



**International Reporting on the Environment
with Spring Break in Costa Rica
JOU 4930 (Sections 20752 and 26187)
University of Florida
College of Journalism and Communications
Special Study for Spring 2025**

Instructors: CJC environmental journalist in residence **Cynthia Barnett** and conservation photographer and filmmaker **Dr. Gabby Salazar**.

Prof Barnett's email: clbarnett@jou.ufl.edu

Phone: 352-376-4440 (call or text)

Office: 3063 Weimer Hall @ the J-School

Spring office hours: Walk-in @ 3063 Weimer: Mondays 2-3 p.m. and Wednesdays 3-5 p.m.

By appointment: Weimer; Phone; Zoom; or Walk-and-Talk in Florida Park just north of UF.

Dr. Salazar's email: gabriellesalazar@ufl.edu

Dr. Salazar will be around the world shooting photographs this spring and can't hold regular office hours, but she is happy to meet students via Zoom or chat on WhatsApp. **Please send her an email to make an appointment.** Note our visual/equipment lecture with Dr. Salazar is scheduled for Feb. 24th, so you'll have plenty of time to get your tech in order before the trip.



Class meetings: In-person most Mondays, 3-5 p.m. in Weimer 3215, aka the "AHA Lab."



The topic: Travel and tourism generate nearly \$10 trillion in GDP worldwide and nearly 10% of all employment in Florida, making it a key part of global and local economies. Yet Florida and many others of the world's great destinations struggle with the toll "overtourism" can take on communities, landmarks, landscapes and wilds. This special course leverages Costa Rica's global leadership in sustainable tourism and ecotourism as a launchpad for student journalists to explore solutions for the substantial negative impacts that can be wrought by tourism as global numbers exceed a billion travelers a year.



The course: Students will work closely with instructor-editors to pursue stories on sustainable tourism, publishing a project on public media outlet WUFT.org at semester's end. We'll research impacts of tourism in Florida, in Costa Rica and elsewhere; conduct interviews; and develop a reporting plan for Costa Rica with an eye toward compelling stories that can shed light on the delicate balance required to reap the economic benefits of tourism while protecting the environment, local communities and native animals. Students will seek out stories and solutions as they learn techniques for environmental and international reporting; meet some of the leading journalists and researchers in the field; turn reporting and travel into fascinating storytelling; and finish the semester with a work of impactful journalism.



Course ethics requirements: Please read and abide by the [Pulitzer Center Ethics and Standards Policies](#) and [linked commitment to Diversity, Equity and Inclusion](#), great models for the ethical mores and missions to which the best journalism strives. You will find our specific course “Story Requirements, Sources, Diversity and Conflicts of Interest” guidelines on this Syllabus, below. Please read, ponder and abide by those as well. Your first assignment is a personal reflection of ethics refracted through these guidelines.



Course tech requirements: Please install the [UF VPN](#) to access UF library databases and resources off-campus. We’ll use **Google Drive** to organize our story budget and content, travel plans, etc. {Please find the link on Canvas to ensure security.} We’ll use **WhatsApp** to communicate both here in Gainesville and in CR. Please download it on your phone so we can set it up the first afternoon of class. We’ll use **Canvas** for assignments, attendance and grades.



Your work in this class: Most students will work the entire semester on a single, significant story involving sustainable tourism, so take some time to find one that draws your interest. Most stories will involve in-depth explanatory reporting, but *most* important are 1) that you’re excited about your story, and 2) that we find the form each story deserves. That could also be a personality profile, a historic feature, a short documentary film, a photojournalism essay, or a TV or audio story. This course can be flexible about story forms and your roles, and is an excellent way to strengthen your portfolio: What’s missing from yours that you’d like to be able to show and discuss during job interviews? We can also accommodate roles for a promotional campaign for our project, and a web developer for the WUFT site. Again, the important thing is figuring out the intersection of what these stories deserve—and what you need in your portfolio.



Team approach: While each student will work on their own story, the collective project requires working together, as in a newsroom, on the project as a whole and additional elements such as graphics and explainers. Our shared work and pride in the project will be important for its success. The first half of the semester, lectures and readings will help give us a grounding on the topics of overtourism and sustainable tourism and the pressing issues here at home and in Costa Rica, leading to development. Following our Spring Break trip, the second half of the semester will be spent completing stories and building our project site and promotional plans.



Readings:

- **Each week, we’ll read (or view or listen to) materials relevant to our topics and/or the craft.** Some are on the syllabus and some will be added to Canvas as we go through the semester. Please keep up so we can meaningfully discuss the work, in some cases with the journalists who wrote the stories or researchers who published the papers.
- **Required: *Green Encounters: Shaping and Contesting Environmentalism in Rural Costa Rica*, by Luis A. Vivanco.** ([Full, free e-book available here via the UF Library](#) as long as you’re on the VPN. (Please have read the opening 45 pages, PDF available in our Google Drive folder and on Canvas, by the beginning of class Feb. 3rd when Dr. Hansen visits.)

- **Required:** If you are not familiar with them already, please familiarize yourself with the UN's [17 Sustainable Development Goals](#), adopted by all UN member states in 2015 and a frame through which we can discuss tourism sustainability. [Read the UN's 2024 update on progress toward achieving the goals](#) here. (Please have read by the Feb. 3rd class when Dr. Hansen visits.)
- **Optional:** *The Green Republic: A Conservation History of Costa Rica*, by Sterling Evans. This link takes you directly to UF's unlimited user e-book license for the title, so you should have no trouble reading it so long as you're on the VPN: <https://ebookcentral.proquest.com/lib/ufl/detail.action?docID=30368469>



Course assignments and grades: The key to your success in this class, on your story, and to our project is to make steady progress throughout the semester. Your final weeks should be spent making a good story great—not still scrambling to report. Toward that end, grading is based on steady progress over the weeks ahead. Please use Word docs and upload to Canvas.

- **Engagement in class and steady progress on our project: 200 points.**
- **Assignment 1: Ethics.** A 500-word personal reflection on a topic covered in the ethical principles we discuss on the first day (the [Pulitzer Center Ethics and Standards Policies](#), including the [linked commitment to Diversity, Equity and Inclusion](#), and/or the “Story Requirements, Sources, Diversity and Conflicts of Interest” guidelines on this Syllabus. Did any of the principles/discussion points touch you personally or deepen your insights? Have you already dealt with some of ethical issues raised, or are there others you wish the profession would better address? Your reflection should lean into and analyze a topic, rather than summarizing what you read. **Due Monday Jan. 20th @ midnight, 100 points.**
- **Assignment 2: Issue and story critique:** A 500-word explainer of a pressing issue involving tourism, including a look at how the topic has been covered in journalistic stories. It could be a Florida, Costa Rica or global issue, but the idea is to deepen the class's understanding of our topic *and* how that topic has been covered in the media. Possible topics include the problems associated with “voluntourism”; harmful wildlife interactions; cultural commodification; “last-chance” climate change tourism; unethical travel photography; environmental impacts of cruise ships, spring breakers, or other kinds of tourism; community displacement/gentrification; etc. **Please drop your issue in the Canvas discussion where noted so we don't have duplicates; we'll share these critiques informally in class. Due Monday Feb. 3rd at midnight, 100 points.**
- **Assignment 3: Research Backgrounder:** Students will complete a research backgrounder and at least one interview to begin to build shared expertise and develop sources and story ideas before we travel. Follow the template in Canvas to explore an area of research interest you may be leaning toward for your published story. **Due Monday March 3rd @ midnight, 100 points.**

- **Assignment 4: Your story plan/pitch:** A short (300- to 400-word) pitch or “budget line” for the story you will produce for our project. This is the story you’ve settled on now that you’ve returned from Costa Rica: Succinctly explain the angle, the setting and main character(s) who will populate the story; how you plan to open/organize the piece; the sources who will be quoted (4 minimum); and a list of the at least four additional elements that will accompany your story. (See “First Draft” assignment below for more specifics.) **Due Monday March 24th @ midnight, 100 points. IF YOU’RE IN GOOD SHAPE ON THIS ASSIGNMENT AND READY TURN IT IN, YOU CAN SKIP CLASS 3/24. PROF. BARNETT WILL HOST OPTIONAL CLASS TO HELP ANY STUDENTS STILL WORKING TO COMPLETE THEIR PITCHES.**
- **Assignment 5: First Draft.** Your project story should be between 1,200 and 1,500 words unless we agree on a longer narrative work, a video story, NPR-style audio story, interactive graphics, photojournalism essay or other contribution to the project. The story should include at least four additional elements—photos; audio or video clips; graphics or data visualizations; a timeline, a QR code to more info, or other elements to draw people in. **First draft is not a rough draft! Now and in the future, the first draft your editor sees should be the best possible work you can do. You’ll be graded on your effort to make this draft as professional and complete as possible.** Prof. Barnett will return edits as quickly as possible. Please plan to spend considerable time the final four weeks of class working through edits and polishing with her to ready the final draft for publication. **Due Monday March 31st @ midnight, 200 points.**
- **Assignment 6: Final Draft:** A polished, fact-checked, final story with all ??s answered, concerns addressed, edits completed and any additional elements ready for publication. **Due Monday April 21st @ midnight, 200 points.**

Total points possible: 1,000

Grading scale:

930-1,000 points: A
 900-929: A-
 880-899: B+
 830-879: B
 800-829: B-
 780-799: C+
 730-779: C
 700-729: C-
 680-699: D+
 630-679: D
 600-629: D-
 599 or below: E



Week-by-week course schedule {Please keep up with Canvas announcements as we will add speakers/readings based on our progress, breaking news and your interests and needs.}

Module 1: Introductions to International Reporting and Research, Sustainable Tourism and Costa Rica.

Week 1, 1/13/25: Introductions, to each other, the course, ethical guidelines and CR's conservation history!

To prepare: 1) Read this Syllabus in full and bring any questions. 2) In addition to the "Story Requirements, Sources, Diversity and Conflicts of Interest" guidelines on this Syllabus, read these [Pulitzer Center Ethics and Standards Policies](#), including the [linked commitment to Diversity, Equity and Inclusion](#). Your first assignment for the class, due Monday night January 20th is a personal reflection of these ethical tenets.

After these basics the first hour, **Prof. Salazar** will give us a grounding in Costa Rica's conservation history.

{No class on Monday, 1/20, in honor of Martin Luther King Day.}

Week 2, 1/27/25: Intro to international reporting and tourism pressures in Costa Rica

This week we'll be joined on Zoom by the distinguished journalist **María Fernanda Cruz Chaves**, former editor and chief of the local monthly [La Voz de Guanacaste](#), who oversaw some of the country's best reporting on tourism pressures in Costa Rica. Please read her column and the three stories below it and prepare questions for María Fernanda.

Following María Fernanda's visit at 3, we will continue our discussion of ethical international reporting.

To prepare:

"[How to Report International Stories Ethically](#)," by Shi En Kim, *The Open Notebook*.

"[How tourism development tears apart the myth of paradise](#)," By María Fernanda Cruz Chaves, *The Voice of Guanacaste*.

"[Brasilito, the town next to Conchal that refuses to disappear](#)," by Hulda Miranda, *The Voice of Guanacaste*.

"[Areas with more construction coincide with more people in informal settlements](#)," By César Arroyo Castro, *The Voice of Guanacaste*.

"[Guanacaste: A Tourist's paradise with empty houses](#)," By Noelia Esquivel Solano, *The Voice of Guanacaste*.

Week 3, 2/3/25: Sustainable Tourism or Oxymoron? Intro to sustainable tourism in Florida, Costa Rica and the World.

This week's guest lecturer is the sustainable tourism anthropologist **Dr. Brooke Hansen**, Director of Sustainable Tourism at the University of South Florida's Patel College of Global Sustainability, and academic affiliate of the Center for Responsible Travel in Washington D.C. Dr. Hansen's research centers on helping governments integrate sustainability into tourism and hospitality; helping educate tourists; and aligning tourism with the UN Sustainable Development Goals.

To prepare:

- 1) If you have not done so yet, please familiarize yourself with the United Nation's [17 Sustainable Development Goals](#), adopted by all UN member states in 2015, and [read the UN's 2024 update on progress toward achieving the goals](#).
- 2) *Green Encounters: Shaping and Contesting Environmentalism in Rural Costa Rica*, by Luis A. Vivanco, through page 45. (The first 45 PP are in the Canvas "files" section and in our Google Drive; whole book available free online via UF Libraries.)
- 3) "[Partnering for Destination Stewardship in Florida](#)," by Dr. Brooke Hansen.

Week 4, 2/10/25: Month-out trip planning: Basics from budgeting to health and safety, people and culture, packing, final itinerary and accommodation details.

The date is still not confirmed, but we are scheduled for a Zoom interview with an official from the National System of Conservation Areas, an agency of Costa Rica's Ministry of Environment, Energy and Telecommunications. Look for an update and background on the official we'll meet so that we can prepare questions.

To prepare:

- 1) [CIS Abroad orientation, Costa Rica module](#).
- 2) "[In Costa Rica, sustainable tourism is no longer enough for conservation](#)," by Michele Bertelli, Mongabay.

Module 2: Best practices for in-depth, enterprise and project reporting.

Week 5, 2/17/25: Best practices for journalistic research

We will devote this week to journalistic research best practices that ensure your stories are accurate, credible, break new ground, include a diversity of sources—and feature the kinds of “wow” factors that engage readers. Our special guest is UF College of Journalism and Communications Librarian **April Hines**, who will walk us through databases, peer-reviewed research, datasets and other resources you'll need to complete your Research Backgrounder due Monday night March 3rd.

To prepare: Come up with a least one topic of interest and begin filling out the Research Backgrounder assignment on Canvas. What resources do you still need to complete the assignment?

Week 6, 2/24/25: Best practices for visual storytelling

Professor Salazar lectures this week on best practices for photo and video storytelling, including everything you need to know about equipment for C.R.

To prepare:

- 1) [Use Your Photography to Support and Advance Conservation by Morgan Heim](#)
- 2) [Backcountry Drug War by Morgan Heim](#)
- 3) [Outnumbered in Africa](#), film by Gabby Salazar and Clare Fieseler, *National Geographic*.

Week 7, 3/3/25 Best practices for field reporting and the art of the interview

Professor Barnett lectures this week on reporting preparations for C.R., from best practices for field notes to the art of the interview.

To prepare:

- 1) [“Who is an Expert? Broadening the Definition Strengthens Journalism,”](#) by Attabey Rodríguez Benítez, *The Open Notebook*.
- 2) “Making Perfume from the Rain,” by Cynthia Barnett, *The Atlantic*, April 2015. (On Canvas)

Week 8, 3/10/25 Advanced story preparation + last questions and details for C.R.

Building narrative in explanatory stories requires advanced preparation: Thinking about your story structure in advance, knowing what scenes you want to see and describe, making a punch-list of everything you want to try and see/experience/describe on your reporting trip.

To prepare: Peruse some excellent international student reporting projects:

- 1) [“Barriers,”](#) by UNC-Chapel Hill students.
- 2) [“Lithium Liabilities,”](#) by Arizona State University students.

March 15th: Spring Break Reporting Trip to Costa Rica!

Module 3: Bringing Stories Home: The power of design; building an engaging project site; planning promotions.

Week 9, 3/24/25 OPTIONAL CLASS. STUDENTS CAN SKIP AS LONG AS YOU HAVE MET WITH PROF. BARNETT AND TURNED IN YOUR STORY PITCH/PLAN:

Either during our trip or at the J-school by day's end Monday 3/24, each student should schedule a one-on-one story check-in with Prof. Barnett. She will be in the AHA Lab during class time for anyone who needs additional help with the pitch or story workshoping.

Week 10, 3/31: NO CLASS. Prof. Barnett is traveling. Please use your time to finish first drafts due this evening at midnight.

Weeks 11, 12 and 13: April 4th, 13th and 21: Hands-on project workshop in the AHA Lab. Bring laptops to work on final stories' brainstorming and trouble-shooting; design; graphics; interactives; site-building; promotions.



STORY REQUIREMENTS, SOURCES, DIVERSITY AND CONFLICTS OF INTEREST (w/ hat-tips to VOX and fellow CJC Profs including Herb Lowe.)

For our class and always, please pursue storytelling that is fair, accurate and complete—and based on information from a variety of diverse sources. A greater understanding of the cultural and ethnic differences in our society will enhance learning, and help students develop habits and sensitivities of great value in their workplaces and communities. This emphasis on diversity of sources shall not focus just on race and ethnicity or sexual orientation, but also age, education, gender, geography, occupation, politics, religion, socioeconomics, etc. For a project that involves sustainable tourism and Costa Rica, sources will obviously include local community members, business owners and farmers in addition to scientists, gov't officials, environmental advocates and others.

Story fundamentals:

- Breadth – ensure you've covered the different angles and perspectives. Not every story involves controversy, but we gain insights by going beyond the PR perspective. Ensure you've covered these basic questions:
 - Who is involved in this?
 - Who would support or oppose this or have additional background on it?
 - Are there any outside experts, stats or studies on this?
 - Who will be affected (pro or con) by this?
 - What is the history? (Make sure to do your archives search!)
- Depth - covering more than he said/she said sources to represent the depth of perspective in a story and verifying information sources give us
- Fairness - give sources a chance to respond to a contradictory or inflammatory information; accurately representing sources
- Context - putting information in the proper perspective, which is gained by thorough reporting and background research (again, archives are good, old friends.)
- Reliability - the less reliable the information is, the more sources should be added to verify
- Transparency - telling our audience where and how we obtained information

Sourcing fundamentals:

Multiple sourcing is required – and “sources” means interacting with real human beings, not simply relying on organizational statements, news releases or websites. This also involves contacting as many people or obtaining as much related documentation as you can. It’s wise to interview as many sources as possible, so you have more than you need for your story. A refresher:

- Primary sources - the original source of information pertinent to a story - a person with first-hand knowledge of a situation or a document created by such a person
 - Reporter interviews with human sources having direct knowledge or expertise
 - Remember the importance of broadening our definition of experts, from Pulitzer ethics guidelines and the Week 7 discussion on, “[Who is an Expert?](#)”
 - Official gov’t documents and public records, including reports, databases, statistics.
 - Peer-reviewed academic journal articles and scientific studies with original research
 - Official press releases and websites from reliable government, nonprofit, education or corporate sources (should still be verified)
 - Direct observation by a reporter of an event
 - Records such as writings and recordings by primary sources
- Secondary sources - second-hand sources of information or commentary on original sources - something filtered through another source or of unreliable origin - used in a supporting role and must be verified
 - Media stories from newspapers, magazines, radio, TV
 - Books or articles about primary sources (rather than by them)
 - User-created websites for individuals, groups, etc.
 - Information from user-posted sources such as Facebook, Twitter, YouTube, website comments (all must be attributed and verified by reporter)

If you’re having trouble diversifying science sources, try:

- The [global platform GAGE](#) (named after the suffragette Matilda Gage and the “Matilda effect”) for women and gender-diverse scientists.
- [Find experts using the Diverse Sources Database](#) (from NPR; no longer updated but includes Florida/Latin America experts)
- [Finding Diverse Sources for Science Stories](#) (an online resources tool for science and health journalists from the Open Notebook.)

Conflicts of interest:

- Students are not allowed to use friends, relatives, roommates, classmates, work colleagues or other journalism students as sources; however, these people can provide story ideas that you then pursue via independent sources.
- Interviewing UF faculty or staff with expertise in Costa Rica, tourism and other issues is great provided they and the student do not have a prior relationship. Yet don’t limit yourself to UF experts. You are seeking the most accurate, credible, helpful science and data you can find, and it may be here, at another FL university, or in another part of the world.
- In some cases, such as first-person articles or columns, it may be appropriate to use personal sources. Get approval for such uses ahead of time.

- Discuss any potential conflict of interest with a source w/ Prof. Barnett in advance. When in doubt, disclose.

Anonymous sources:

- Anonymous sources are not allowed except in rare cases with advance discussion and prior approval from Prof. Barnett.

Unacceptable sources:

- Wikipedia.org, Wikihow, About.com, or any similar websites as primary sources. It is fine to use these sites to give you the feel for a topic or to find more links, but not to use these sites for facts or quotes.
- User-generated blogs, websites, website comments or social media *unless* they have been verified and are essential to the story. When they are essential, make sure to cite the material properly and provide a link or embed if possible.

Sources must be interviewed either in person or on the phone. Email interviews are discouraged and permitted only with my permission in advance of that interview. Sometimes a source will want you to let her read a story before it's submitted or published. Do not do so. It may be appropriate – sometimes, depending on the story, even ideal – to call the source back to confirm facts or context, or, in the case of complex science, to read a sentence back to ensure you've accurately translated the science. Be wary, however, of allowing someone else to steer, censor or otherwise undermine your reporting or story approach.

All facts and opinions in your story must be attributed to sources. Anonymous or off-the-record material is not acceptable any more than fictional people. If there's a compelling reason to not use a source's full name in a story, you must run it by Prof. Barnett before agreeing.

Assignments not abiding these sourcing, diversity and interview mandates will lose points.



COURSE POLICIES

Student Health and Wellness: Your well-being is important to Professors Barnett and Salazar, your other profs @ CJC, and to the University of Florida. The U Matter, We Care initiative is committed to creating a culture of care on our campus by encouraging everyone in our community to look out for one another and reach out for help if anyone is in need. If you or a friend is in distress, please contact umatter@ufl.edu so the U Matter, We Care Team can reach out to the student in distress. A nighttime/weekend crisis counselor is available by phone at 352-392-1575. The U Matter, We Care Team can help connect students to the many other helping resources available including, but not limited to, Victim Advocates, Housing staff, and the Counseling and Wellness Center. Please remember that asking for help is a sign of strength. In case of emergency, call 911.

Students with disabilities: All reasonable accommodations will be made. Should you need them, please register first with the Disability Resource Center (352-392- 8565, www.dso.ufl.edu/drc/) and provide appropriate documentation. Once registered, you'll receive an accommodation letter which must be presented to me when requesting accommodation. Please follow this procedure as early as possible in the semester.

Academic Honesty is expected at all times. As a UF student, you've agreed to comply with the University Honor Code. Please make sure you understand the code and consequences, which are here: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>. Any violations of this code in class or on our project will be reported to the Dean of Students. In a journalism course, you must also pay special attention to journalistic ethics and issues of copyright and plagiarism. When it comes to AI, any assignment turned in that is not your own, including work generated by ChatGPT and other AI programs, will result in a zero.

Class attendance: Requirements for attendance and other work fall under UF policies: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>. If you need to quarantine for COVID or another spreading illness, we'll make a Zoom option available.

Late assignments: Meeting deadline is crucial to your future success and relationship with bosses/editors, whether in journalism or any other field. On all assignments, your grade will drop one full letter grade for each day overdue.

Class Sustainability Policy: Please, no bottled water or any beverages in throw-away bottles. Beverages in durable, reusable containers are fine, and you should have a sturdy reusable water bottle for C.R. Let's leave as light a footprint as we can, from our classroom to the communities we visit. Starting with this syllabus, we'll distribute all course materials/hand-outs electronically, either through email or Canvas. All assignments should be turned in via Canvas.

Course and instructor evaluations: Finally, please provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last weeks of the semester; you'll be given specific times when they are open. Summary results of these assessments are available for students at: <https://evaluations.ufl.edu/results/>

YOUR PROFESSORS/EDITORS

Cynthia Barnett (insta: @ejufcjc, @cynthia_barnett X: @CynthiaBarnett) is an award-winning environmental author and journalist who has reported on water and climate change around the world. Her last two books, *The Sound of the Sea: Seashells and the Fate of the Oceans* and *Rain: A Natural and Cultural History* were both named among the best science books of the year by NPR's Science Friday. Cynthia is Environmental Journalist in Residence at CJC, where she teaches courses in

environmental journalism; leads student field reporting on water and climate change; helps train students across campus in scientific storytelling and leadership; and works on climate communications from the perspectives of community outreach and journalist training.

Cynthia is also author of the water books *Mirage* and *Blue Revolution*. She has written for *National Geographic* magazine, the *New York Times*, *Los Angeles Times*, *Wall Street Journal*, the *Atlantic*, *Discover* magazine, *Salon*, *Politico*, *Orion*, and many other publications.

She was once sitting in your seats—having earned her bachelor’s degree in journalism from CJC in 1989. She earned her master’s in environmental history and completed a Knight-Wallace Fellowship specializing in American water history at the University of Michigan. She is mom to a 23-year-old son and a 20-year-old daughter and lives with her husband in the Florida Park neighborhood nine blocks north of the J-school.

Dr. Gabby Salazar (insta: @gabbysalazar X: @GabbyRSalazar) is a conservation photographer and environmental social scientist who also teaches conservation media in UF’s Center for Latin American Studies. Her Dad gave her her first camera when she was 11 years old, and she became hooked on photography within minutes. Since then, she has traveled throughout North America and to more than 40 countries to create images of nature and wildlife.

Gabby is also committed to conservation and education, having collaborated with Dr. Krithi Karanth and her team at India’s Centre for Wildlife Studies to develop the Wild Shaale conservation education program, which has research over 20,000 kids in rural India since its founding in 2018.

She is a National Geographic Explorer, a former U.S. Fulbright Scholar in Photography, a past president of the North American Nature Photography Association and an Associate Fellow of the International League of Conservation Photographers. She earned her master’s in Conservation Science from Imperial College London and her PhD in UF’s School of Forest, Fisheries and Geomatics Sciences, where she studied visual framing and the influence of environmental images on people’s attitudes and behaviors.