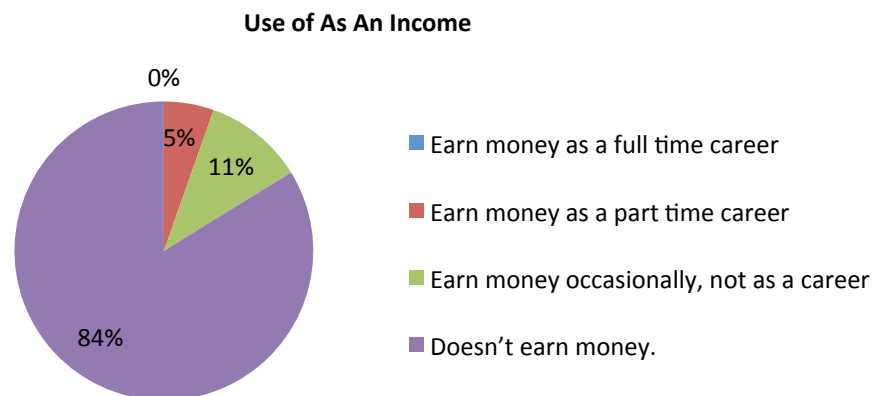


Figure 4: Use of wildlife photography as a money-earning scheme.

The study found that high amount (84%) of Sri Lankan wildlife photographers does not earn money from the wildlife photography. Only 11% of few wildlife photographers do occasionally earn money from wildlife photography but it is not as a career. 5% have stated that they earn money as a part time career. There was no full time wildlife photographer who has earned money as his career was recorded within the study.

The reasons of the Sri Lankan wildlife photographers for engage in wildlife photography were explored through a multiple quest. (Figure 05)

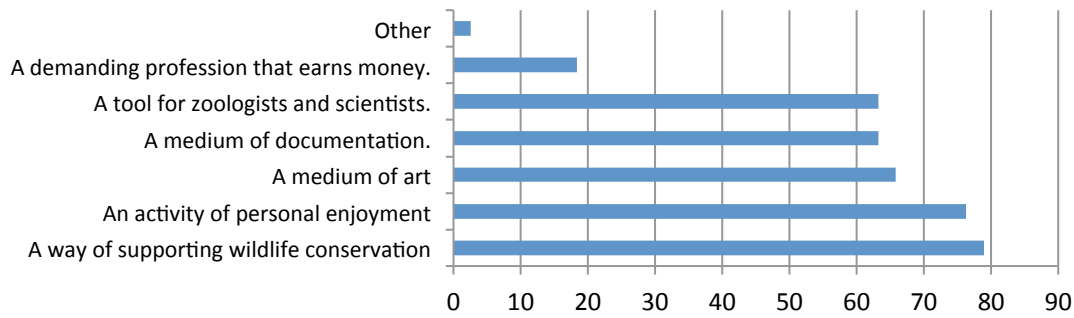


Figure 5: Responses about believes on wildlife photography.

Most of the Sri Lankan wildlife photographers (82.4%) believed it as a way of supporting wildlife conservation and as well as an activity of personal enjoyment (76.5%). Only 23.5% of them believed that wildlife photography is a demanding profession which can earns money. Moderate responses were given as a medium of art, a tool for zoologists and scientists and as a medium of documentation. 5.9% of minority has believed other reasons to engage in wildlife photography.

The usage of general camera equipment by Sri Lankan wildlife photographers was shown in the following figures of figure 06, figure 107 and figure 08.

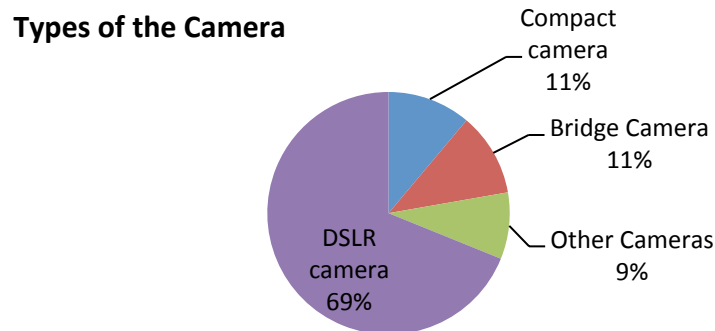


Figure 6: Percentage of camera types that use by the wild life photographers in Sri Lanka.

When considering about the camera equipment that they use for wildlife photography, it shows a high percentage (69%) of them are using DSLRs. 11% have used compact cameras and only 11% have used bridge cameras. 9% of them have revealed that they use other cameras like trap cameras and mobile phone cameras in the purpose of wildlife photography.

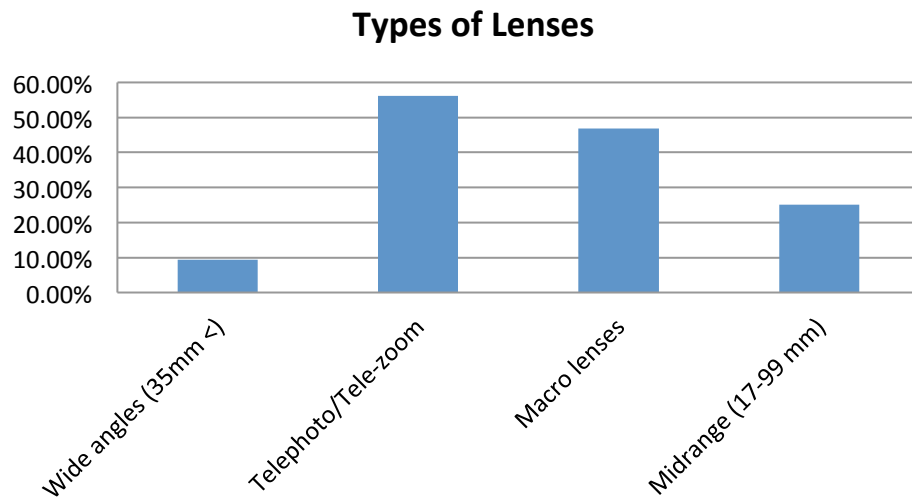


Figure 7: Percentage of lens types that use by the wild life photographers in Sri Lanka.

Considering about the lenses use by DSLR camera users, only 9.37% are being use wide-angle lenses (35mm<) and 25% use midrange lenses (17-99mm). The figure shows that many of the Sri Lankan photographers (56.25%) use telephoto or zoom lenses of more than 100mm focal length. 46.87% are using macro lenses for their wild life photography.

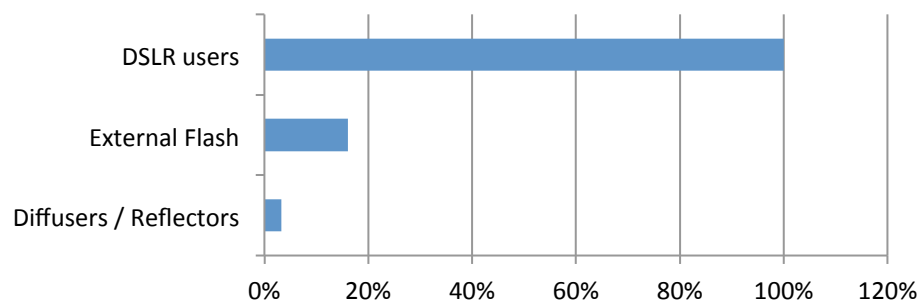


Figure 8: Use of External Flash and Diffusers for wildlife photography.

From the DSLR users only 16% were revealed using external flashes for the photography and very less amount of (3%) have stated that they use diffusers or reflectors for their photography.

All the wildlife photographers show their keen interest in ethics of wildlife photography according to the figure 16 and figure 17.

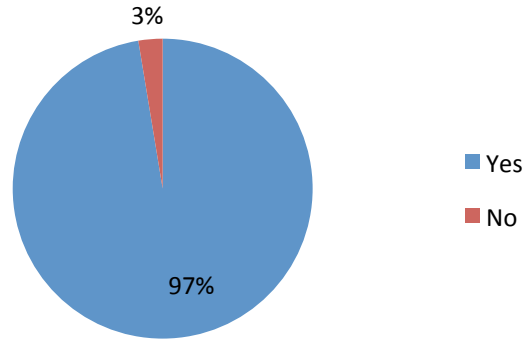


Figure 9: Agree and Disagree levels for a standard ethical code.

According to the above figure 09 most of the responses (97.4%) have shown that they believe a standard ethical code for wildlife photography is required.

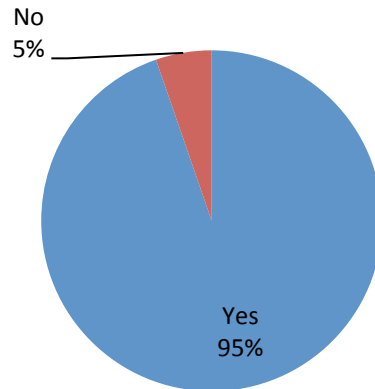


Figure 10: Agree and Disagree levels to follow an ethical code if introduced.

A very high percentage (91.3%) of the Sri Lankan Wildlife photographers have shown their keen to follow guidelines of an ethical code if introduced a one for them.

A multiple answer quest was used to explore the advantages or disadvantages as the wildlife photographers believe on using an ethical code if introduced to them. Following figure 18 shows their responses.

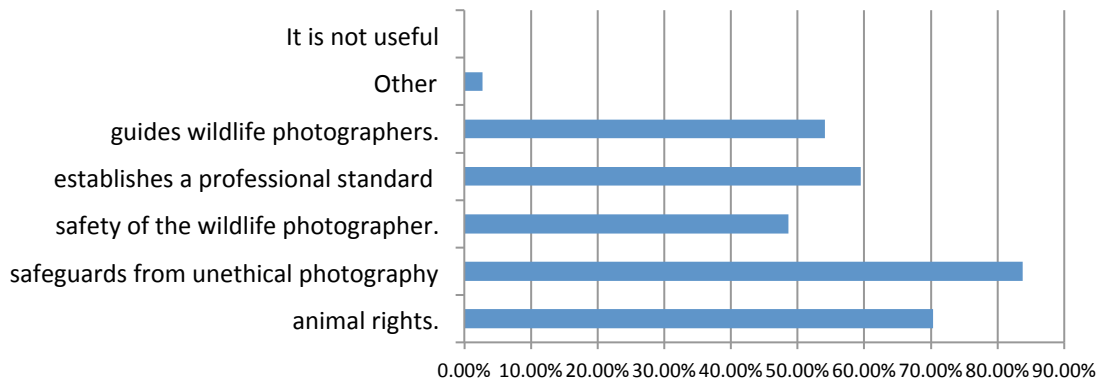


Figure 11: Responses on a use of an ethical code for Wildlife photography.

According to the figure, these responses show the highest percentage (83.3%) was selected saying ethical code helps to safeguard the wildlife from unethical photography practices. Also 70.3% believes it will ensures the animal rights and 59.59% believed that it will establish a professional standard in wildlife photography. No one has responded a negative comment on behalf of an ethical code.

Following figures 19, 20 and 21 reveals some of the unethical practices of Sri Lankan wildlife photographers have been following and percentage values of current photographers that try to maintain ethics in their photography.

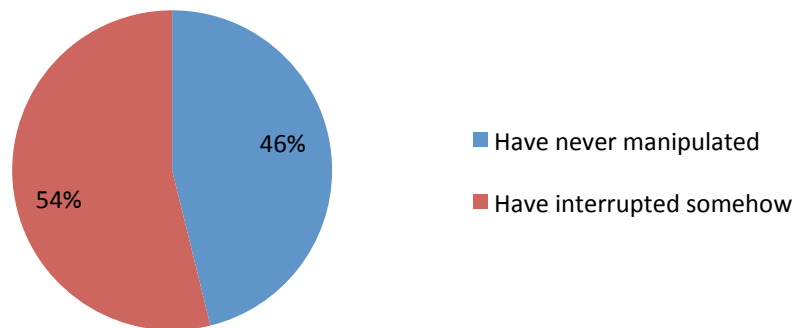


Figure 12: Percentages of unethical practices following by wildlife photographers.

Through the questionnaire the Sri Lankan wildlife photographers explore it about the current unethical practices that follow. 46% of them have revealed that they have never manipulated wildlife for the photography and always being photographed the original behaviors at the original place. But the highest percentage of 54% has stated that they did interrupt the wildlife in the purpose of photography.

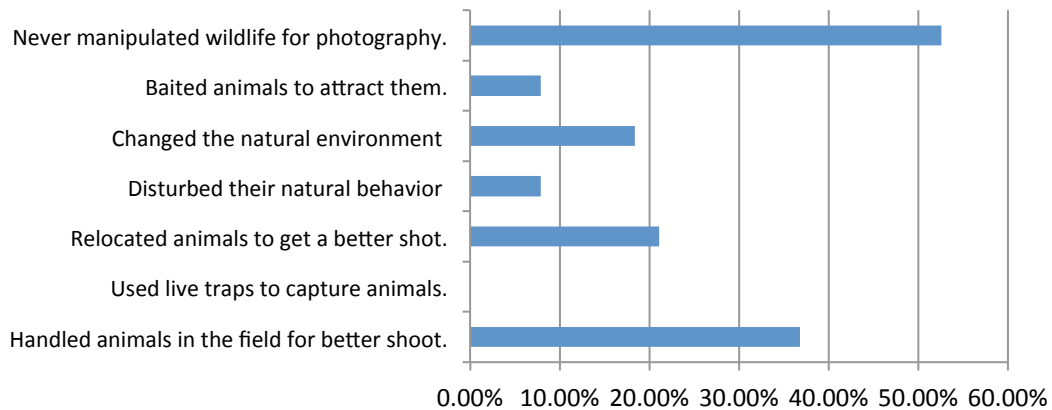


Figure 13: A descriptive analysis on responses about the interruptions they made to wildlife.

Out of them 36.80% mentioned that they handled animals in the field for a better shot. 21.7% mentioned that they have relocated animals, 13% have disturbed natural behaviors, another 13% have changed the natural environments and 13% have baited animals to attract.

2. Interviews

The ethical model for wildlife photographers is mostly developed from using the interview method. 20 experts, academics and professionals of the wildlife related fields and wildlife photography related fields have been interviewed separately. Through the interviews it is gathered random data and discussed about their individual point of views about the wildlife photography and ethical codes.

3. Case Studies

Case 01

The figure No. 08 shows a photograph of a Cambodian Tailorbird (*Orthotomus chaktomuk*) feeding its chicks. But it cannot a genuine wildlife photograph as the photographer has probably used highly unethical process to photograph this scene. Tailorbirds doesn't make this type of nests and clearly the photographer has taken the nest out of the leaf cover and placed it in a branch exposing the chicks to all the threats outside and then captured the photograph.



Figure 01

Case 02

Sri Lanka Green-billed Coucal is considered as an endangered very elusive and a rare bird species that restricted to lowland and mid hill forests of the wet zone in Sri Lanka. Sighting a nesting of these creatures is an extremely rare opportunity as they make their nests in well-hidden locations of the dense forests. On year 2015 a nest of Sri Lanka Green-billed Coucal was reported in the Sinharaja world heritage rain forest and it was much in an approachable location.



Image Courtesy: Mr. Vimukthi Weerathunge

According to the witnesses the nesting area was fairly cleared by some people as to have a clear view of the nest. Many of the wildlife photographers rushed in to the location all throughout the nesting period, which obviously made a disturbance for these elusive species. This photograph is an image of the nest and the bird. The image is evident that it is cleared the area of the nest to have a fine view of it.

Case 03

The following image is extracted from a Facebook profile of a Sri Lankan wildlife enthusiast. In this image, it shows the person holds a cobra in one hand and in another hand holding his camera pointing towards the snake. Whether he is an expert in handling serpents or not these kinds of behaviors are risky always.



Figure 30

4. The Ethical Model

General Guidelines

Following guidelines are the basics of the ethical model for wildlife photography. These points should be known before begin the wildlife photography subject.

1. Wildlife photography is a way of making a relationship with nature and its animals while leaving them untouched.
2. In any circumstance photographer must be aware of the nature and its wellbeing first. Photography has to be the second.
3. Wildlife photographer should personally respect the nature.
4. It is a tool for wildlife conservation and its wellbeing. Not a tool for torture or disturb.

5. The subject should not be photographed if it might face any threat of physical harm, causing anxiety, exposing to predators, cause to impair the reproduction procedures due to photography.
6. The process of photographing wild animals must be done in the least disturbing way and should take every effort to minimize the disturbances that could occur in the pre shooting, during the shooting or even after the shooting has done.
7. Apart from the knowledge of photography, wildlife photographer has to be known about the natural history, animal groups, floral groups and the other related subjects like geology and zoology or least has to have the knowledge of nature, animal species and their behaviors.
8. Wildlife photographers should not interrupt any of the natural phenomena that occurring within the natural settings.
9. Conservation of Wildlife and support their wellbeing is a responsibility and an authority of a wildlife photographer.
10. Common or Rare, endemic or Migratory, all wild animals and flora have the equal rights. So it is not accepted to disturb the common species to shoot the rarer species.
11. Wildlife photographer should have referred and understand the rules and regulations relate to the wildlife and nature of the country before going in to the field. They must obey these rules accordingly and should maintain ethical standards in every aspect of their works as well.
12. Obey the guidelines and advice given by the government authorities or related officers at the field (E.g.: Range officers, Field Guides of the wildlife department). Obtain permissions from related authorities when required to shoot in the specific locations.
13. In the field be responsive not to disturb other people's projects on wildlife like research studies, surveys and conservation activities regarding nature or wildlife.
14. Support and be compassionate towards fellow wildlife photographers and other related professionals. Aware not to block or disturb the view of when someone else is shooting a subject.
15. When photographing in groups, minimize the amount of disturbance, shoot only the important moments and give way to other photographers.
16. Always remember that you are an outsider to the natural habitats and you should admire the inheritors (wild animals and flora) of that setting. Ensure the inheritors do continue their time as they were been there before your presence and work accordingly.
17. Wildlife photographers should understand that it is not suitable and moral to expose the subjects to artificial elements or scenes. Following are some examples of such artificial exposes that are not accepted for wildlife photography.
 - a. Spraying water to create artificial rain.
 - b. Refrigerating subjects as they are slowed down or incapable of movement.
 - c. Forcing subjects into unnatural poses. (Sometime can be seen using strings and wires to manipulate the subjects)
 - d. Gluing or restraining subjects in place to stop creatures to move.

- e. Artificial insertion or manipulation of two or more subjects together.
18. Attracting animals by baiting is not recommended and using live baits is not accepted.
19. In the field wildlife photographer must be aware to wear camouflaged outfits.
20. Photographer should be aware not to damage or disturb any of the natural habitats when photographing process continues.
21. It is recommended to travel with a person who knows the travelling location well (E.g. tour guide)
22. Approaching towards a wild animal must be done with more care and should be undertaken by only those with a good knowledge of the behaviors of the specific animal species.
23. Photographer should get the owners explicit permission to enter a private property in the purpose of wildlife photography.
24. Even after the subject was photographed, these photographs could cause negative impacts. So followings should be kept in mind before publishing a photograph.
 - a. If the photographed species is endangered or/and known to be a target of poaching, avoid releasing such photographs to the public or don't reveal the photographed locations and dates.
 - b. When posting the photographs on social media or any other digital media make sure to remove EXIF data from the photo. (EXIF data might contain GPS information as well)
 - c. Pause publishing images of endangered or rare animals for enough time for the animals to move on before making the photo publicly available
 - d. Be aware that revealing the exact photographed location, the date or time along with the images would result in threatening the photographed animal or the natural habitat.
 - e. Photographer should be accountable that his both published and unpublished photographs ensure the wellbeing of nature and its animals.
25. Avoid taking selfies and trophy shots with wild animals.
26. Killing the animal or doing any, harm to the animal after the photograph was taken is not wildlife photography.

Moreover as a responsible wildlife photographer, do not hesitate to inform and advice if observed someone is engaged in unethical acts that stated and described through this model. Educate them and support to establish ethical standards among wildlife photography field.

1. Mammals

In the ethical code, the mammals group has been divided in to two sub groups as Mammals and Small Mammals.

1.1 Small Mammals

Small mammals are the mammal species that measures less than one foot long from the head to body. This group consist with mammals like Shrews, Rats, Mouse, Squirrels and Bats. Mostly they are very elusive creatures. Many are nocturnal, very shy and difficult to see.

As they are very difficult to see in their natural habitats wildlife photographers use camera traps to shoot them, but many of the available images of small mammals are specimens that have been captured from the live traps.

It is not an acknowledged practice to trap animals in the purpose of wildlife photography. However it is permissible to shoot small mammals that captured into live traps under the current ethical model, but it must fulfill the following requirements.

- Trapping should be done along with a scientific study, a research or a survey, which carried out, by recognized professionals like zoologists, naturalists, university students and must be proceed with the required permissions (like permissions for live trapping, for working in the field etc.).
- Animals must not be captured only for the purposes of photography.
- It is encouraged to have a separate permission to photograph the trapped animals of the related project.
- Trapping procedures must obey the ethics of live trapping protocols and should not use live baits for the traps.
- Should take every effort to minimize the stress of the animal and photographer must work with a separate group of people like zoologists who are well experienced in handling the small mammals.
- The animal should photograph at the exact area where it was captured in to the trap and should release as soon as possible in to the same place it was captured in.

Many small mammals can photograph in the field without trapping. Efforts and time that scarify by the photographer would be the key to photograph small mammals. As they are mostly sensitive and elusive, the wildlife photographers have to be considering the following guidelines when photographing them.

- It is recommended to use a telephoto lens to photograph small mammals in every possible time.
- If using a Macro Lens it is recommended to shoot with natural light and not to use a direct flash closely (specially the popup flash or inbuilt flashes).
- Using a close by direct flash might harm the sensitive small mammals.
- Keep the flashlight or other artificial light source as far as possible from the creature and always recommended to use diffusers or reflectors.
- Camera traps are suggested to use for photograph elusive species.
- Photographer should obtain permissions if camera traps are setting inside nature reserve or a national park.

- Cave dwelling bats in particular should not be disturbed or photographed unless along with specific approved research projects.
- The high pitch whine of an electronic flash charger, sudden flash of light would cause sudden shock to bats which might even lead to their deaths. Therefore photographing bats inside caves or such natural setting must proceed very carefully.

1.2 Mammals

- Images of the mammals captured from live traps are not considered as genuine wildlife photographs.
- Camera traps are suggested to use for photograph elusive species.
- Photographer should obtain permissions if camera traps are setting inside nature reserve or a national park.
- It is recommended to use telephoto lenses to photograph mammals.
- Going into the hiding place or lodging place of a mammal like inside dens, caves is not accepted.
- Sending remotely controlled cameras into burrows, holes, and caves or towards an animal by disturbing their natural life patterns for the purpose of photography is not accepted.
- Photographer should maintain a distance between the animals as much as possible.
- Remember to keep a safe distance from the subject always and it is advised to maintain more than 100m distances between the mammal and the photographer.
- When using tent hides it is advised to use suitable and safer place to set up. Also make sure not to block trails of animals and be aware of animal attacks.

2. Birds

- A bird photographer should have the knowledge to identify the common birds of the birding area. Also should have a basic knowledge on distribution patterns and behaviors of birds.
- It is recommended to use a telephoto lens to photograph birds in every possible time from a distance, as they are not being disturbed.
- Call playbacks are not accepted to attract birds in the field to photograph them.
- Using direct Flashes and strong light beams should not be done. It is encouraged to use Reflectors and Diffusers in every possible time that artificial light source is needed.
- Make sudden noises, disturbance or any other activity to flush birds is not accepted.
- It is not encouraged to photograph birds by using baits to attract them in the field.
- It is advised not to approach closer to a building nest or a nest with eggs or young for the purpose of photography.
- Particular care is required when photographing nesting birds. Using telephoto lenses and minimal use of flash or other artificial lights is required.

- It is not accepted to “garden” the area around the nest by removing or adding branches or any additional things and must not do any alteration to the natural nest or the nesting site.
- Gathering many photographers to photograph a nesting site will cause to abandon the nest by parental birds. So it is not encouraged to go with more than two photographers or any other supporters to photograph the nesting site of a bird.
- Revealing a nesting site to others might cause many threats to the natural setting and to the nesting species. So the wildlife photographer must be responsible to whom the information are reveal, what information to reveal and what not considering the safety of the nesting area and the species.
- Using a hide is accepted as a better way to getting closer. But photographers should maintain a discipline not to setup the hide or proceed photography in a way of disturbing the natural behaviors of the birds that come near to the hide.
- Permissions should obtain by the photographer to use a hide or any other specific bird photography procedure if required specially inside a protected area like wildlife sanctuary or nature reserve.

3. Reptiles

- Photographer should be responsible of his/her own safety as well as the shooting reptile’s safety.
- Wildlife Photographer should be knowledgeable and experienced on how to identify at least the highly and moderately venomous reptile species that could be encountered of the specific working areas.
- Photographer should be known on what to do and what not to do when a serpent bite has occurred. Recommend to carry a simple first aid kit along.
- It is required particular care when photographing reptiles (specially venomous species and crocodiles).
- It is advised to keep a distance as much as possible with the reptile and encouraged to use long focal length lenses (Least more than 100mm) like telephoto lenses to photograph the serpents and crocodiles.
- Wildlife photographers are encouraged to have a supporter close by when photographing reptiles in the field. Better if the supporter is a person who is well experienced in the field of reptiles.
- Photographing closely to the creature is not sensible at all. However, if using macro lens or in other close encountering method, it must be done with special care. Moreover, in such circumstances there must have a qualified supporter closely to the photographer who concentrates on the creature’s behaviors while the photographer photographing.
- When shooting with artificial lights it is required to use diffusers or light bouncing / reflecting techniques and not to use direct flashlights.

- It is not encouraged to handle, lift or remove a reptile from the original place that it was found for the purpose of photography.
- Under any circumstance the photographer alone should not try to handle, lift or go closer to the reptile.
- It is encouraged to use a front guard to the camera as covering the both hands of the photographer and the whole head as well.
- It is not accepted to embarrass the creature by annoying it to obtain a reaction.

Most reptile species are nocturnal and generally cannot be well portrayed as they are frequently found hiding or in unreachable places. So photographers usually tempt to manipulate the natural setting or the creature as they needed to be photograph.

However, it is not genuine to disturb them in any form of photography purposes. So following guidelines are suggested to minimize this practice among wildlife photographers and to standardize the practice as a proper way of reptile photography.

- Under any circumstance, the photographer alone should not try to handle, lift, and approach closer or to engage in any manipulation to photograph a reptile species.
- There should be a separate expert or a well-experienced person in herpetofauna (herpetologist) to manipulate, handle the creature. Amateurs must not handle any reptile species in the field.
- Photographer must be responsible not to cause any kind of physical harm to the creature not to cause anxiety and not to be exposing to predators after photography has been taken place.
- It must be manipulate only if it is the only way of photographing the creature.
- It should not try to disturb in any way specially when the reptile is with a prey or when it is engaging in an important activity like giving birth, laying eggs, mating, shedding.
- Required permissions should obtain if needed to handle or to manipulate the serpents for photography in national park, wildlife sanctuary or a forest reserve.
- The photographer should try the best not to move the serpent from its original location. For example, if it was hanged on a branch photographer can manipulate the creature gently while it was leaving on the same spot.
- If the reptile was displaced from the original location, photographer must be responsible to return the creature back to the exact location that it was found in.
- Remember the photographs captured by disturbing the animal cannot accept as genuine wildlife photography. So it is encouraged to photograph reptiles in the wild in the same spot as the way they are found originally.

4. Amphibians

- A wildlife photographer who is intend to follow amphibians as the main subject should least have a basic knowledge on field identification, the reproduction procedures, life stages, and distribution patterns of amphibians.
- If using a macro lens or in other close encountering method, it must be done with immense care. Specially photographer should patiently approach closer the amphibian and must try to photograph in least disturbing way, which their natural behavior does not get affected.
- It should not try to disturb in any way when the amphibian is engaging in an important activity like laying eggs or mating.
- Direct flash or any direct artificial light source should not use to photograph amphibians as they have very sensitive and wet skins.
- It is advised to use diffusers and reflectors when using flash light or any other artificial light. Photographer should be responsible to be aware that any artificial lighting methods that use to photograph amphibians should not affect to cause the sensitive skins of the amphibians.
- It is not encouraged to handle, lift or remove an amphibian from the original place that it was found for the purpose of photography.
- It is not accepted to embarrass the creature by annoying it to obtain a reaction.
- Many amphibian species are live in and around microhabitats. Therefore, photographers should take every possible effort to minimize damaging to their microhabitats.
- Many amphibians are nocturnal. So it is advised not to use intense artificial lights for spot them out.

5. Butterflies

- Butterfly photography covers all different life stages of butterflies and moths including their egg – larva – pupa and adult. So the knowledge on life cycles of Lepidoptera and their feeding plants are important before going in to the field to photograph butterflies.
- It is not accepted to use nectar, sugar, rum traps or any such baiting method to attract butterflies in the purpose of photography. It is encouraged to plant butterfly feeding plants in home gardens to attract butterflies.
- When using artificial light sources, it is not recommended to use direct lights to shoot any of the early stages of the butterfly and is recommended to use diffusers and reflectors in such circumstances.
- Butterflies and any of their early stages should be photographed in their original environs only. Photographs of rearing butterflies and any of such stage are not considered as genuine wildlife photographs.

6. Dragonflies, Damselflies, Spiders, and other Insects

- It is advised not to be very closer as disturbing to the insects when they are engaged in any reproduction process or any feeding process is ongoing.
- It is not recommended to manipulate or temporary remove the animal from the original place that it was found.
- When photographing an insect in a microhabitat, the photographer should be responsible not to damage the microhabitat and restore the habitat if it was disturbed after the shooting.
- Using direct flash or any artificial light source very near to the animal might cause physical damages. So it is recommended to use diffusers and reflectors when artificial light sources are being used.
- Photographing dead insects and publish it as a living animal is not accepted.
- Attracting insects by the use of light traps are not accepted.
- It could be the first ever taken living sample of an insect. However, in any circumstance the photographer must not collect any live specimen from the field.

7. Freshwater fish

- The photographer should be a competent diver to engage underwater photography.
- There should be a supporter along who is also competent to dive and swim.
- The photographer must gain a complete understand about the place where the underwater photography is going to proceed. (Speed of currents, deepness, clarity of water, increasing water levels etc.)
- Photographer should not manipulate any of the natural elements of the shooting area. (Moving rocks, removing leaf litter etc.)
- It is recommended to take every possible effort to avoid disturbing or stressing the freshwater fauna.
- It is not recommended to use direct flashlights very closer to the subjects and strong light beams either. If using direct flashlights Minimum 1 meter distance should be maintained with the subject.
- There are many freshwater creatures live around subjects like fallen logs, branches, leaf litter, rocks. So the photographer should be responsible not to damage and try the best to minimize the cause of damaging to such micro habitats in the process of shooting.
- It is not recommended to dive at dawn and nighttime for the purpose of photography.

Some instance photographers tend to use a glass tank to shoot aquatic fauna. They catch the aquatic fauna and get them in to these glass tanks and then shoot as if they are inside a natural pool. This process is a common practice among wildlife photographers but is debatable of its morality. Following guidelines are proposed to minimize the cause of this method of freshwater fauna photography.

- Capturing should be done along with a scientific study, a research or a survey, which carried out, by recognized professionals like zoologists, naturalists, university students and must be proceed with the required permissions.
- It is encouraged to have a separate permission to photograph the ‘Caught and Tanked freshwater fauna” of the related project.
- The tank must be cleaned and added water from the same water resource and should maintain the same temperature of the water resource has.
- The animal should photograph at the exact area where it was captured in and should release as soon as possible in to the same spot where it was captured in.
- Killing the captured creature is not accepted under any circumstances.

8. Flora

- The wildlife photographer should be responsible to ensure the well being of faunal species with every floral species as well.
- Uprooting any wild plant or damaging their roots, trunk, branches, flowers, leafs for the purpose of photography is not accepted.
- Cleaning around the subject or adding some natural elements like rocks and Leaf litter is permissible. But the photographer should be responsible not to damage the area, the microhabitats, to other plants or fungi by manipulating in such way. In addition, after the shooting has taken place, photographer should return back those natural elements to the original places.
- It is encouraged to tie back plants, branches, leafs than cut off and it is advised to restore to as natural conditions as possible after the shooting process is completed.
- It is advised to keep the photographed location not revealed for the public if the species is a rarity or an endangered. In addition, it should be aware not to present such image, which contains clues of the location.
- It is not accepted to use direct flashes or any other artificial light very closer to the flowers and sensitive plants like orchids.

Discussion

The Questionnaire

It is important to understand the real characteristics of Sri Lankan wildlife photographers to establish an effective ethical code. Therefore, the questionnaire is basically used to understand the specific shape and characteristics of wildlife photography field in Sri Lanka. Following points are mainly revealed through it,

- The attitude of Sri Lankan wildlife photographers towards the ethical aspect.
- Current practices following by the Sri Lankan wildlife photographers.
- Need of an ethical code for the wildlife photography field of Sri Lanka.

- Responses of Sri Lankan wildlife photographers towards a new ethical guideline.
- Ideas of the Sri Lankan wildlife photographers to establish better wildlife photography.

According to the results of the questionnaire, it shows a very few (15.87%) of the Sri Lankan wildlife photographers are solely engaged in wildlife photography. Very high percentage (84.12%) has revealed that they follow other photography areas along with wildlife photography. Following another photography area beside with the wildlife photography does not mean that they are not wildlife photographers. But this depicts many of the Sri Lankan wildlife photographers can be categorizing as “part-time wildlife photographers” as they are interested in other photography genres additionally. The study showed these “part time wildlife photographers” are mostly following the areas of humanity and people and about 22.22% of wildlife photographers are seem to be wedding or event photographers.

However, an important finding of the study is that no one has responded as a full time professional wildlife photographer within the study. Only 5% of the wildlife photographers have takes on wildlife photography as a part time profession. 10% have revealed they have earned money from it occasionally. These stats show that it is not established as a fulltime profession within the country and it is not an established way of earning money. Moreover, a very high percentage (85%) of respondents was disclosed that they didn't make money from the wildlife photography and a low percentage (17.9%) has considered it as a demanding profession which can earn money.

So it seems wildlife photography is more a photography genre of hobbyists. However the study reveals that most of the Sri Lankan wildlife photographers are interested in photographing three major faunal groups. They are birds, mammals and butterflies. Their interest on floral subjects, amphibians and freshwater fauna seems to be very low. They have shown a moderate interest to photograph reptiles and other insects. Considering these facts, wildlife photography might be more threatening for the animal groups of birds, mammals and butterflies as they are the mostly photographing and attracted subjects. Therefore, more consideration on these three groups has been vital when developing the ethical code. On the other hand, lesser interest on floral subjects and freshwater subjects might cause negative impacts from wildlife photographers, as they are not considering about them in the field. Therefore, knowing and being aware about the floral and freshwater subjects is as much important as their interest shown for the Birds, Mammals and butterflies.

Through the study, it was determined that the purposes of Sri Lankan wildlife photographers are seem to be quite positive. Most of the photographers (82.4%) believed it as a way of supporting wildlife conservation. In addition, 76.5% believed it as an activity of personal enjoyment. When considering about these two positive explanations, it indicates a much-convoluted idea. That is most of the Sri Lankan wildlife photographers consider it as a conservation tool as well as an activity of personal enjoyment. This means they expect their personal enjoyment along with supporting the conservation of nature. Accordingly, they have

been using wildlife photography as a way of gaining these expectations. Therefore, it is clear that wildlife photography is placed between these two desires.

Therefore, an ethical code is important to guide and manage the photographers to gain these two desires through wildlife photography. In other words, the ethical code has to be guidance towards the both ends of personal enjoyment and the conservation of nature.

The study observed moderate responses for a medium of art, a tool for zoologists and scientists and for a medium of documentation. So these three aspects have been also considered for the development of the ethical code.

In the modern digital world photographers are using various cameras and equipment's for their photography. However, DSLR cameras are the preferred camera of most professional and enthusiast photographers of the world. Similarly, most of the participants of the study (78%) mentioned they use DSLR cameras for wildlife photography. From these 78% of DSLR photographers, 56.25% has revealed they use telephoto or zoom lenses of more than 100mm focal length and 46.87% mentioned they use macro lenses. Therefore, it is clear that most of the Sri Lankan wildlife photographers are sufficiently equipped with specific equipment that need to engage in wildlife photography.

Wildlife photographers around the globe are particularly using telephoto lenses in the field because of four reasons.

- a. The lens closes the distance between the subject and the photographer. (Fills the frame)
- b. Ensure the safety of the photographer as it enables to capture images from further away from the subject.
- c. It produces shallow depth of field.
- d. Enables to capture the actions where the photographer cannot get close to.

So using telephoto lenses is much important as they provide safety for both photographer and wildlife by upholding a distance between them. Hence, it is pleasing to get to know that 56.25% of participated DSLR users use more than 100mm focal length telephoto lenses for their wildlife photography. However, a considerable amount of DSLR photographers (43.75%) was reported as using other types of lenses like Macro, Midrange and Wide angle lenses. Therefore, these stats convey the impression to encourage Sri Lankan wildlife photographers to use telephoto lenses more through the ethical model.

Moreover, 46.87% of the participated DSLR users reported using macro lenses for their wildlife photography. This indicates many of them are interested to photograph small subjects like Butterflies, Dragonflies and other insects. Also 19.5% revealed they are using 17-99mm range (midrange) lenses. These stats imply that many of the photographers are trying to approach very closer to the subjects. Therefore, the ethical model was focused to develop guide lines on preventing unethical approaching practices and to minimize the disturbances

occur from photography to safeguard the fauna flora subjects as well as to ensure the safety of the photographers.

There are many controversies on applying flash lights for wildlife photography. Flash photography is probably disturbing many wild animals and it has to be use very vigilantly. For an example if flash photography is used to capture a nesting behavior of an elusive bird species, it might scare the parental bird to abandon the nest. Considering to these negative impacts, it is not allowed in the Galapagos Islands to shoot animals using flash. In addition, it is not permitted inside most of the national parks and sanctuaries in India. However, through biochemical studies some has suggested the following points on using flash photography to capture wildlife.

- Fill-flash is not likely to have any effect on visual systems of many animals.
- Dim light conditions may produce a temporary reduction in vision but not permanent damage.
- On nocturnal subjects during nighttime should be used sparingly due to brief impairment of vision.

(Olivero and Cohen, 2004)

These three explanations are only related for limited conditions. These points don't concentrate on the aggregate effects of many photographers a day or at a time shooting a nesting site with many flash units. So having rules and restrictions on flash (artificial light sources) is a very good way to minimize the adverse effects that could occur from flash photography.

Considering these discussions and controversy, finding out about the flash photography usage of Sri Lankan wildlife photographers is important to develop the ethical code. For that reason the study explored the use of flash photography of Sri Lankan wildlife photographers. After all only 15.62% of the DSLR users mentioned they are using external speed lights (Flash lights) for the wildlife photography. Surprisingly no one has been mentioned that they use 'Diffusers' or any other light-softening tool with the flashlights.

So it is clear many of the participants of the study are being using internal flash (pop-up flash) of their cameras when needed. Besides, it should be highly considered on the point of that they have not stated of using any diffuser or any method to control the intensity of the flash light beam. The reason behind this might be the ignorant of the adverse effects and importance of using diffusers. Using diffusers minimize the intensity of the flash light beam and heat. It is highly recommended for macro photography as the flashlights are mostly using very closer to the subjects. The ethical code has suggested two major points to minimize the adverse effects of flash photography. First is encouraged to use diffusers and secondly recommended to use flash lights as least as possible.

A very high percentage (97.6%) of Sri Lankan wildlife photographers believed that there has to be an ethical code for wildlife photography. Also 95% of them have stated they are keen to follow an ethical code if introduced a one relating to Sri Lanka. Therefore, an ethical code is clearly a requirement for the wildlife photography field of Sri Lanka. The ethical model will be effective for the wildlife photography community, as they already have shown positive attitude towards it.

Through the questionnaire it is examined about the unethical practices, follow by the wildlife photographers in Sri Lanka. It shows 48.8% of them have admitted that they manipulate wildlife for their photography purposes. Highlighting 36.58% of the Sri Lankan wildlife photographers accepted they have handled animals and more than 20% have relocated animals to get a better shot. These results appear quite interesting because it reveals a considerable amount of photographers who follow unethical practices for their photography. Many of them have mentioned that they do care to handle or manipulate the surrounding without harming the animal and mind to leave the animal at the original place. From these explanations, it cannot generalize those unethical practices. However, manipulation of wild animals for the purpose of photography cannot prohibit at all. Because there can be some specific instances that the animal has to be manipulated. For an example when photographing venomous snake species in the field, usually they are softly moved to a more appropriate position in the closest vicinity to be photographed before being released safe.

So the ethical code has to discuss the limits of manipulations of wild animals in the field, but at the same time it should endorse to minimize the manipulation practices take place in the field as well.

Interviews

Information gathered from the interviews was prominently used to develop the guidelines in the ethical model. Six questions were asked from every interviewee to explore their ideas about wildlife photography and to get their suggestions about standardizing the ethical practices. What they have expressed and suggested are deeply questioned and investigated. However in this chapter it will discuss only the relevant points that interviewees has shown towards the ethical model.

Most of the interviewee's idea was that wildlife photography is a way of making a relationship with nature and its animals. They always mentioned even if it builds a relationship, it should not use to interrupt nature and wildlife. According to their comments photographing wildlife, spending time in natural habitats and building a relationship with nature is kind of a great personal enjoyment. Therefore, they believe wildlife photographers should support for the conservation of wildlife. Over the photography purposes, their first choice has to be the well being of fauna and flora.

Prior to photographing wildlife, the photographer used to be observed and experience the nature first. Interviewees mentioned that a wildlife photographer should be a nature lover

and should eternally respect the wildlife. Many of them mentioned that wildlife photographer is a person who helps to educate the public about wildlife and making them aware about wildlife. Moreover, interviewees have introduced the wildlife photographer as an artist and an ambassador of wildlife.

The study investigated the opinions of interviewees about the area of knowledge that a wildlife photographer should have. Addition to the knowledge on photography most of the interviewees believed that, wildlife photographers should be knowledgeable on wildlife, their behavior patterns, natural subjects and subjects relevant to natural history (like geology, zoology and Forestry).

In wildlife photography, the safety of the nature and wildlife plus the safety of the photographer are equally important. Therefore, the photographer should be considered the “safety” factor before photographing take place. The safety of the nature and wildlife suggests photographer should ensure not to cause the subject any physical harm, anxiety, expose to predators, and cause to impair the reproduction procedures. Ignoring the safety factor of the photographer might cause deadly in the fields. So maintain an appropriate distances between the subjects and photographer is important. Also approaching towards wild animals must be done with great care and it should undertake by only those with a good knowledge of the behaviors of the specific animal species.

Even after the fauna or flora was photographed, these images could cause negative impacts. For an example in Sri Lanka there are only very few of Tuskers left in the wild. They are known as highly wanted targets of poaching. So revealing the exact locations where the tuskers were photographed will probably causing them threats from hunters. Accordingly, it is recommended not to release photographs to the public or not to reveal the photographed locations and dates if the photographed species is endangered or/and known to be a target of poaching.

Sometimes wildlife photographers seem to be following rare and specific animals and they do not show equal respect for every wild animal. In some instances photographers might proceed there photography to capture a rare bird species whilst frightening a common bird species settled very near the photographer. They unaware about the disturbance they made to the common species to photograph the rarer one. This is not acceptable in wildlife photography, as every wild animal must be treated equally and respectfully.

Many wildlife photographers used to manipulate the wild animals and their surroundings to get a better image of them. Generally, not all the manipulations and interruptions executing to change the authenticity of natural subjects can be accepted. It is advised to photograph the original scene in original place with the original circumstances.

Considering further about the manipulation and photographing the original scenes, Wildlife photographers should understand that it is not suitable and moral to expose the subjects to

artificial elements or scenes. Following are some examples that revealed by the interviewees about artificial exposes, which they ignored for wildlife photography.

- Spraying water to create artificial rain.
- Refrigerating subjects as they are slowed down or incapable of movement.
- Forcing subjects into unnatural poses. (sometime can be seen using strings and wires to manipulate the subjects)
- Gluing or restraining subjects in place to stop creatures to move.
- Artificial insertion or manipulation of two or more subjects together.

There were some specific occasions that the interviewees have abided and accepted the manipulations of wildlife. However all these occasions were controversial as some interviewees are extremely ignored any manipulation of wildlife for wildlife photography.

In addition, the baiting wild animals are not recommended as a good practice by many interviewees. They have pointed out several limitations that these baiting practices should precede. All of the interviewees have disagreed to bait live animals and any kind of baiting in side protected areas like sanctuaries and wildlife parks are also not accepted.

Wildlife photographers have to wander among natural habitats like forests, mountains and deserts to find the subjects for their photography. It is always risky to wander alone in such rural desolate areas. So, it is recommended to go at least with a one person in the fields. The person who is going with the photographer has to be known about the traveling areas well. It is advised to carry tools like compass, maps, GPS equipment and radio communication equipment.

It is mentioned that photographers should be particularly cautious not to disturb any important behaviors of any fauna like nesting or breeding. Considering about floral subjects, photographers should be cautious not to damage floral subjects while shooting. Especially the occasions like photographing flowers, fruits or seeds, photographers have to be aware not to spoil any of the floral elements during the process of photography.

Many of the interviewed experts draw attention to that most of the Sri Lankan wildlife photographers are lacking the knowledge about the rules and regulations established on behalf of the nature and wildlife. In addition many photographers seems to behave ignoring the advices given by the wildlife officials and park guides. They have criticized these behaviors and suggested that wildlife photographers should have referred and understand the rules and regulations relate to the wildlife and nature of the country. In addition, they must obey these rules accordingly.

Some interviewees revealed that they have heard many complaints about wildlife photographers who have disturbed to researchers and even the other wildlife photographers at the field. Therefore, the interviewees have proposed to add guidelines in the ethical code to prevent the selfish photography demeanors.

Some have specially commented on trending 'selfie' photographs of wildlife photographers. According to them there are some amateur photographers who tend to take selfie shots of themselves with wildlife. Such as photographs of handling snakes in the wild, seem to be a trending practice among amateur wildlife photographers. These kind of reckless practices are not expected from genuine wildlife photographers.

Case Studies

Case 01; depicts how some of the wildlife photographers use cruel techniques just to get a good photograph. These kinds of unethical images should not get any positive reception from photography contest or any appreciation process. To prevent these unethical images to be awarded or get positive receptions there should have an established ethical model to be used.

Case 02; Wildlife photographers tend not to be photograph such arranged or disturbed nests or animals if there is an established ethical code guiding them what to do and what not to.

Case 3; In this case it is clearly dangerous approach and not even a photographic technique to photograph the reptile. It is extremely risky and such attempts must not be regarded as attempts of wildlife photography.

Accordingly considering about these three methods and their results the ethical model was developed and it is ready to be introducing to the wildlife photographers of Sri Lanka.

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