



I mentioned in the last issue's Letter from the Editor that the *Journal of Wildlife Photography* operates in a state of constant improvement. With that as our goal in our overall effort to serve you as best as possible, we held an audience survey earlier this year to get your feedback on what we're doing well, what we can do better, and what you'd like to see in the future from the *Journal*. More than 1,000 of you responded, and

we're taking your feedback to heart and making some changes.

First, you'll notice that this issue is coming to you in a different format than you may have read previous issues in before. I come from a print magazine background and loved the overall look of our former PDF version, but since the *Journal* is a fully digital publication, that kind of static page layout wasn't the easiest for our readers to consume. We've also had a dynamic, responsive mobile version that calibrates itself to the specifications of whatever device you choose to read the *Journal* on, and this version has become more and more popular over time. In our effort to give you timely, educational content that's easy to read and understand, we decided to streamline our process and put our focus solely on the mobile version, which will allow us to continually refine its presentation so it's as useful as possible for you. However, if you prefer to download articles as PDFs (for example, so you can save them and read them

later when you're out of Wi-Fi/data range), you can still do that with this version by clicking on the article you want to read, then clicking the PDF button at the bottom of the page. You can save or print the article using that feature, making it easy for you to read whenever, wherever, and however works best for you.

Second, starting with this issue, we're doing away with our column structure. When we first connected with each of our regular contributors, we recognized their individual expertise in particular aspects of wildlife photography and gave them a platform where they could provide education on the subjects they specialized in. Thus, Alyce Bender profiled a different, vulnerable species in each issue with her *Species of Special Concern* column and gave insights on how photographers could help them. Gregory Basco, who lives in Costa Rica and regularly works in the often-dark rainforests of Central America, focused his *Illuminating the Subject* column on flash, lighting, and how the mastery of the technical elements involved can elevate your photography from OK to exceptional. Joe McDonald looked below the equator in his *Southern Exposures* column and highlighted the exotic (to most of us) wildlife and unique shooting opportunities afforded in the Southern Hemisphere. Ruth Hoyt, who curates inviting scenes for wildlife at photo ranches in south Texas, wrote about how to prepare for the shots you want in *Set Up for Success*. And Tamara Blazquez Haik, who uses her photo projects to spur change and encourages other photographers to do the same, wrote about ways photographers can make a difference for wildlife in *Conservation Education*.

We've been fortunate to work with these subject-matter experts, and don't worry — you'll still see their work in the Journal going forward! However, we recognize they have much more wisdom to share, and by having each of these regular contributors focus on one topic area, we were limiting the wide variety of education they could offer. Also, we'd like to make room for voices of other wildlife photography educators who have their own experiences and lessons to share. So, our regular contributors will start branching out, and we'll start introducing more new writers and providing articles in a wider variety of lengths with the upcoming Fall issue. We hope you'll welcome these changes.

If you're used to the former PDF version, the columns, and the short list of familiar names you've come to know and trust, I understand that these modifications may take some getting used to. But I encourage you to stay with us and give the new format a chance. As with every issue of the *Journal*, every article in this issue has information that we hope will inspire you about the wildlife of the world and motivate you to get out there and photograph it.

Gregory Basco headlines this issue with "Zoom Out: Why You Need to Give Your Subjects Some Space," which encourages photographers to zoom out and take in the environmental context of a subject instead of framing tight to the exclusion of all else. In our *Community Capture* section, Pascal de Munck, a subscriber from Belgium, shares the story of how he got his bright, bold photos of male and female blue dachshund in Ecuador. Also in Ecuador, Joe McDonald takes a look at some of the more than 150 species of hummingbirds found there and gives advice on how to shoot hummingbirds wherever they're found. Alyce Bender focuses on a revitalized species that's a favorite of wildlife photographers in "Get the Shot: How to Photograph Humpback Whales Above the Water,"

and Tamara Blazquez Haik looks at important but maligned species in "Shooting 'Ugly' Animals? Here's How to Make Them Beautiful." Ruth Hoyt's "Nine Tips to Help You Get Your Money's Worth Out of Every Workshop You Attend" gives you information you need to know before you participate in your next private or group workshop or even just shoot around another photographer. The issue signs off with insight into synchronous fireflies, which I'm fortunate to get to enjoy each summer here in the northeastern United States.

With this and every issue of the *Journal*, we want you to come away more informed about what you may see in front of your camera and more confident about how to operate skillfully, ethically, and thoughtfully behind it.

To your photographic success,

A handwritten signature in black ink that reads "Danielle". The signature is fluid and cursive, with a long, sweeping underline that extends to the left.

Danielle Phillippi
Editor