

GCCA +

THE GLOBAL CLIMATE CHANGE ALLIANCE PLUS INITIATIVE



Funded by
the European Union

SCALING UP PACIFIC ADAPTATION (SUPA)



Beginner's training in Photography and Videography

Virtual Training

28-29 July, 2021

Training Report



Contents

Background	3
Overall objectives.....	3
Specific objectives.....	3
Approach.....	4
Course Outline	4
Meeting Participants.....	4
Trainers	4
Day 1	5
Session 1: Introduction and objectives of training	5
Session 2: Introduction to Photography and videography	5
Session 3: How to expose your photo	6
Session 4: Composition	6
General tips.....	6
Day 2	7
Session 5: Post-production and digital workflow	7
Session 6: Audio and voice recording	7
Other SUPA communications.....	7
Session 7: Showcase.....	8
Closing and evaluation.....	9
Annex I: Meeting agenda	10
Annex II: Participants	11
Annex III: Slido Evaluation results.....	12
Annex IV – Presentations	13

Background

The Pacific people are natural storytellers, renowned for oral histories dating back thousands of years. Storytelling has been the main medium through which we communicate, and has enabled us to understand issues, share our histories, document lineage/tradition, navigate our ways around life's challenges, inform, educate, and maintain our Pacific ways of knowing and ways of being.

Storytelling is key in Pacific people's cultures and traditions. Whether through oral narration, performance, song, poetry, chant or expressive art, storytelling has been instrumental in sharing of knowledge, learning lessons and challenging stereotypes.

For sustainable development to achieve impacts, key messages need to be engaging and delivered in ways that people can relate to and understand. Storytelling can be a very effective way to do this.

The GCCA+ SUPA project communications plan notes the importance of using traditional and local knowledge combined with new and affordable technology to share stories from the communities.

In the beginning of 2021, a training needs assessment was conducted with the GCCA+ SUPA national coordinators and research and community officers in the 10 project countries. This specifically focused on enhancing the communications skills of the in-country staff to better support the communication and visibility needs of the project and build capacity. The results of the assessment showed that there was interest in the process of developing stories for impact, in particular, using smartphones to find, capture, edit and share stories.

To this end, the project will deliver a series of targeted trainings focused on those key areas. A two half-day virtual training on the fundamentals of photography and videography was designed and delivered virtually by the project team to SUPA in-country staff and interested implementing partners. A comprehensive training on digital storytelling will be rolled out shortly.

Overall objectives

1. Complement and enhance technical skills of in-country project staff to better support communication and visibility needs of the project
2. Development of communications products to share stories from communities, in particular from beneficiaries at specific project sites by the use of smartphones and everyday technology
3. Raising awareness and increasing visibility of project progress and engaging stakeholders to share their stories and experiences, and in particular the youth to act as agents of change
4. To improve reporting and use of evidence in monitoring, evaluation, and learning.

Specific objectives

1. Greater understanding of the fundamentals of photography and videography, including exposure, camera settings and composition
2. Basic knowledge of post-production and digital workflow including editing, converting, and sharing image, audio and video files.

Approach

- Two half-days short course on the fundamentals of photography and videography, targeted especially for those at beginner level. Other participants who had prior knowledge welcomed to join.
- Course materials were available after the training and a full recording of the session is accessible to all participants.
- A sharing session was held at the end of the training where participants had the opportunity to showcase their best photographs and short videos.

Course Outline

- Basic understanding of how cameras work and associated equipment, using easy and affordable technology such as smartphones
- Shooting in manual mode, understanding shutter speed, aperture, ISO, depth of field, and working with movement
- Using composition, lighting, and broadening your subject range
- Get off Auto, using manual settings to take better photos and videos
- Voice memos and audio recording
- Post-production and digital workflow

The full meeting agenda is presented in Annex I.

Meeting Participants

The list of meeting participants is presented as Annex II which included:

- National coordinators for Output 3
- Research and Community officers for Output 2
- Representatives from implementing partners and government agencies

Trainers

The training was delivered by Zhiyad Khan, Communication Officer, GCCA+SUPA, with support from Titilia Rabuatoka and Turang Teuea, Project Implementation Officers, GCCA+SUPA.



A snapshot of training participants

Day 1

Session 1: Introduction and objectives of training

The session began with housekeeping matters and an opening prayer.

The welcoming remarks was delivered by Dr Gillian Cambers, Project Manager, GCCA+SUPA who emphasized the importance of community understanding and ownership of the project. She underlined that it was not good enough to share results and findings at the end of the project and it needed to be done on an ongoing basis. She noted the critical role of national coordinators and research and community officers who are in the country implementing the project, highlighting that communications is at the forefront of the project's delivery.

Dr Cambers ended her remarks by sharing a personal anecdote about her experience working as a scientist, "we were told never to share our findings unless they were reviewed and verified over and over again, but in development and climate change adaptation, if you don't tell people what you are doing, there is no point doing it".

A pre-training survey was done to gauge the skill level of the participants in photography and videography, their expectations of the training, where in the Pacific they were joining from and the sector/area of work they represent. The results of this can be found in Annex III.

A round of introductions in a storytelling format was then done. Participants were asked to share stories about what their name means in their language or cultures and if they have a specific totem from the communities and families they come from.

An overview of the training was done followed by an introduction to storytelling, starting with the origins of the practice and storytelling in the Pacific. Basics of digital storytelling, the democratization process of the media and storytelling as powerful tool to inspire and engage people, communities and organisations was then shared. Storytelling impact and the ability to create and achieve meaningful change was highlighted.

This was followed by an example of a short video which used emotions and co-created a story with individuals and communities rather than telling the story from the outside.

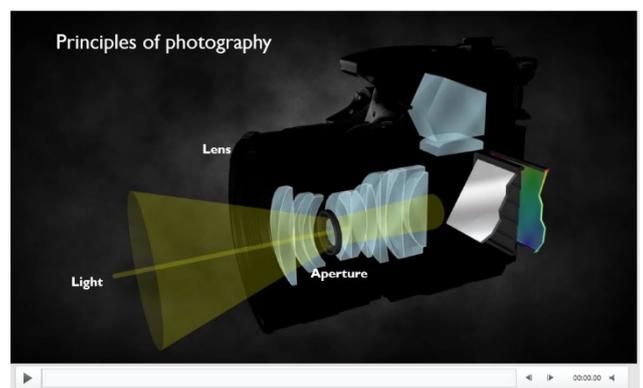
Session 2: Introduction to Photography and videography

A marine biologist and filmmaker, Tom Vierus, was invited to share his passion and experiences in the industry. He gave examples of his work assignments and further reinforced the importance of visual storytelling.

Following this, participants were given a crash course on the introduction to photography. The topics covered included:

- Brief history of photography
- Origins of film and digital photography
- Digital camera
- Types of cameras
- Components of a camera
- Principles of photography

This was followed by an interactive activity in groups.



An animated video on Principles of Photography

Session 3: How to expose your photo

This session covered the exposure triangle: aperture, shutter speed and ISO. Other essential principles such as depth of field was discussed. It was stressed that while using Auto settings on a camera may be an easy option, using manual settings and adjusting exposure gives the user a huge amount of creative control over their photography.

- What aperture is and how aperture affects photos
- Using aperture to capture artistic images
- How to choose the perfect aperture for landscape photography, portrait photography, and other common situations
- When to use a shallow depth of field and when to use a deep depth of field
- Shutter speed
- ISO
- Tips and tricks

The lessons were delivered using both theory and practical examples.

Participants were asked to complete an exercise in groups of two, taking photos on their digital cameras and smartphones using the concepts they have learned.

Session 4: Composition

In this session participants learned how to organize different elements in their photos to make it more balanced, complete, and aesthetically pleasing.

Various techniques were shared, including rule of thirds, balancing elements, leading lines, symmetry, patterns, texture and viewpoints. Participants were reminded that there was no perfect way to compose a photo and encouraged to experiment constantly and through that process finding their own unique style that sets them apart from the rest.

Participants were tasked to take photos using any of the photo compositions they have learned. This would be shared during the showcase on Day 2.



Examples of composition techniques

General tips

The session on Day 1 ended with further practical tips and techniques, this included:

- Importance of natural light
- Magic hours for photographers
- Using flash
- Subject movements and holding your camera properly

- Getting off Auto mode and common modes found in cameras
- White balance
- Smartphone photography tips
- Recording videos

Day 2

Session 5: Post-production and digital workflow

The session covered the steps involved after a production (what happens on set or location) is complete. Capturing a photo is just the first step in a multi-level process called digital workflow.

The various steps were discussed in detailed, and a live demonstration using some of the common pre-installed software available on all computers to import, organise and develop photos was carried out. Participants were shown how to use different exposure curves to fix small issues relating to exposure, colour, among other things in their photos. File formats, resolution, cropping and resizing photos for sharing was also covered.



An example of a digital workflow

Issues of **ownership, copyright, permission, and educational fair use** in the use of digital content was discussed. Using royalty free music, stock photos in content development was highlighted.

The **SPC Child Protection Policy** and guidelines around communication about children was discussed with the participants.

Session 6: Audio and voice recording

A step-by-step demonstration on how to record voice memos and audio using a computer, android and apple device was done. An introduction to Podcast, a useful digital audio storytelling platform was provided. It was highlighted there wasn't a pre-determined length, format, style, production level to do podcasts and one only needed an audio device to do this.

Following this, participants were divided into two group to prepare a short 30 sec to 1 minute voice over using any one of the scenarios given to them. They were asked to send this to the trainer for use in the showcase.

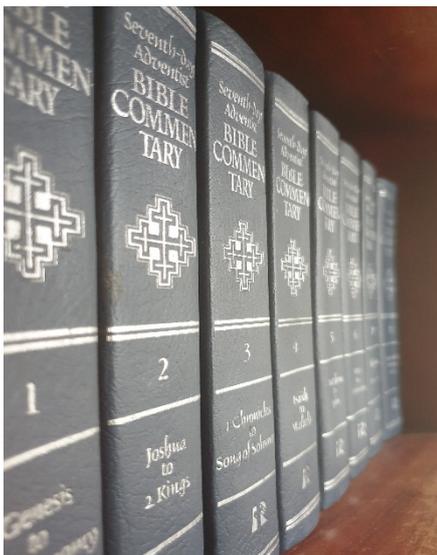
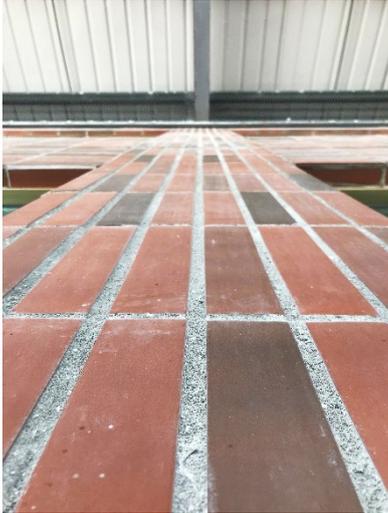
Other SUPA communications

Ongoing SUPA communications activities including the new SUPA website (which needs visual content from countries), collection of footage/pictures for national videos and a one-page template on web stories was discussed. The launch of the EU GCCA+ Global Youth Awards on Best Climate Change

storytelling was shared and participants were encouraged to take part using some of the new skills they have learned in the training.

Session 7: Showcase

The final session provided an opportunity for participants to showcase their best photographs and best short videos taken during the training. Some examples below.



Closing and evaluation

Participants were thanked for their time, enthusiasm, and engagement in the two days. The organisers were commended for their efforts in delivering a timely, useful, and successful training.

At the start of Day 2, participants were asked to share their thoughts and highlights from Day 1. Some of their responses below:

For USP, the training enriched skills in capturing better and meaningful photos, the USP cohort were appreciative of the various tips on how to make photos come alive. Able to submit better reports with better quality pictures.

Tuvalu: inspired to take a walk and capture some of the afternoon activities on the atoll such as children playing.

Fiji: able to capture the beauty of nature better, learned new concepts such as aperture, shutter speed and depth of field. Now able to apply this and not rely on auto settings.

Niue: the power of visual storytelling, humans are visually focussed and how to tell better stories

Kiribati: Composition techniques: rule of thirds, symmetry, patterns. Able to take better visually balanced photos.

RMI: Using natural light especially during the last hour of sunset. Other tips and tricks were very useful

Participants were asked to complete the final training evaluation on Slido. The Slido results is attached as **Annex III**. The suggestion for Improvements will be applied to the planning of the next virtual training.

Annex I: Meeting agenda



GCCA+ SUPA Virtual Communications training

AGENDA

09.00– 9.30	Introduction and objectives of training	
	General Housekeeping	
	Prayer	
	Welcome Remarks: <i>Dr Gillian Cambers, Project Manager, GCCA+ SUPA project</i>	
	Introductions	
9.30-10.00	Introduction to Photography and videography	
	Experiences from an industry expert	
	You and your equipment	
	Photography principles	
	Interactive activity	
10.00 – 11.00	How to expose your photo	
	Aperture - Adjusting your f-stop, and what this does creatively to your photo	
	Shutter Speed - How to prevent a common beginner mistake with this setting	
	ISO - Preventing photos with digital noise and grain	
	Using filters	
11.00 – 12.00	Basic camera settings and composition	
	Exercise- in groups	
	Composition - Basic rules to follow... and when to break them	
	Broadening your subject range	
	White Balance - Make sure your photo's colors look natural	
Day 2	Audio and voice recording	
	Useful tips and tricks	
	Exercise- in groups	
	09.00– 10.00	Audio and voice recording
		Recap of Day 1
Recording voice memos and audio		
Podcasts		
Copyright, creative ownership and fair use		
10.00 – 11.00	Post production and digital workflow	
	Exercise	
	Photo, video, audio quality and file types	
	Saving your work and sharing	
	Other SUPA comms information	
11.00-12.00	Showcase	
	Participants showcase their best photograph and short 60 sec video.	

Annex II: Participants

No	Country	Name	Sex	Min/Organisation
1.	FSM	Sean Kadannged	M	GCCA+ SUPA FSM National Coordinator
2.		John Curley	M	USP FSM RCO
3.	Fiji	Rahul Tikaram	M	GCCA+ SUPA Fiji National Coordinator
4.	Kiribati	Teuea Tebau	M	GCCA+ SUPA Kiribati National Coordinator
5.	Marshall Islands	Tamar Capelle	F	GCCA+ SUPA RMI National Coordinator
6.		Ann Chong Gum	F	Ministry of Health and Human Services
7.		Edlen Anzures	F	Ministry of Health and Human Services
8.	Nauru	Erana Aliklik	F	GCCA+ SUPA Nauru National Coordinator
9.	Niue	Taveli Pavihi	M	GCCA+ SUPA Niue National Coordinator
10.	Palau	Carol Emaurois	F	USP Palau Project Consultant
11.		Joseph Aitaro	M	GCCA+ SUPA Palau National Coordinator
12.		Jerome Temengil	M	Ministry of State
13.		Carolyn Ngiraidis	F	Ministry of State
14.	Tonga	Unaloto Puloka	M	USP Tonga RCO
15.		Manu Manuofetoa	M	GCCA+ SUPA Tonga National Coordinator
16.		Sione 'Uha'one	M	GCCA+ SUPA Tonga Finance Assistant
17.	Tuvalu	Sitia Maheu	M	GCCA+ SUPA Tuvalu National Coordinator
18.		Vasa Saitala	F	USP Tuvalu RCO
Partners				
No	Name	Sex	Organisation	
19.	Aliti Koroï	F	USP	
20.	Teresia Powell	F		
21.	Savneel Kant	M		
22.	Gillian Cambers	F	SPC	
23.	Titilia Rabuatoka	F		
24.	Swastika Raju	F		
25.	Turang Teuea	F		
26.	Zhiyad Khan	M		

Annex III: Slido Evaluation results

- Pre training
- SUPA SCM

SUPA virtual training

27 - 30 Jul 2021

Poll results

slido

Multiple-choice poll

Pre training (1/4)

0 1 3

Please select your gender



slido

Wordcloud poll

Pre training (2/4)

0 1 3

Which country are you joining from today?



slido

Multiple-choice poll

Pre training (3/4)

0 1 3

Which of the following best represents where you work

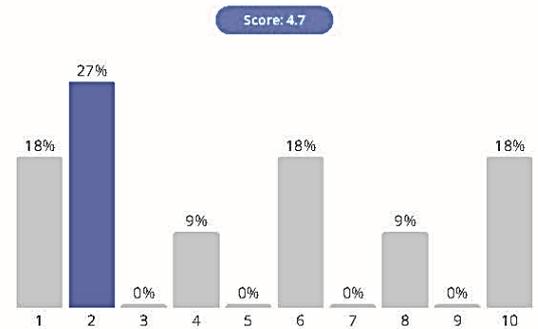


Rating poll

Pre training (4/4)

0 1 1

How would you rate your photography and videography skills (1- lowest, 10- highest)



slido

slido

Multiple-choice poll

SUPA SCM (1/10)

Please rate your overall experience with this session

0 1 1



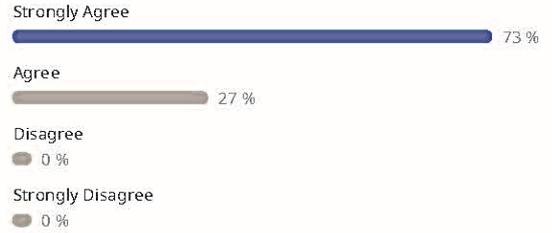
slido

Multiple-choice poll

SUPA SCM (2/10)

The session delivered the information I expected to receive

0 1 1



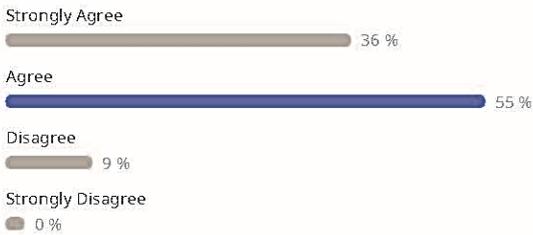
slido

Multiple-choice poll

SUPA SCM (3/10)

The duration of the session was sufficient for the material covered

0 1 1



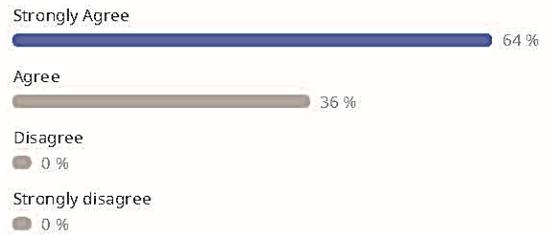
slido

Multiple-choice poll

SUPA SCM (4/10)

I was able to engage in discussion and ask questions

0 1 1



slido

Multiple-choice poll

SUPA SCM (5/10)

The session was useful to me

0 1 1



slido

Multiple-choice poll

SUPA SCM (6/10)

Did you have any technical difficulties (e.g with connectivity, audio quality) participating in this session?

0 1 1



slido

SUPA SCM (7/10)

006

If you answered 'Yes' to the previous question, please provide details as appropriate.

- audio quality and sometimes connectivity, this is due to my own internet connection that was very poor.
- Sometimes the connection gets week making me missed some parts of the instructions therefore would like to get copies of the slides in my email if possible. My email is john.curley003@gmail.com
- had difficulty with the audio and connecting for a while. could be my local internet connection
- internet connection
- my connection or my headset, sometimes from the facilitators connections?
- my internet connection was unstable

slido

SUPA SCM (8/10)

009

What is one thing that you learned from today's session? (1/2)

- A lot on the photography/videography techniques and tips. I learned a lot too the use of shutter speed and aperture amongst other new terminologies.
- I learned lots of things which will be useful for me. The recording and shots activities were new to me.
- basic understanding of how much powerful are photos to convey messages. basic understanding of using cameras to take photos.
- Taking good pictures with good composition and elements are very useful for digital story telling
- the basic tips and rules of videography and how to improve our videos photos etc
- the important and value of photos
- importance of keeping capturing voice recordings
- The purpose of the

slido

SUPA SCM (8/10)

009

What is one thing that you learned from today's session? (2/2)

- different functions on Manual Mode
- Option on my smartphone Camera App
- good photo taking skills

slido

SUPA SCM (9/10)

008

What suggestions do you have to improve future virtual trainings?

- Address technical issues noted above.
- None at the moment
- I hope this is not the end of this type of trainings.
- More live demos
- more training on photo or more activities to be submit on photos
- have the training over more days - especially for new learners like me.
- I am happy with the content shared
- better internet connection from my side

slido

SUPA SCM (10/10)

008

Do you have any other comments or feedback?

- none
- Excellent job Zhiyad. Really learned alot.
- That was a great training and hope I get the copies of the slides of all the presentations for reference.
- godd job! i enjoyed it very much.
- Thank you Zhiyad. Great job
- all good
- none
- Nothing at the moment

slido

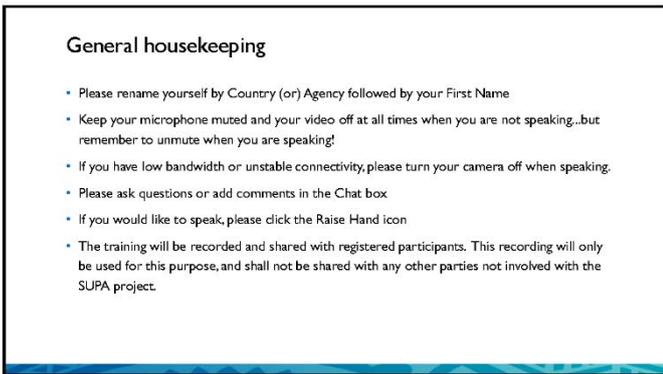
Annex IV – Presentations



1



2



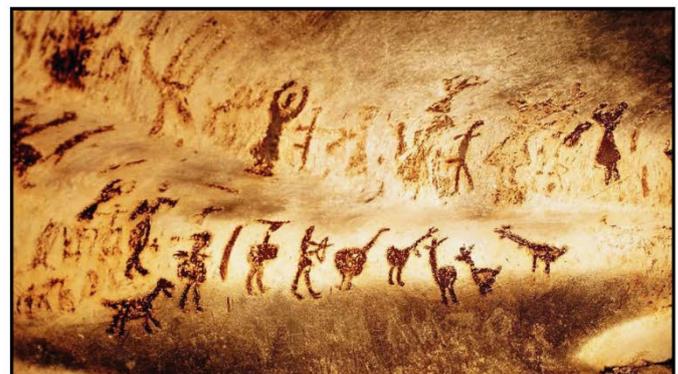
3



4



5



6



7



8



9

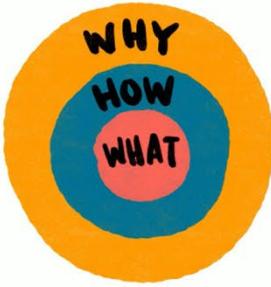


10

- A **digital story** is a narrated story, written and told by the owner of the story, illustrated with his/her personal images, created and shared through digital technology.
- Digital here refers to the democratization process of the media; spread of computers, digital technology, the internet, and social media.
- Storytelling is a powerful tool to inspire and engage people, communities and organisations to contribute ideas, use their collective energy and resources to advance a cause.



11



- Why you are telling the story in the first place.
- Why does this story need to be told?
- Why am I (or my team) passionate about this? What future world are we trying to create? Why should the audience care? Why would they not care?

12

Impact of your story

- What high level, but tangible, changes do you want to happen as a result of your storytelling?
- Increased awareness or understanding? Shifts in perception or attitude? Community building? Capacity building? Policy change?

13



14

Experiences from an industry expert

Tom Vierus

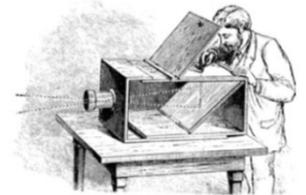
Marine biologist, professional photographer and filmmaker.



15

Brief History of Photography

- Henry Fox Talbot as well as others had the idea to capture and reproduce the image directly using portal boxes which is believed to have led to the birth of photography.
- Despite the drastic changes in technology over the years, the dark box and the lens still form the foundation of modern photography.



16

Film and digital photography

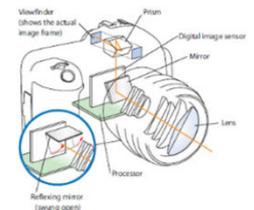
- Traditional film photography uses a chemical process to expose and capture images.
- In digital photography, the film is replaced with a light sensitive electronic device known as an image sensor.
- These sensors are made up of millions of photoelectric devices that convert light into an electrical signal.
- These electrical signals are then processed through a series of complex electronic circuits and finally stored in some type of internal or external flash memory in a standard image file format such as a JPEG file. (JPEG = Joint Photographic Experts Group).



17

Digital camera

- A digital camera is a photographic device consisting of a lightproof box with a lens at one end, and a digital image sensor at the other in place of the traditional film plane.
- There are three basic types of digital cameras: compact, digital single-lens reflex (DSLR) and in between cameras- mirrorless, bridge etc.



18



19



20

Camera and its components

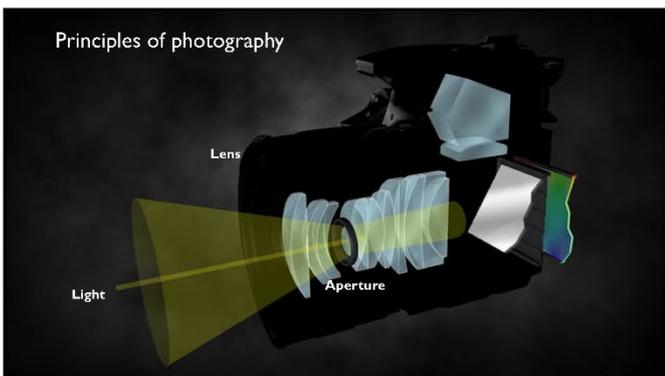
- The lens is a sequence of complicated elements mostly made of glass, built to deflect and focus the light from the subject to the image sensor of a digital camera.
- Focal Length** is defined as the distance of the image sensor from the camera lens that converges light. This distance determines the magnification capability of the lens when focusing on a scene.

21

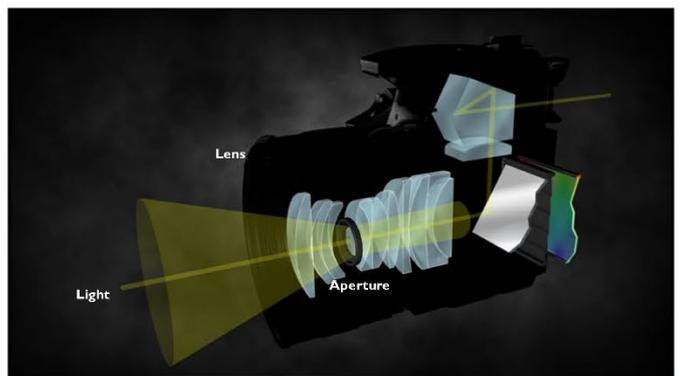
28 mm lens 50 mm lens
70 mm lens 230 mm lens

An example of how lens choice affects angle of view. The photos above were taken by a 35 mm camera at a constant distance from the subject.

22



23



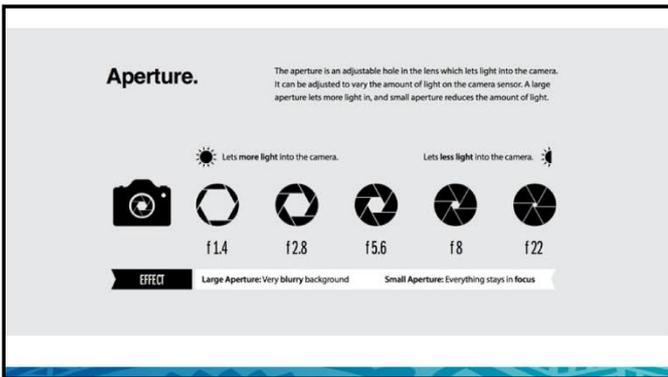
24



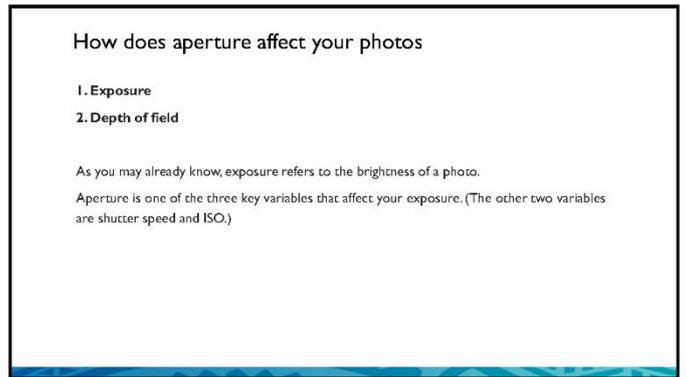
25



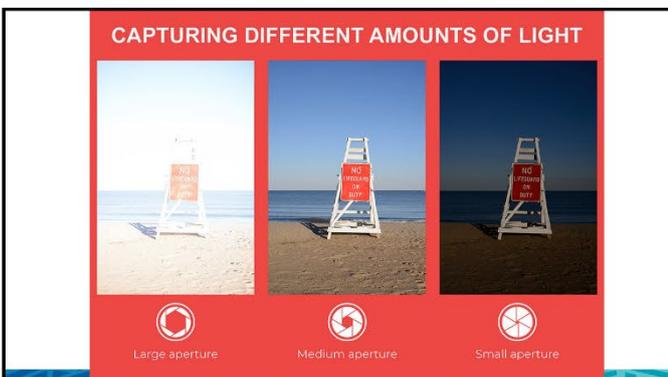
26



27



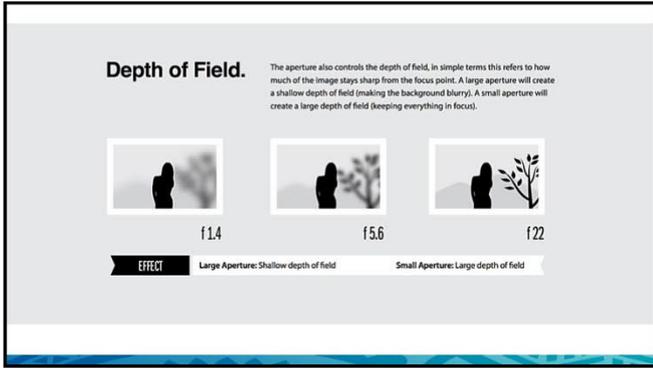
28



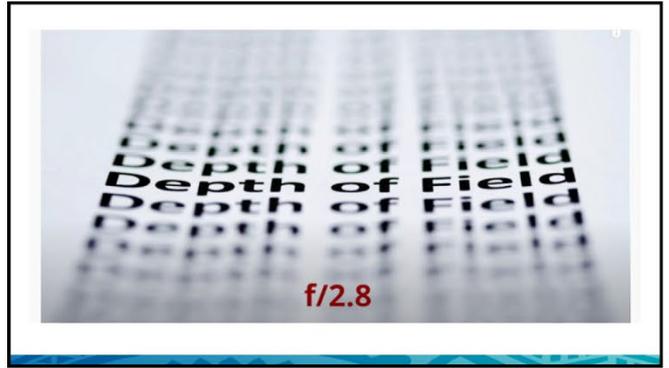
29



30



31



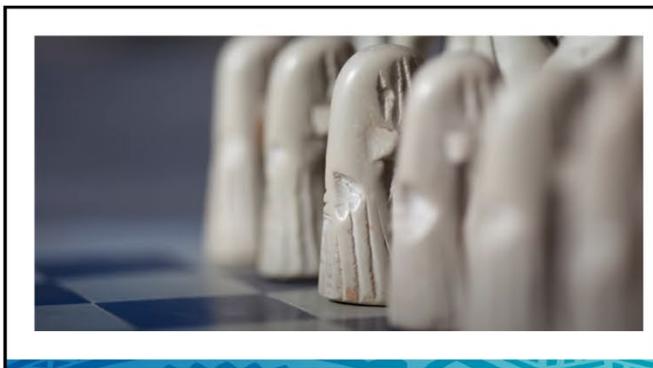
32



33



34



35

When to use a shallow depth of field

A shallow depth of field will make your subject stand out from the background. Here are a few situations when a shallow depth of field often makes sense:

- In portrait photography, when you want to emphasize your subject's features
- In wildlife photography, when you want the animal to stand out
- In sports photography, when you want to bring attention to the athlete
- In macro photography, when you want to focus the viewer on a flower, plant, or insect
- In event and street photography, when you want to isolate an individual in a chaotic environment

36



37



38

When to use a deep depth of field

A deep depth of field provides context, highlights small details, makes scenes appear more lifelike, and – when combined with certain composition techniques – increases depth. Here are some situations when a deep depth of field is best:

- In landscape photography, when you want to lead the viewer from foreground to midground to background, or you want to emphasize both interesting foreground features and stunning background features
- In macro photography, when you're working at high magnifications, but you want to keep your entire main subject sharp
- In street photography, when you want to emphasize the busyness and chaos of a city
- In architectural photography, when you want to show off an entire building
- In real estate photography, when you want to highlight an entire interior

39



40

Shutter Speed.

Shutter speed is the length of time the shutter is open allowing light on the camera sensor. This is sometimes called exposure time. A faster shutter speed will freeze action (1/250sec), a slow shutter will allow action to blur (1/15sec).

☀ Lets more light into the camera.

///

SLOW

☿ Lets less light into the camera.

1/15 SEC ← 1/60 SEC → 1/500 SEC → **FAST**

EFFECT

Slow shutter: Blurred action

Fast shutter: Helps freeze action

41



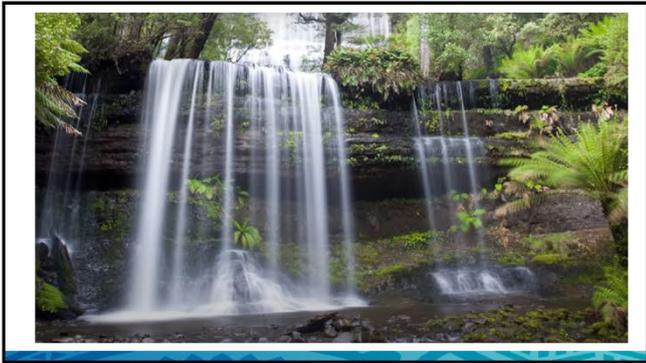
42



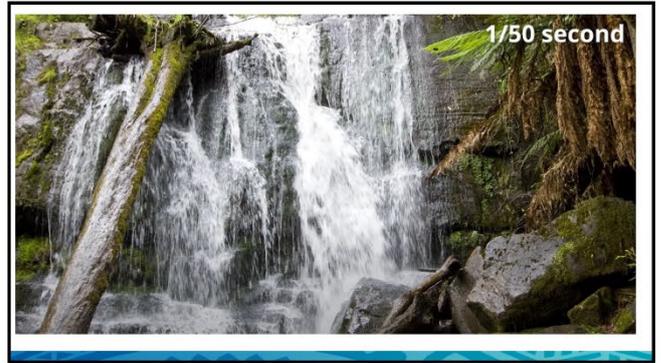
43



44



45



46



47

Tip on shutter speed

- In most cases, you'll probably need shutter speeds of $1/60$ th of a second or faster. This is because anything slower than this is very difficult to use without getting **camera shake**. Camera shake is when your camera is moving while the shutter is open; it causes blur in your photos.
- If you're using a slow shutter speed (anything slower than $1/60$ s), you will need to either use a **tripod** or some type of image stabilization technology (more and more cameras are coming with this built-in).
- To freeze movement in an image (like in the shots of the bird above and the surfer below), you'll want to choose a **faster shutter speed**. To let the movement blur, you'll want to choose a **slower shutter speed**.

48

ISO / Film Speed.

ISO is the level of sensitivity of your camera has to available light. Shooting with a low ISO will give you a high quality image with fine grain, to do this you'll also need lots of light. Using a higher ISO means can take photos in low-light conditions, the trade-off is it will have more grain or "noise".

FINE GRAIN



ROUGH GRAIN

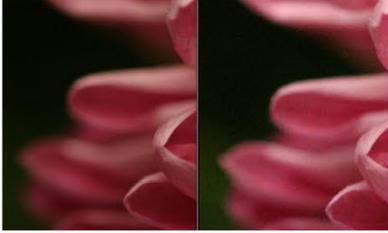


100 ISO | 200 ISO | 800 ISO | 1600 ISO | 3200 ISO

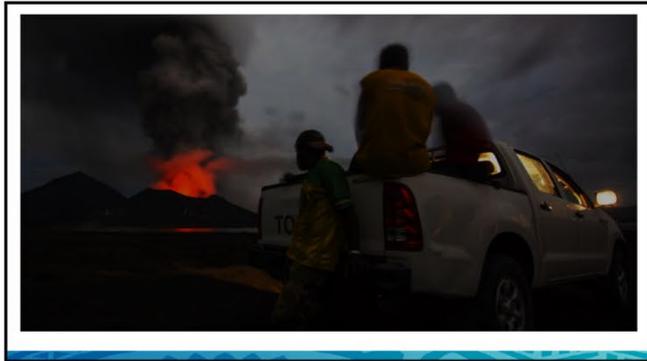
EFFECT Low ISO: Needs more light
High ISO: Needs less light

49

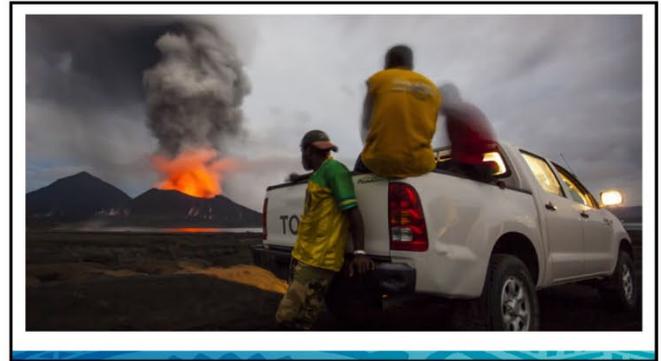
- The higher your ISO, the more noise or grain that will appear in your photos



50



51



52

Exercise I

- Take a photo using a large F/#.
- Take a photo using a small F/#.

Or

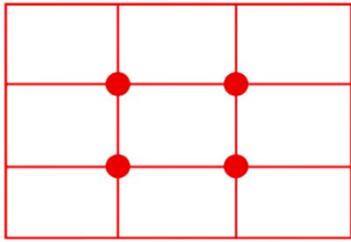
- Take a photo on your smartphone using normal/ landscape mode
- Take a photo on your smartphone using Portrait mode

53

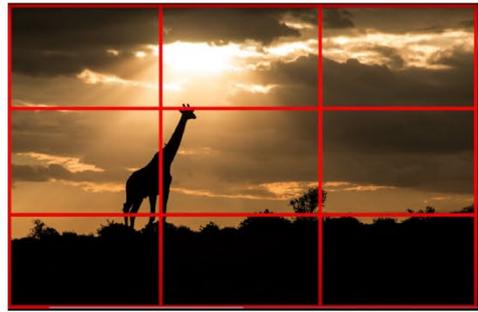


54

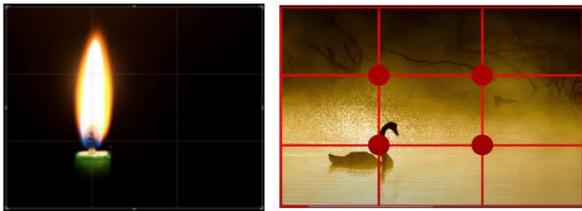
Rule of thirds



55



56



57

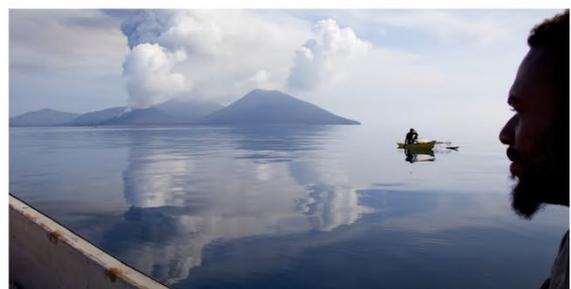
Balancing Elements



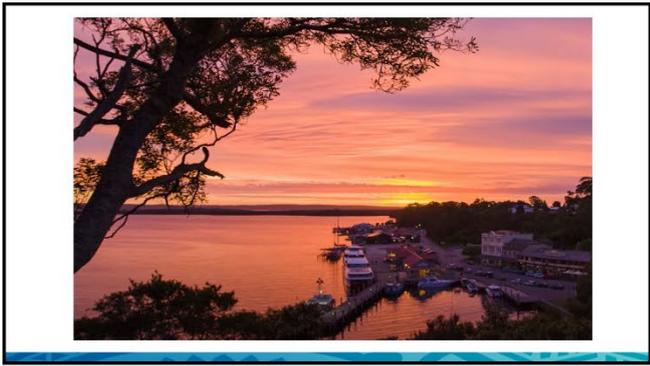
58



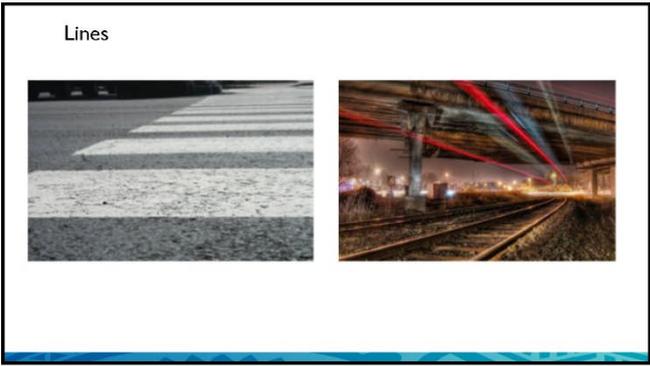
59



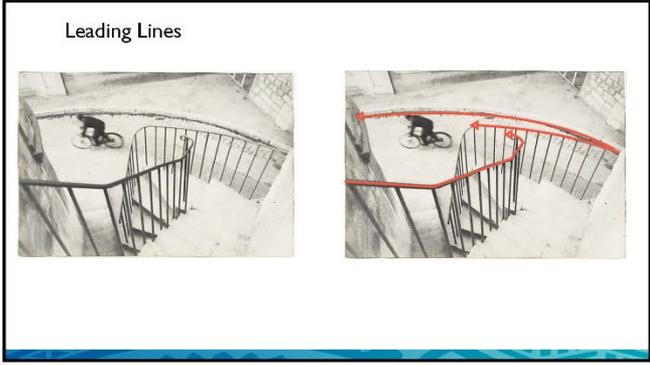
60



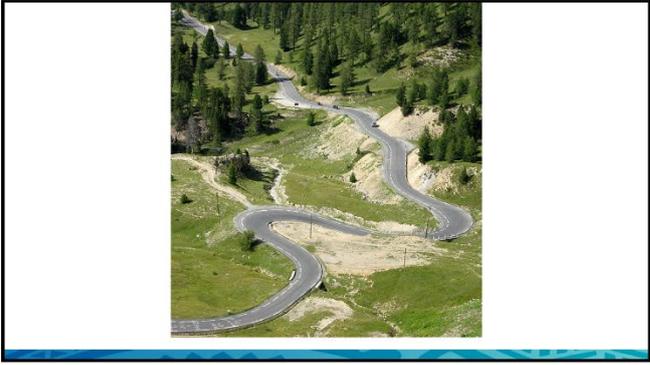
61



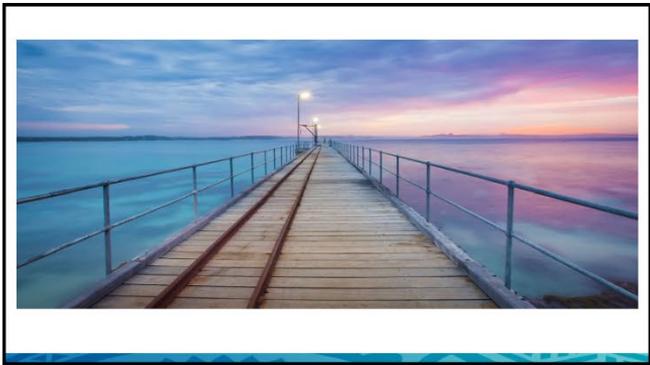
62



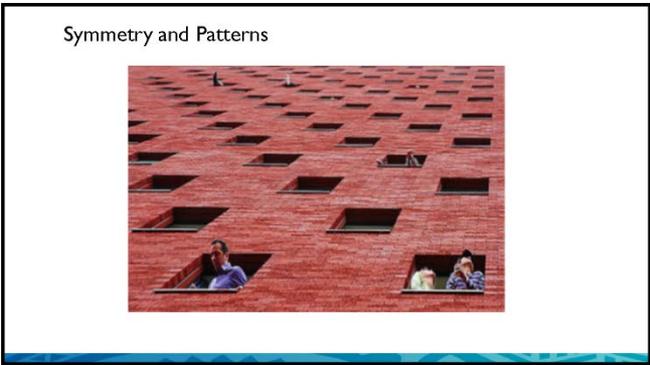
63



64



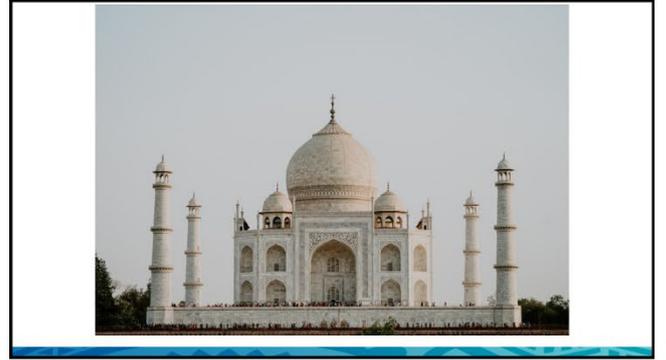
65



66



67



68



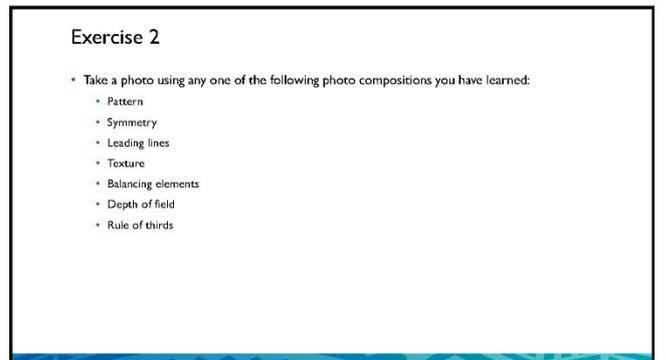
69



70



71



72

General tips

- **The Importance of Natural Light:**
 - Subtle textures are preserved.
 - You'll get soft, diffused light and natural-looking shadows.
 - Your photo subjects can open their eyes and will be "squint-free."
- **Allow natural light to fall in front of the face**
- **The "magic hours" for photographers are in the early evening or early morning.**
 - This is when natural light is soft and abundant.
 - You escape both the harshness of the midday sunshine and the difficulties of shooting at night.

73

- **Disable your flash indoors**
- **In low-light conditions try to disable your flash.** This is the only way you can catch all the rich color and detail of a night time scene
- **Try using your camera's flash on cloudy days.** It may brighten up people's faces and make them stand out. But be sure to also take a picture without the flash, because the soft light of overcast days sometimes gives quite pleasing results by itself.
- **Bring in the light.** Provide as much natural light as possible by opening curtains and blinds.



74



75



76

- Try to use a tripod if at all possible when filming, this gives you a good, steady shot.
- **Tips for smartphone shooting to help you film steady hand-held shots.**
 - Zoom out, this reduces wobble
 - Keep your feet shoulder-width apart
 - Hold the camera with both hands
 - Lock your arms close to your body, when still
 - When walking, hold the camera a little further away so your arms absorb some of the motion
 - Find something to lean against if you're holding a shot for a while
- Remember you don't have to film everything in order, because you can move shots around in the edit.
- If you are filming an activity that can be repeated, rule of thumb is to first film your wide shot. This is a good shot to have in case the other shots aren't useful in the edit.



77

More useful tips when recording videos

- Get off auto-focus.
- Set **white balance** at every location when shooting videos.
- When shooting outdoors, keep the **sun** behind you.
- Use a **tripod** or other image stabilization device.
- Use the **zoom** to compose your shot. Avoid zooming while the camera is recording.
- Move the camera only when necessary.
- Keep your average shot length at least 10 seconds.
- Keep the shot steady (no zoom or pan) for at least 10 seconds.
- Make a pre-shoot list



78

What to avoid

Headhunting—placing every subject in the center of your frame.

Motorzooming—overuse of on-screen zooms.

Rooting—staying in one spot instead of looking for interesting angles.

Firehosing—panning all over the scene.

Upstanding—shooting everything from standing eye-level.

Snapshooting—taping only two or three seconds per shot.

Backlighting—too much light falling on the background instead of on the subject.

79

- Try to include some action shots in your film, it makes it more exciting and interesting for the audience.
- If you are filming somebody moving, for instance a person canoeing, follow the following steps:
 - Try to let the action enter and/or leave the frame, i.e. film the empty scene before and after the moving subject appears
 - Try to start moving the camera before the moving subject enters the frame
 - Include walking and moving room in the frame

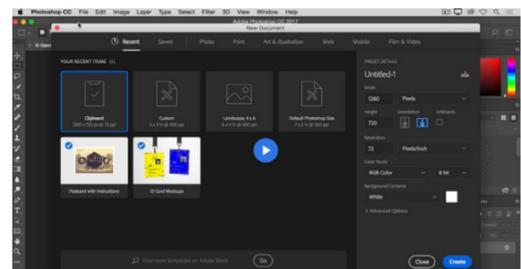
80

Recommended phone editing apps

iPhone (iOS)	Android
iMovie – for interviews and sound editing https://itunes.apple.com/au/app/imovie/id377296193?mt=8	Filmora – for interviews and sound editing https://play.google.com/store/apps/details?id=com.wondershare.filmoraio&hl=en
Adobe Premier Clip https://www.adobe.com/uk/products/premiere-clip.html?red=a	Adobe Premier Clip https://www.adobe.com/uk/products/premiere-clip.html?red=a
Image and music videos Magisto https://itunes.apple.com/au/app/magisto-video-editor-maker/id486781645?mt=8	Image and music videos Magisto https://play.google.com/store/apps/details?id=com.magisto&hl=en_AU
Splice – free for interviews and sound editing https://itunes.apple.com/app/apple-store/id450938725?mt=8	Others: Quik VivaVideo

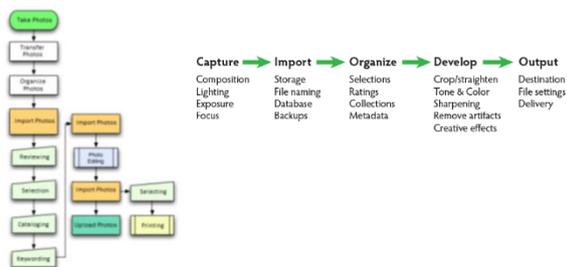
81

Post Production



82

Digital workflow



83



84

Curves

- **Highlights:** The lightest areas of an image. In that visual curves representation, the highlights are at the top right of that line.
- **Lights:** Still lighter areas, but not quite so extreme. This is the lighter half of the mid-tones.
- **Darks:** The darker half of the mid-tones, containing everything between the lights and the shadows
- **Shadows:** The darkest areas of an image

85

File formats

- RAW v JPEG

-JPEG: Most common file type. All of digital camera offers you to take photo as jpeg. Used for e-mail, online posting, and sharing in general.

-A RAW image (also known as a "digital negative") is an image file that contains unprocessed or minimally processed data from a digital camera's sensor. Mostly available on DSLRs. They boast the highest quality in digital file format.

These files are so large that 1 raw file is roughly equivalent to 10-100 jpeg photos of the same dimension.

Compared to an 8-bit JPEG image that can only contain up to 16.8 million colors (256 tonal values for Red, Green and Blue channels), a 12-bit RAW image can contain up to 68.7 billion colors (4,096 tonal values per color channel).

86

- PNG - Portable Network Graphics
- GIF - Graphics Interchange Format
- TIFF - Tagged Image File

87

What is Resolution?

Image resolution is typically described in PPI, which refers to how many pixels are displayed per inch of an image.

- Higher resolutions mean that there more pixels per inch (PPI), resulting in more pixel information and creating a high-quality, crisp image.
- Images with lower resolutions have fewer pixels, and if those few pixels are too large (usually when an image is stretched), they can become visible like the image below.



88

- When it comes to displaying images on the screen, you need far fewer pixels than you do for printing.
- This is because the density of pixels on the screen is far less than what is required for printing. For example, a typical monitor is 1920 x 1080 pixels in size; to fill the monitor, you only need an image that is 1920 x 1080 pixels in size.

89

Copyright , Creative Commons and Fair Use

- Copyright is a form of legal protection for authors of original works, including literary, dramatic, musical, artistic, and other intellectual products >
- Creative Commons is a non-profit organization that enables the sharing and use of creativity and knowledge through free legal tools.
- The public domain is generally defined as consisting of works that are either ineligible for copyright protection or works whose term of copyright has expired. No permission is needed to copy or use these works.
- Fair Use- to create a balance between the interests of those who develop intellectual and creative works and those who benefit from accessing and using said works, copyright law includes exemptions that limit the exclusive rights of copyright holders.
- Royalty free music or stock photos

90

Child Protection Policy

Communications about children

- Try and make sure that those who may wish to use images/stories of children cannot misuse or exploit them. Producing communications about children would count as indirect contact.
- Acquire consent from the child's parent/guardian, the child's school or the NGO/Partner responsible for the child, to use the images and stories.
- Respect their dignity and identity and not degrade them. Therefore, when communicating about children:
 - Portray children as realistically as possible and communications about children should not be sensational, or overtly sentimental. Take care to represent the ethnic diversity of the children in areas where we work.
 - Try to represent children as individual human beings, with their own opinions and history.
 - Not use images of nude or partially clothed children.
 - Be aware that certain children may need extra protection. For example, those suffering from HIV and AIDS.
 - In many cases it might be appropriate to withhold or change names.

91

Audio and voice recording

92

93

Podcast

- A podcast is an episodic series of spoken word digital audio files that a user can listen to or download on a personal device
- Only need a laptop computer and a microphone or a voice recording device
- New instalments of which can be received by subscribers automatically



94

Exercise 3

- Prepare a short 30 sec to 1 minute voice over script using any of the following scenarios
 - Interview with your country delegate ahead of COP in London this year
 - A launch of a climate change adaptation project in your local area e.g. new nursery, new community water tank, etc.
 - Radio commercial – car sales, furniture sale, laundry powder etc.
 - Intro to your own podcast
- Record your track, add special sound effects, mix
- Submit for editing or edit yourself with the free apps provided.

95



EU Youth4Climate Awards
EU GCCA+ Youth Awards
The best climate storytelling

The EU GCCA+ Youth Awards aim to empower and to honor 6 young storytellers from countries that are vulnerable to climate change impacts.

Where: 20-21 September 2021

What: #EUYouth4Climate Awards

The #EUYouth4Climate Awards encourages people from 18 to 30 years old, who are involved in participating in EU GCCA+ Programmes, to create a 90-second climate change story that will be judged by the EU through a video or a story format. One winner will be selected from each of the following regions, reflecting the main area of intervention of EU GCCA+:

- Asia / Pacific
- East Central Africa
- Latin America
- South-East Asia / Indian Ocean
- West African Countries

The deadline for registration and submission is the 20th of September 2021. The winners will be announced before the COP26 in November and will receive a certificate of appreciation and a special award. The winners will be invited to participate in a special event in London.

To learn more about the rules for the Awards, please visit the [official page](#).

To participate: [register here](#).

The **Global Climate Change Alliance Plus (GCCA+)** was established as a European initiative which helps the world's most vulnerable countries to address climate change.

96

SUPA stories template

Country	
Title of a key activity	
Site location	
Chair name of the event/club	
CONTEXT SECTION	
List of funded people with main objectives of the event/ activity	
List of funded people who have reached their main objective	
Photo and figure related to the activity, i.e. number of people trained, assistance data, water produced, etc.	
List of main partners involved (government, agricultural, for partners involved in projects)	
Development team name from the national committee or any other national independent agency that has been involved in the project along with their main role/ objectives	
Feedback from a project beneficiary (if possible, please do provide details on gender roles and any other points. No. of M4F (if applicable) which support sustainable livelihoods	
Photo from the beneficiaries. If possible, please do provide details on gender roles and any other points. No. of M4F (if applicable) which support sustainable livelihoods	
Any other information	

97



98



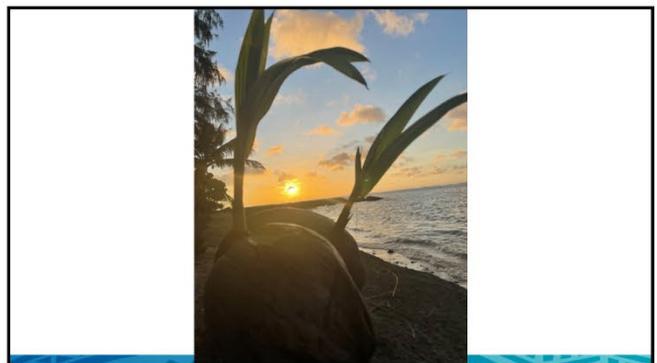
99



100



101



102



103



104



105



106