



Community Digital Storytelling (CDST) Videos

CDST VIDEO GUIDELINES

DESIGNED IN COLLABORATION WITH THE ADAPTATION
LEARNING PROGRAMME FOR AFRICA (ALP)



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List of Abbreviations

ALP	Adaptation Learning Programme for Africa
CBA	Community-based Adaptation
CDST	Community Digital Storytelling
CVCA	Climate Vulnerability and Capacity Analysis
M&E	Monitoring and Evaluation
WMA	Windows Media Audio
WMV	Windows Movie File
MP3	Compressed Sound File
WAV	Windows Audio File
CD	Compact Disc
DVD	Digital Video Disc
VCD	Video Compact Disc

These guidelines were produced by Hanne Tornager with input from Joseph Ndiritu, Tamara Plush and Daniel La Cour and based on design and training in the methodology in all four ALP countries in 2011 and 2012.

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SECTION ONE

INTRODUCTION TO CDST CONCEPT AND PRINCIPLES



1 Introduction

This guide introduces the reader to how to create Community Digital Storytelling (CDST) videos for participatory monitoring and evaluation (M&E) and advocacy purposes within development projects and programmes. CDSTs are short videos, based on a sequence of photos supported by a narrative. CDST can play a role in enhancing the community's climate change adaptation strategies and increase local ownership of the processes of producing the CDST, and thus, their future monitoring and evaluation of components in the programme. This, combined with using the videos for advocacy, can aid in empowering the community to make their own decisions for action based on the documented learning and reflections of the CDST.

The overall objective of this guide is that the user learns how to produce short video stories that strengthen the members of the communities' voices by sharing their priorities for adaptation strategies and how they adapt to climate change. Hence, the stories in the videos are those of the communities. The CDST process is designed to be facilitated by a development organisation's programme employees and journalists as facilitators in charge of the technical aspects of the CDST video production, but not the content.

The CDSTs are designed to be used as part of participatory processes aimed at empowering community members. The visual and oral character are a powerful medium for involving community members, especially those who do not read or write as it allows them to share reflections and learning in their own voice and language. Hence, the overall value of CDST is for the community members to document their own processes in prioritising adaptation strategies as well as their reflections and results.

In addition, CDST can be a valuable advocacy tool, both for addressing issues facing local communities with similar challenges in adapting through local and national advocacy as well as having the potential to address an international audience. This guide is built on a methodology applied in the Adaptation Learning Programme for Africa (ALP¹) implemented by CARE International. The CDST methods presented in this guide are based on CDST training workshops in the four countries where ALP is operational in 2011 and 2012.

¹ ALP is funded by the United Kingdom's Department for International Development (UKAid of DFID), the Ministry of Foreign Affairs of Denmark, the Ministry of Foreign Affairs of Finland and the Austrian Development Cooperation. The overall objective of ALP is to increase the capacity to adapt to climate change of vulnerable households in 40 communities in Ghana, Kenya, Mozambique and Niger.

1.1 CDST Principles

The message and involvement of the communities in the production are the central premise of the CDST process. As such, the CDST videos are not expected to be as high quality as a professional video. The approach is rather that CDST should be an easily accessible tool for programme employees and journalists to support a project or a programme's advocacy objectives and advance the existing participatory M&E tools by involving the community in the process of reflection and learning on the impact of the programme.

The following box explains the main principles for production of CDST videos:

CDST principles

- The purpose of the CDST process is to strengthen the voice of the members of the communities. Therefore, the CDST video production should always be part of a larger participatory process that ensures community members are effectively included.
- Selection of topics and selection of the participants from the communities must be an inclusive and collaborative process. Community members involved in the program or project will select the topic and select the persons from the community to develop the stories. Finally, they should also approve the CDST, before it will be shown to a wider audience.
- All participation should be based on informed consent. Facilitators/programme employees involved in the production must inform the participants about the purpose of the CDST and that participation is voluntary and what the consequences of participating are.
- Teamwork is fundamental for the production, both in developing the story and in the production as it will be a product of different perceptions, and hence, in-depth analysis.
- In the photo shooting and in the final selection of the topic, it is imperative to demonstrate sensitivity towards cultural differences and customs and the production and/or participation should not put a person at risk or do harm.
- The CDST videos need to be contextually appropriate and accurate. They should not distort reality and should be a truthful representation of the situation.
- The videos are not meant to be promotional videos for the partner organisations, the programme or a specific activity. The community members should discuss how the videos will be owned and used by the community and others.

1.2 How to use these guidelines

The guide is aimed primarily at development programme employees, local and national journalists, and indirectly, at the members of the communities involved. However, it can also be used by others who show an interest in learning the skills for enhancing the voices of the members of communities on climate change adaptation as well as on other issues.

It is a practical guide that demonstrates the steps that should be taken to produce CDST videos in a participatory process. The focus is on a step-by-step approach on how to prepare a digital story production with rural communities and ensure their ownership. The guide includes the following chapters:

- **Section 1** introduces the **concept and principals** of CDST's
- **Section 2** describes the processes of the **pre-production phase** focusing on how to engage communities, choosing relevant topics, team members and equipment required to produce the CDST videos.
- **Section 3** takes the reader through the steps of **producing a two-minute CDST video** ready for dissemination.
- **Section 4** deals with the **post-production phase** including considerations for presentation of the videos, distribution, feed-back mechanisms and evaluation.
- **Section 5** provides **technical guidelines** including a step-by-step tutorial to the main software programmes: Audacity, Microsoft Photo Story 3 and Windows Movie Maker. Here the user will get acquainted with the software before starting the actual CDST production. In addition, Section five includes relevant links and ethical principles for taking photos.

SECTION TWO

PRE-PRODUCTION PHASE

2 The pre-production phase

2.1 Selecting the CDST Team

Producing the CDST is a team effort which includes facilitators from the development programme and journalists besides members of the community. Applying a team approach will strengthen the participatory process, the story development as well as the quality of the final CDST video product. It is not expected that one person will possess all the skills required.

The team consists of two groups respectively; a team of facilitators and a team of members of the community. As each individual will need to voice their opinion during the production and during the final editing, which takes place in front of only one laptop, the maximum number of people in the team of facilitators is recommended to be five.²

The facilitators are chosen according to their specific skills, ensuring that all skills are reflected in the team. This guide assumes that each team produces one CDST video.

2.1.1 Skills Required in the Facilitating Team

Below is the list of skills needed. It is expected that one person will possess more than one skill.

- **Facilitating skills** to ensure a participatory process, and that it is the story of the members of the community being told. The facilitator is likely to be the partner or project organisation employee who knows the communities, the customs and preferably also the local language. The facilitator must have experience in facilitating and ensuring inclusion of members of the community, e.g. refrain from taking a role as leader, but rather adapt to the role of catalyst and oversee the processes so as not to influence the outcome of the content/story line. This includes ensuring that the other team members (facilitation team) share this understanding. If producing more than one story at same time, it will be an advantage to have a lead facilitator to coordinate the process.
- **Basic photography.** At least one person must be able to take good photos, but preferably two people should have appropriate photography skills, as the visual effects are important in conveying the overall impressions. In addition, it is imperative that the photographers in the team understand and conduct good photography ethics. It can benefit the team if additional photography training is conducted before

the production of the CDST starts (see Section 5 for more on photography ethics).

- **In-depth knowledge of the local programme activities including familiarity with the members of the community.** The employees should have in-depth knowledge of the programme activities including the specific locations, members of the community and the adaptation challenges/successes. Furthermore, the person must also know about the CARE/ALP principles of CBA and the appropriate communication style.
- **Journalistic/storytelling skills** for telling a good, succinct story with a concise message. It is imperative that the journalists are aware of their roles as facilitators in developing the story and do not outline the stories themselves. By including journalists in the production, the skills and knowledge built during the process would potentially spread to wider audience.
- **Audio and/or video editing.** While the technology selected for the CDST process is simple to use, it is an advantage to have experience in editing—both in collecting and editing usable audio clips, and in editing the final video. Although Microsoft Photo Story 3 may be new to the facilitators, they will be able to build on their prior technical skills.
- **English language.** The software is in English. Even though it is easy to use, it will be a great advantage if at least one member of the team understands English well.

The specific responsibilities of the individuals cannot be fully decided upon until the establishment of the team as the individual skills will not be fully known. In some cases, it can be an advantage to include a training element and give responsibilities to the less trained/skilled. For example let the programme employees take responsibility of facilitating the story development under the guidance of a highly experienced journalist.

NOTE

This guide assumes that the team members cover the skills needed and can produce videos using this guide. However, it will be an advantage initially to include an external facilitator, who can offer “Training of the Trainers” thus building capacities amongst team members in the key CDST skills, approach, process and production. This could include facilitation, photography, mind mapping, story development, and software skills.

² In the ALP case, most teams had two-four facilitators and two-three community members per group.



CDST training for journalists in East Mamprusi, Ghana. Credit: Hanne Tornager, 2012.

2.1.2 Selecting the Team Members from the Community

This guide recommends a three step process in selecting the specific participants from the communities for the production. First, the community is selected by the programme responsible; then the community selects a topic; and finally, the community selects the participants who best represent the topic for the production of the CDST videos.

In most cases, it is an advantage to produce more than one story simultaneously or consecutively, as the production operation will already be set up. When producing several stories highlighting different aspects of the same overall topic, the stories will most likely complement each other and can be promoted together.

In ALP, producing several stories at the same time helped demonstrate differential vulnerability. This highlighted that vulnerability to climate change can vary within countries, communities and even households.

Considering that the stories are only two minutes long, several stories can easily be shown during community showings, government presentations, and individual meetings. This can also help stimulating discussion on different impacts of the adaptation strategies.



Step 1: Engaging Communities

As CDST builds on existing participatory processes in a development programme, the communities who can benefit from its use will most likely be engaged in participatory M&E activities.

For example, ALP approached communities that had conducted a Climate Vulnerability Capacity Analysis (CVCA)³. The communities had already been through a process of identifying the impact of climate change on their livelihoods and prioritised their adaptation strategies. As the ALP facilitators, including the M&E Officers, had been stakeholders in the process, they knew when it was appropriate to introduce the CDST tool.

If the adaptation activities have not yet been selected, the CDST can be used by the community to establish a baseline of the initial reflections and the expectations for the future climate adaptation activities.

The existing videos produced by ALP (www.careclimatechange.org/videos/africaalp) could also be shown to the communities to enhance the understanding of the process and the end product. In addition, a series of photos from past projects can be printed and handed out to the community and used to explain the production process from photos to the final CDST video.

³ See the CVCA Handbook: www.careclimatechange.org/cvca

Selection criteria:

- The members of the community will need to have awareness of the impact of climate change and be or plan to be actively involved in adaptation activities. Most importantly, the members of the community should have reflections to share on their own adaptation learning processes.

The programme employee, e.g. the M&E Officer will present the idea of producing CDST to the relevant committees/groups in the community or the whole community. If they approve the idea, they can begin discussing the topic to be highlighted in the CDST.



Step 2: Choose a Topic with the Community

Within the community groups, the programme employees will facilitate a participatory process to select the main topics, e.g. through focus group discussions. This is preferably done in meetings that are already part of the adaptation process so as to incorporate the CDST into existing processes. If there are people in the community who themselves can facilitate the process, this is to be preferred.

Larger groups can be divided into smaller groups ensuring inclusion of the most marginalised people by giving them an opportunity to speak out without being influenced by the most influential, powerful members of their community. In addition, it can also be considered, if the women will feel more at ease in gender-based groups.

Examples of possible topics include specific climate change challenges/opportunities (livestock, drought, and unpredictable rains etc.) or from learning processes (reflections, specific challenges to learning, decision-making processes etc.) or how specific groups are affected (elders, women, landless, children, etc.).

- The community will meet in large groups or smaller groups to discuss the topic to be highlighted, preferably in meetings that are already part of the adaptation process, in order to incorporate CDST actively into the existing processes and not initiate a specific process for the purpose of producing a CDST. The lead facilitator will explain to the community (or community subgroups) the overall purpose of CDST as a participatory M&E and advocacy tool.

- The topic chosen should preferably be an issue of concern to the majority of members of the community or related to an activity included in the overall programme. The lead facilitator will, through a participatory process, ensure that each topic is discussed and ranked according to importance to the community.



Step 3: Community Members Nominate Production Participants

When choosing the participants from the community to participate in the CDST production, it is crucial to keep the overall objectives of the programme in mind. The participants will be chosen in close cooperation between the programme employees and the community and/or community subgroups.

Selection criteria:

The communities are encouraged to select participants according to their roles and knowledge about the impact of climate change and the development of adaptation activities. Most importantly is, however, their capacity to reflect on the priorities and opportunities/challenges faced during the adaptation process.

One or two of the persons nominated will be the main narrator/s of the script for each story, and hence, should understand the consequences of this role and be comfortable with it.

Whether to choose homogenous or heterogeneous groups depends on the stories to be told. Including more individuals in similar situations (for example mothers of young children, elders or young men) makes it possible to analyse a specific situation more in-depth. Choosing a heterogeneous group to explain the challenges from different perspectives, e.g. an extended family with a man, woman, children, and grandparents or low-income families in the community versus the relatively more affluent can highlight differences experienced in responding to climate change.

When choosing the participants, gender considerations must also be taken into account to ensure that challenges and strategies from both genders are included.

2.1.3 Ensuring Respect and Safety

Members of the community must give their informed consent before participating in the development of the CDST. Facilitators/programme employees must inform

the participants about the purpose of the CDST and that participation is voluntary and what the consequences of participating are.

Programme employees and facilitators are responsible for ensuring that respect and safety for participants are fully addressed and understood by the both the team of facilitators and the community team.

- Consider the time that the participants are spending away from financial and family obligations.
- Consider culturally sensitive issues, the participants should understand and agree to the consequences of participating.
- The final CDST should be shown to the participants before being shown to a wider audience.
- The participants should have the chance to limit public presentations, if this would make them uncomfortable.

This guide suggests producing a simple agreement letter in the local language for the literate community members (or an audio recording) that would explain the purpose, the process and the commitment of the partner organisation such as agreeing to show the final product to the participants first, to ensure the content derives from the community and the copies of the CDST and/or photos are available for the community.

2.2 Equipment Needed

In order to keep the production process affordable and simple, the equipment requirements can be reduced to **a laptop, a camera** for taking photos, and **an audio recorder**⁴. Nevertheless, the production process can be enhanced by adding speakers, a microphone, and headphones.

NOTE

Before going to the community, all equipment should be tested and fully charged.

Each working team should have at least one laptop and camera for the CDST production. However, it would be a great advantage, if the team has access to more laptops, and more importantly, to more cameras. Up to three teams can share a recorder and a microphone, if planned well.

For the presentations, the simple solution is to show the videos on the laptop and mobile phones as programme employees and journalists visit the area. Showing the videos to a larger audience will require additional equipment such as a projector, a screen, and usually, a reliable power source (e.g generator or solar power).

The following equipment is required for the production:

Equipment needed to produce CDST videos

- **Flipcharts and markers** of different colours for developing the story line to be used for story development.
- **PC Laptop** with a configuration allowing installation of the selected software. When downloading the software, the user needs access to a strong internet connection. The laptop is used both during the production and presentation of the videos. Alternatively, smart phones can be used for showing the videos to small groups.
- **Photography camera** with at least six megapixels. In addition, the camera should have a good viewfinder and not only a screen due to the fact that the sun often makes it difficult to view the screen.
- **Audio recorder with a microphone input** (3.5mm plug) and headphone output. The quality needs to be sufficient enough to reduce noise to a minimum, if hand-held. If possible, ensure that the audio recording can be played back without headphones so the narrator and the person recording the narration can listen to the recorded clips/sound simultaneously.
- **Headphones** for hearing the audio as it is being recorded and for playback is an advantage.

The following equipment is optional, but will be an advantage to possess for the production and showing of CDST videos:

- **Microphone** with a 3.5 mm plug for capturing good audio.
- **Portable hard drives** to store and share files. Further, a memory stick can be used for sharing files during the production.
- **Speakers** are important in order to show the videos from a laptop to a group. If possible, buy speakers that run from the power of the laptop, although a battery-operated pair can be used to listen from the audio recorder or cell phone.
- **Projector, screen and generator:** Discuss options for showing the videos in the community. If there is no electricity, a presentation to a larger group will need a screen through a projector using generator power. In some communities, they may have access to TV and VCD player powered by a car battery.

⁴ As the quality of cameras and sound recording in portable phones is developing rapidly, these can be considered for taking photos and recording sound. But only if the quality is sufficient and better alternatives are not available.

SECTION THREE

PRODUCTION PHASE

Comfort and Reuben from the Ghanaian media participating in CDST training in East Mamprusi district. Credit: Hanne Tornager, 2012.



3 CDST production

When the facilitation team is in place (and preferably has received an initial training) and the community members have been selected, the production of the CDST videos can begin.

Initially, the ALP production of CDST took place in a workshop in a nearby town. However, it is valuable to consider for most processes to take place in the community so as to give more ownership to the members of the community and help ensuring confidence by staying in their own environment. The main challenge of lack of easy access to electricity can partly be overcome by the facilitation team staying in a hotel nearby charging batteries at night, carrying spare batteries or using solar panels chargers.

The CDST production includes the following steps:

1. Conduct Mind Mapping for Story Development
2. Develop the Narration Script
3. Prepare and Record Narration
4. Prepare a Photo Plan
5. Take Photos
6. Identify and Record Music
7. Edit the Video



Step 1: Conduct Mind Mapping for Story Development

The first step in the story development process is mind mapping. This also includes considerations on visuals and the subsequent choices of topics and stories to tell. In the team of facilitators and the team of community members, the latter will take the lead in the discussions. It is an important that the team of facilitators listen to the discussions to get a full understanding of reflections and choices to build the story.

Materials needed: Paper and markers in different colours.

The purpose of the mind mapping is to open discussions on the chosen topic, identify and discuss subtopics, link the subtopic in a cause/effect relationship, and prioritise which themes to highlight and use for the outline of the story. The mind map helps people to visualise the story and write the scripts quickly. Although some of the community members do not read and write, the visual nature of the mind map helps to identify the themes and the linkages, and see the flow that the story could take.

Action:
Brainstorming.

The brainstorming should take no longer than 30 minutes.

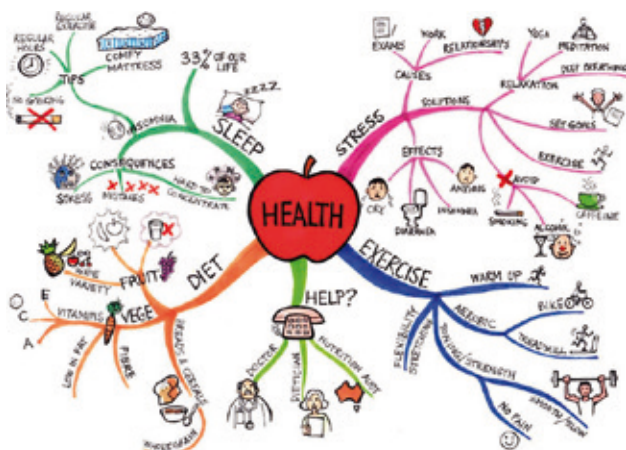
- Write the chosen topic in centre for the paper. Keep the topic simple and use only a few words to explain it. The participants can use letters, symbols, and drawings, and take advantage of different colours.
- What comes to the minds of the groups when writing the topic? Write the words and keep it simple by using only a few words or very simple phrases.
- Link the topic to the subtopics by drawing connecting lines ("branches") between them. Exchange and further develop ideas, but do not get into lengthy discussions.
- Repeat from subtopic to next subtopic until the team believes most subjects are covered.
- Look at the linkages and discuss if more connections between the branches can be drawn.

Facilitator's role: The facilitator shall ensure that no lengthy discussions are started during the brainstorm.

Discussion

Initially, the facilitator will encourage discussions. The team will select three to five branches to discuss and focus on the opportunities for identifying a story. The journalists can assist in identifying an overall message to guide the subsequent development of the story and story line.

One story will be selected and five to six main points for the story will be selected. If more teams are working simultaneously, this could be a good time for sharing and discussing the rough story lines including; presentation of lead/narrator, presentation of topic and the associated challenges, reflections on specific adaptation strategies and measures, successes and challenges and how to end the story.



Credit: Jane Genovese / Learning Fundamentals 2014.

Facilitators' role: The facilitator can encourage/facilitate the discussion starting with open-ended questions such as with who, what, where, when, why and how.



Step 2: Developing a Narration Script

Next step is to divide the story into smaller sequences that include considerations on which photos to be taken in the community.

Materials needed: Pen and paper.

Action:

- Consider who should be the narrator and also select a substitute for the narrator, in case a participant gets nervous, backs out or does not have a voice that records well.
- Identify each visual image and write a key word/draw the image.
- Write the corresponding key words for the narrative. Remember that the information in the photo itself should not be repeated in the narrative as the visual nature is one of the strengths of the CDST production.
- Discuss whether each element chosen is relevant to and supports the overall message and the flow in the story. Remove all elements that do not support the story lines chosen.

NOTE

The story is meant to be approximately two minutes long, and therefore, the prioritisation of the content should be clear. Consider how much information can be included in two minutes. Note that the narrator should only memorize main points for the narration rather than reading from a written script as the narrative will probably flow more naturally, and hence, better reflect the way the members of the community tell their stories.

In choosing this approach, the community members will most likely change parts of the story, both the content and the order of the specific elements of the story, which means that you cannot predict exactly what will be said (the audio recording is not meant to be edited).

Arrange the elements in the story considering information for the introduction (presentation of narrator, the location, the topic), the middle session (adaptation impact, reflection and lessons learned) and the exit (lessons learnt, future challenges).

Example Photo Script:

Scene #	Message/theme	Photo	Audio
1	Adaptation strategies to droughts	Young woman with a child	<i>Music up about 3 seconds before narration ...</i> Narration: My name is... I live in... We meet these environmental challenges...
2			
3			
...			

3 Step 3: Prepare a Photo Script/what pictures to take, where and when

Building on the Narration Scripts for each sequence, the team of community members should decide on which topics are relevant for the photos in the story. The plan should be written and should ideally include a time estimate for each photo shoot and transport time between each take. Who takes the photographs should be decided prior to the photography session. Plan to shoot the photos in the morning to get the best light.

Consider which images support which elements in the story. When each photo has been decided on, the team should consider which arrangements should be made before the photo session, e.g. invite people to conduct meetings, to carry out activities in the homes and in the field, ensure families and key persons are home, the cattle is nearby, etc.

Close-up



Medium perspective



Wide perspective



4 Step 4: Shoot the Photos

Using the photo script as your plan, shoot the photos. If the community members want to shoot their own photos, consider including photography training in the workshop.

Shoot a lot of photos! Shoot many photos for each situation defined in the script, preferably with more than one camera. Think of shooting **Close Up**, **Medium** and **Wide** perspectives of the same setting in order to create flow in the story. Remember to take photos for title page and credit page with a simple image like the earth, a wall, the sky, etc.

Observe a few basics about taking pictures:

- Make sure that there is enough light (outdoor pictures taken early in the morning or in the afternoon often give the best result – only use flash when really necessary)
- Make sure that what you want to have in focus is in focus (auto-focus and manual focus give different possibilities)
- Ensure that the photos respect the ethical guidelines (see section five).

General guidelines for taking good photos are plenty on the Internet – some advice can be found here:

<http://www.wikihow.com/Take-Better-Photographs>.

If done in a community without electricity, it is imperative to have a fully charged computer with battery power for approximately three to four hours as the selection process may take one to two hours.

NOTE

When using Microsoft Photo Story 3 as the editing programme the photos should be taken **horizontally** as it is difficult to use vertical photos in this software.

After shooting the photos, they should be downloaded to a laptop, and the Community Participants will work with the CDST team of facilitators to select the final photos to be included in the video.



Step 5: Prepare and Record Narration

Record the narrative:

- The narrator takes a starting point in the script. Find a quiet room away from outside noise, use the microphone or audio recorder for the recording, and encourage the narrator to be clear, natural and speak slowly, e.g. tell them to imagine speaking to a distant friend.
- Remember to speak for maximum two minutes for the total video and ensure pauses between sentences.
- Take three to four takes and listen to each in between the takes for discussion.
- Save the recorded narrative in mono and give each take a separate name or number.
- Check the sound quality on the speakers and/or headphones.

IMPORTANT: Try to reduce background noise as much as possible.



Step 6: Record Music

Same procedure as above (**step 5**).

Give priority to the use of local music to enhance ownership and relevance of the story. In most places, musicians and community members singing will be pleased to support the production. Agreements in the use of music need to be clear, and a release form signed so that the music can be used globally, if the video has a wide reach.

Alternatively, .mp3 music files can be obtained on www.freeplaymusic.com or www.creativecommons.org. Files from these sites can be used royalty free. While it may be free to use, there may be requirements such as crediting the musician's name, website, etc. in the video. Consider avoiding having people singing during the whole sequence as it will be more difficult to hear the narrator.

Remember to give credit to the musicians and singers in the CDST (at the end of the video).



Step 7: Editing the Video

1. Copy the photos chosen into a folder; and rename them with numbers in order of the desired appearance in the video.
2. Insert the photos in Microsoft Photo Story 3 (follow the guide in section 5.2).
3. Edit the narrative and the music in Audacity and mix the volume levels (follow the guide in section 5.1). Output the file as a .wma (Windows Media Audio), .wav or .mp3 file. This is the file that forms the audio of the final video in Photo Story 3.
4. Add title and credit page as additional photos. On the credit page, all names of the facilitation team, the participating members of the community and the musicians/singers should be mentioned.
5. Edit the final video with Microsoft Photo Story 3. Add the music files. Change the timings of the photos to match the narration. Modify the visual animation as needed. Output the final video for computer viewing.
6. Add subtitles in Microsoft Movie Maker (see section 5.3). The narration should, after recording, be written in the local language and translated into English (or another language depending on the audience) to be able to use the CDST for advocacy purposes nationally and internationally at a later stage. The text will then be used for subtitling. Work on a catchy descriptive title of the story in English (and/or final language).
7. Output the final files depending upon the uses needed (computer, CD, DVD, YouTube, etc.). The output of the final videos needs to be determined by how the video will be used. Save the file as .mp4, .mov or .wmv for high definition for big screens/big presentations. Save a smaller .mp4 for showing on smart phones and laptops.

SECTION FOUR

POST PRODUCTION PHASE



Participants from the Ghanaian media at the CDST training in East Mamprusi, Ghana. Credit: Hanne Tonager, 2012.

4 Post-Production

4.1 Presentation of Final CDST Videos

Before any public presentation, the CDST should be shown to the participating members of the community in order to get their formal acceptance for showing it to other audiences.

It is imperative that the project organisation and the team of facilitators accept any limitations in public presentations that the participants might request.

The reflections and/or comments from the participating members of the community and team of facilitators should be documented and taken into account before additional CDST productions.

The guide recommends that the first presentation takes place in the community and only with members of the community and the team of facilitators. The team should refrain from inviting officials from outside to allow space for the community members to be comfortable sharing their first impressions. Further, the facilitator from the partner organisation should also be present during the first presentation to respond to questions and comments.

The experience in ALP is that the first presentation creates a lot of excitement due to the event of a “movie night” and seeing yourself and friends on the screen,

so it may not provide for in-depth discussion. The team should also plan to show the CDST as a part of participatory M&E in smaller groups in order to generate discussions and reflections on the topics and subtopics of adaptation itself.

If shown after sunset, the presentation can take place outside, and hence, allow a bigger audience.

Equipment needed: Generator, screen including a holder, speakers, laptop, and projector.

Depending upon the community’s development plan, the CDST can be shown to different groups at community level, e.g. leaders, Training of Trainers and community monitors involved in the project as part of advocacy activities. These groups could play a role in showing the CDST to local and national women’s groups, youth groups, farmers groups, etc. Further, the CDST could be shown for school children and neighbouring community groups as to spread information and learning from the programme activities to a broader audience.

All presentations should have facilitators either from the programme organisation or from the community so as to explain, encourage discussions and share learning.

4.2 Distribution

When working with the community to determine how to distribute the final stories, the audiences and communication channels need to be considered. Here is a guide of various distribution methods for different audiences.

Screen on laptop

In the communities, this will be the preferred option with opportunities arising whenever the employees from the partner organisation visit.

Laminated photos or photo book of each CDST story

One of the challenges for community use of the final videos is the lack of electricity. To make the stories accessible at the community level, the photos can be printed and laminated. This would allow the people to share their stories and for discussions around the village.

Internet (development organisations websites, YouTube, social media)

The CDSTs can be uploaded on the internet and shown when the presenter has access to a strong internet connection. It is important to include descriptive information about the approach and the process of the production and use of the video for M+E and advocacy purposes.

CDs, DVDs or VCDs

These can be used to distribute to local, national and international audiences at conferences, meetings, etc.

Big screens and projectors

When showing the CDST for a big audience in meetings or during evenings in the communities for discussions, a big screen is needed.

Mobile phones

The CDST can be produced in low resolution for a variety of mobile phones.

4.3 Evaluation and learning

Each viewing session of the CDST videos is an opportunity to reflect on the learning of the overall programme and its specific components. Therefore, each CDST video production and presentation should be documented.

The M&E Officer and Advocacy Coordinator in the partner or programme organisation will usually be responsible for the use of CDST for participatory M&E and advocacy efforts. Hence, they can easily collect information and be responsible for the subsequent analysis including the involvement of the members of the community.

The data collection and qualitative documentation for each production should follow the overall guidelines of the participatory M&E and advocacy processes for the specific programme.

The M&E linked to the CDST can play a role in enhancing the community's adaptation strategies and increase local ownership of the processes of producing the CDST, and thus, their future monitoring and evaluation of components in the programme. This, combined with using the videos for advocacy, can aid in empowering the community to make their own decisions for action based on the documented learning and reflections of the CDST.

It is recommended to develop a brief written guide on the participatory data collection and its analysis, or alternatively, incorporate the CDST in existing participatory M&E plans. It is also recommended to develop a plan with the community on how the videos will be used for advocacy.

IMPORTANT: Gather all consent forms from involved parties before distribution!

SECTION FIVE

TECHNICAL GUIDELINES



Community viewing of the CDST in Nanighi, Kenya. Joseph Ndiritu, 2011.

5 Technical guidelines

This guideline aims to be simple and introduces free, easy-to-use software. For M&E and advocacy purposes, CDST can be created with **Audacity** and **Microsoft Photo Story 3** or **Microsoft Movie Maker**. To extend the audience beyond the language of the narrator, the CDST must add subtitles. To do this, the guideline recommends using **Microsoft Movie Maker**.

5.1 Audacity

Audacity is an audio recording and editing software that can be downloaded for free. In this section a step by step introduction presents the basics of recording sound (narration and music) without major editing of the recorded narrative.

When recording the narrative, the objective is to record it without need for further editing. The narrative should be recorded three to five times, and then, the team will select the best version. However, the following section will introduce how to insert silence and delete a section as these two functions will be useful, if the recording is not satisfactory.



Step 1: Download Audacity

Download the free Audacity software to the laptop from the following link: <http://audacity.sourceforge.net>

Follow the instructions for downloading and installation that the programme requires for the specific operating system on the laptop.

The file downloaded is an installer file. Follow the downloading and installation instructions required by the laptop operating system.

For a video like the CDST, the narration and music should be converted into a .wav or an .mp3 file.

Basic editing is needed to insert a few seconds of silence before and after the narrative and to add music.

NOTE

In this version, a .wma (Windows Media Audio) file can be output and used in the Microsoft Photo Story 3.

If the audio files from the recorder cannot easily be transferred to Audacity, this software can easily convert the files into mp3. files

<http://www.nch.com.au/switch/index.html>.

IMPORTANT: Audacity saves the files and any changes made to the files as “project_data”. When you start, select “File” and “Save Project As ...”. When the editing is complete, the file can be exported.

IMPORTANT: Always save the original files (with the narrative and the music) and do not make changes to it, but rather “copy” the file for the editing. Save the file frequently.



Step 2: Create Connection to your Computer and Start Recording

Connect a microphone to the laptop through the “Mic In” port or “Line In” port, if using a USB microphone or an audio adapter.

Open Audacity on the start menu. Click the red “record” button. Start talking. When finished talking, click the yellow “stop” button. “Save Project As...” The recorded sound will appear as one wave. To listen to the narrative, click the green arrow to “Play”.

In the CDST, it is recommended to use an audio recorder and then import the file to the Audacity. In case, a recorder is not available, the Audacity can be used for recording, but the quality will be significantly poorer.



Step 3: Import files

For the production of the CDST, the narrative will be recorded on a separate recorder and transferred to the computer using a USB or memory card. Once on the computer, make a copy of all the files and convert them to WAW files to import into Audacity.

NOTE

Make sure to keep copies of the original files on the computer in a separate file. Because Audacity alters the file and the original file can be lost. In Audacity, import the narration files (drag and drop them into the file, or select “Import Audio” from the File menu)



Step 4: Basic Editing of the Narration

Delete: Highlight a section of the recording with the cursor (selection tool) and click “Delete” on laptop.

Move a section: Highlight a section with the cursor and hold Ctrl while pressing “x”. Place the cursor to an intended location and hold Ctrl while pressing “v”.

Volume: To change the volume in a section, e.g. lower the music for a narrative: Highlight the envelope tool, move the cursor to the section where the sound should be lower and adjust by pressing and holding. Mark two points on the sound file and pull the file down for lowering the sound and up for increasing the sound by using the envelope.

Add Pauses: When editing the audio, be sure to add pauses after each sentence, or if needed to show more of the photo or more than one photo for a sentence.

Create a silent sound file Click “Generate”, click “Silence” and when box appears, write how many seconds of silence requested. This is used for the intro and the end of CDST when showing title page and credit page.

NOTE

This guide recommends adding at least five seconds of silence at the start with only music; and ten seconds at the end for the credits. The music can be mixed louder at the start and end, as long as it is reduced when the person starts talking.



Step 5: Select the Music

When using music for background on the CDST, there are two options.

First and foremost, it is recommended that original music is created so that the music reflects the story and the setting. This will support the idea of simplicity and the authenticity of the CDST videos.

Secondly, you can get free pre-recorded music through Creative Commons (see <http://creativecommons.org/music-communities>), www.freeplaymusic.com or other free music sites.

Follow the direction on the use of the music and ensure proper attribution is included in any final CDST video.



Step 6: Add the Music

Import the final music files (original or pre-recorded) onto a 2nd Audio Track. Edit if needed both in timing of the piece with the narration, and in the volume.



Step 7: Mix the Audio:

Be sure that the narrator can be heard over the music when mixing the volume between the narrator and the music. Further, be sure to play this file using the computer, headphones and speakers to make sure the mix is good between the music and the narrator.



Step 8: Before Exporting, Convert the File to Mono Sound File

Before exporting, the stereo file should be converted into mono, which reduces the size to about 50%.

Click the track name next to the wave. Open menu and select "Split Stereo Track..." After splitting, change each wave to Mono. Highlight all tracks by shift-clicking. Go to "Project Menu" and select "Mix and Render".

If the sound file is already in mono, there is no need to complete the above.



Step 9: Export the Audio File

Microsoft Photo Story 3 accepts the following formats. The final sound file is saved by exporting it as a WAV file.

- .WMA - Windows Media Audio format developed by Microsoft.
- .WAV - Waveform Audio File Format developed by Microsoft and IBM to use on PCs
- .MP3 - An audio format that is commonly used on digital audio players.

Export by click "File", then click "Export As WAV" or "Export As MP3..."



Representatives participating in CDST training in Kenya. Credit: Tamara Plush, 2011.

5.2 Microsoft Photo Story 3

In this section, the user will learn how to use the Microsoft Photo Story 3. Software choice for CDST videos is an important aspect of the methodology. If you will be working in a train-the-trainer model, finding free software is an aspect of helping to ensure the process can be easily replicated. While this manual promotes using Microsoft Photo Story 3 due to its ease-of-use, there are other alternatives such as **Windows Movie Maker** (see section 5.3).

This guide does not introduce all the functions of Microsoft Photo Story 3 so as to keep both production and visual effects simple. Too many visual and audio effects would distract the audience from the general message and lower the overall quality of the CDST. This guide is adapted from the Microsoft PhotoStory Manual for this specific use.



Step 1: Download Software

Download the free Microsoft Photo Story 3 software from the following link:

http://download.cnet.com/Photo-Story-3-for-Windows/3000-12511_4-10339154.html

You also need Windows Media Player 10.0 or higher:

<http://windows.microsoft.com/en-US/windows/downloads/windows-media-player>

Select photos before editing:

- 1) Use the script to decide which photos to move into the folder.
- 2) Copy the final photos to be used into this new folder.
- 3) Once these photos are in one folder, number them in the order of appearance in the final video.
- 4) This will save time when importing them.



Step 2: Open Software and Import Photos

Open Photo Story 3 from the start menu. Click on “Begin a New Story”. Now the photos can be imported. If the photos are numbered, they can be imported in the correct order. Include a few more photos than needed to give flexibility in the final selection.

More/all photos can be inserted at the same time by pressing “CTRL” and clicking on each photo; finalise by clicking “OK”. The photos will be uploaded in the order they appear in the file.

When changing the sequence of the photos, click on the photo and drag it to another place. There is also an option of right click and clicking on “Move Forward” or “Move Backward”.

Photos are deleted by right clicking and pressing “Delete” or highlighting the photo and clicking “Delete” on the laptop.

Remember to add a photo for the title page (the first photo) and the credit page (the last photo). It is best to have photos with a simple pattern, e.g. a wall, sand, the sky, etc. Or add .jpgs of the title/credits, if created them in software.



Step 3: Start Editing the Photos

Save the Photo Story in “Save Project”. Save regularly and after every change. When editing the story, use the “Back” function to go back to the front page and click “Next” to move forward.

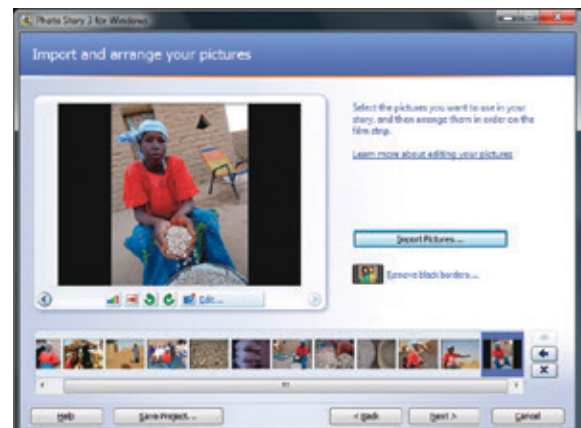
In this section, the reader is introduced to the main editing functions needed for producing CDST videos.

First, remove the black borders by clicking “Remove black borders” and decide how to crop the photos. The Photo Story presents a suggestion by highlighting a part of the photo. Use the cursor to change the way the photo is cropped, and then decide, if the photo is still relevant for the story after cropping, clicking “Yes” or “No”.

The photos can be edited by correcting colour, red eyes and rotating. During editing, the photos can be cropped by moving the highlighted rectangle. When finished editing a photo, click on “Save Project” and click the forward arrow just below the photo to the right to go to the next photo.

When finished editing all the photos, click “Next” and find an option of adding titles. This function can be used for subtitling and adding titles/presentation of the persons that appear in the story. However, subtitling using Photo Story is not optimal and is not recommended for the CDST videos. This is due to the fact that any motion added to the photos also adds motion to the subtitles, thus making them difficult to read by the audience.

This guide recommends adding subtitles through the free Microsoft Movie Maker software (please refer to section 5.3).



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Step 4: Add Mixed Narration/Music File

In “Add background music”, the audio prepared in Audacity can be added. Select the first title photo, where the narration/music file should begin.

“Select music” and locate the narration file from the directory and click “Open”.

In Audacity, the music/narration should have five seconds of music, before the narration starts.

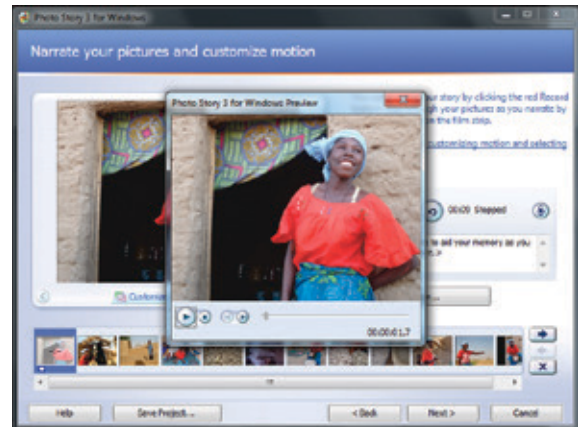
Click “Save Project”. It will be saved as a .wp3 file, which will be updated every time the project is saved.

To ensure that the audio is not cut off before the end of the narration, the photos in the timeline need to be longer in time than the audio.

The time of each photo is automatic when importing the pictures. The timing of the photos can be changed later in the final stages of the editing.

For now, before adding the audio, note the length of the audio clip. Note that the photo timeline in Photo Story 3 needs to be longer than the audio file coming in, or the narration will get clipped. If the audio clip is 2:00 (2 minutes), the length of the photos in Photo Story 3 needs to be longer than 2:01. For now, click “Next” (past “Add title to your pictures”). Click “Next”.

Click any photo under “customize motion” to add time. For example, if the current timeline of the photos is 1:30, then add 40 seconds to one photo to make sure the photo timeline is longer than 2:00 (the time of the audio narration).



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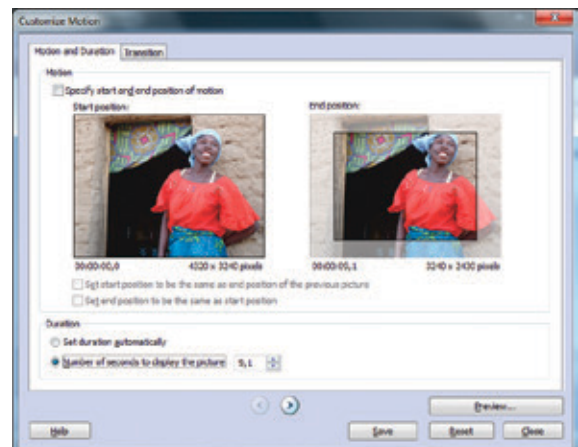
Step 5: Align Narration with Photos

Click “Preview” and listen to the narration.

Start from the first photo. Right click and select “Customize motion” and select “Duration” according to the narration. Continue through all the photos to align the timing of narration and photos. Listen to the narration and music and match the timing by adding or deleting time under number of seconds to display the picture.

Avoid setting the pace too fast for the photos and set a minimum of three seconds for each photo.

Keep motion to a minimum as excessive motion can confuse the viewer. Consider in which directions the motion is going, if it is going towards a relevant object or away from the centre of interest, e.g. a person/situation talked about in the narration.



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Step 6: Continue Editing: Customize Motion

In “Narrate your pictures” and “customize motion”, the function “Customize motion” is used for making motion when showing each photo and to set the timing.

On the same page, in “Duration”, click “Number of seconds to display the picture” and scroll up or down to select the appropriate number. Click “Save” and click the forward arrow to go to the next photo. For example, if imported 24 photos and set each photo at five seconds, the final CDST video will have a total of two minutes. The final editing of the timing of each video is decided after the audio is added, ensuring that the photos match the narration.

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Step 7: Edit Title and Credit Page

Select the photo to appear as the title page and “Add a title to your photo”. Write the title of the CDST. Include approximately five to seven seconds for the title page (please refer to Microsoft Photo Story 3 - Step 2).

Select the last photo or last two photos for the credits, including the production team, the participants in the story, and the people who supplied the music. Allocate approximately six to ten seconds for the credit page, depending on the number of photos (one or two) and the amount of text for each photo.

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Step 8: Save the Story

1. Click “Browse” and select where the story should be saved to. Give the story a name and select “Save”.
2. If a specific change to the quality and size of the completed file is required, select “Settings”, otherwise leave it on the default setting.

PHOTO STORY publishes the completed project as a .wmv file. There are a number of save settings to choose from depending on how and where the file should be viewed.

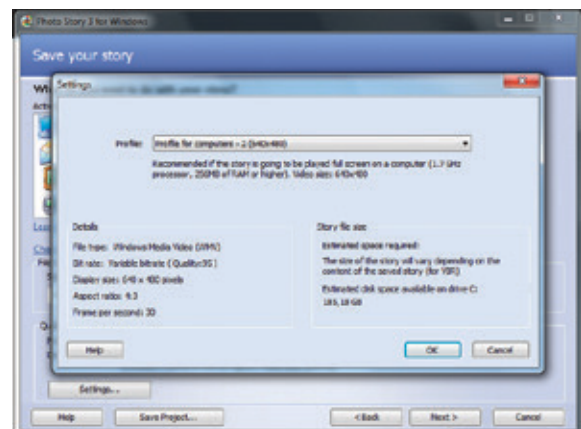
3. Select what to do with the story from the list of options.

Here are a few examples:

- To show on a computer, select to show on a computer. A good size is either 1024x768 / or 800x600.
- If exporting a file for subtitling, this guide recommends exporting a .wmv file the size of 1024x768.
- The 1024x768 file for subtitling should either have a new title and credits page with the subtitle language.
- Therefore, before exporting this version, save the current video in the local language. And rename a copy for subtitles, and replace the title/credits with .jpeg files of the title/credits in the subtitle language.

4. Click “Next”.

Photo story will now publish the completed story in the format selected. If you have remembered to save project throughout the creation process, it is easy to go back to the project to make changes. Be sure to play this on the laptop with speakers to make sure everything works well before any presentations.



5.3 Windows Movie Maker: Alternative editing and subtitling software

As an alternative to **Photo Story 3** we also recommend the free Microsoft Windows Movie Maker (download from Windows Live Essentials for the latest version) where you can now add pans and zooms in the animation section. While you cannot define the exact section to start or stop the pan as you can in Photo Story 3, there are a range of choices that may fit with most of your editing needs for motion. Movie Maker also only has one track of audio, so use the same process for creating your audio file in another audio editing programme to import into Movie Maker to have more control over editing and mixing the narration and music. Tutorials for using Movie Maker are freely available on YouTube.

Subtitles:

The CDST does not need subtitles when the languages recorded are known to the audience, e.g. when they are used for M&E and awareness-raising purposes in the communities. However, if used for a wider audience, e.g. for national or international advocacy, the CDST will need subtitles.

Photo Story 3 does include a function to produce subtitles. However, as mentioned earlier, this is not recommended for this production as the subtitles MOVE with the animation, and thus, are difficult for the viewer to read. In addition, the subtitles do not have the translucent black frame which makes it possible to read the subtitles with a white background.



Step 1: Download

Download the free Microsoft Movie Maker software from the following link:

<http://windows.microsoft.com/en-AU/windows-live/movie-maker-get-started>.

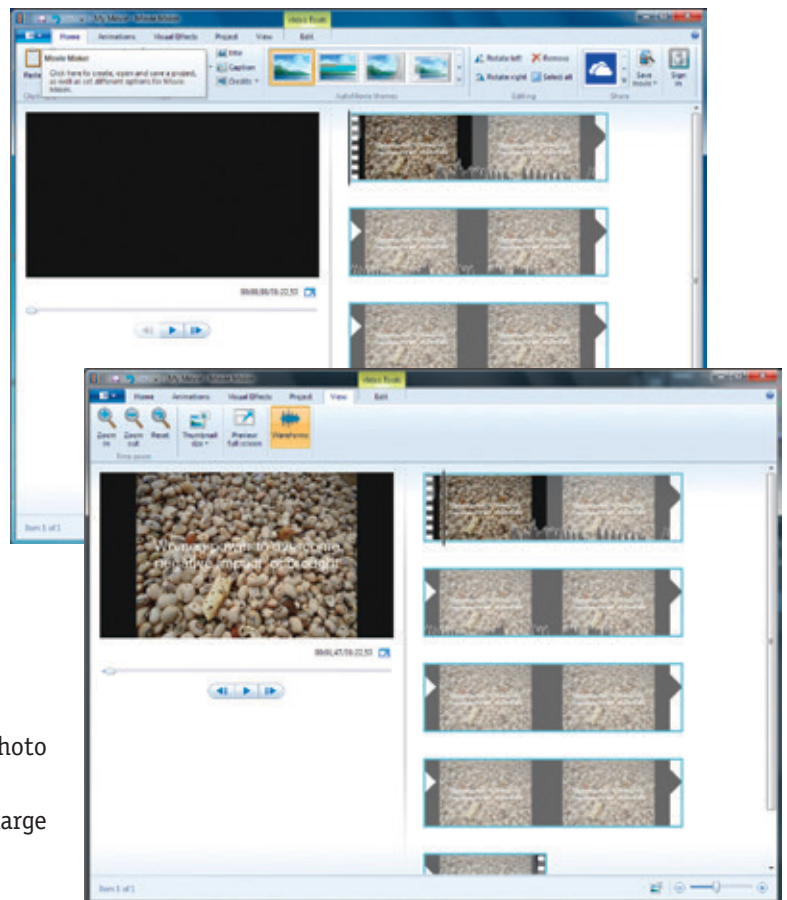
Run wlsetup-web.exe. This will install Microsoft Windows Essential.

1. Select "Choose the Programmes you want to install".
2. Uncheck all programmes except "Photo Gallery and Movie Maker".
3. Click "Install". This will take some time to install.
4. Once installed, go to "Program" and open "Moviemaker".



Step 2: Import Video

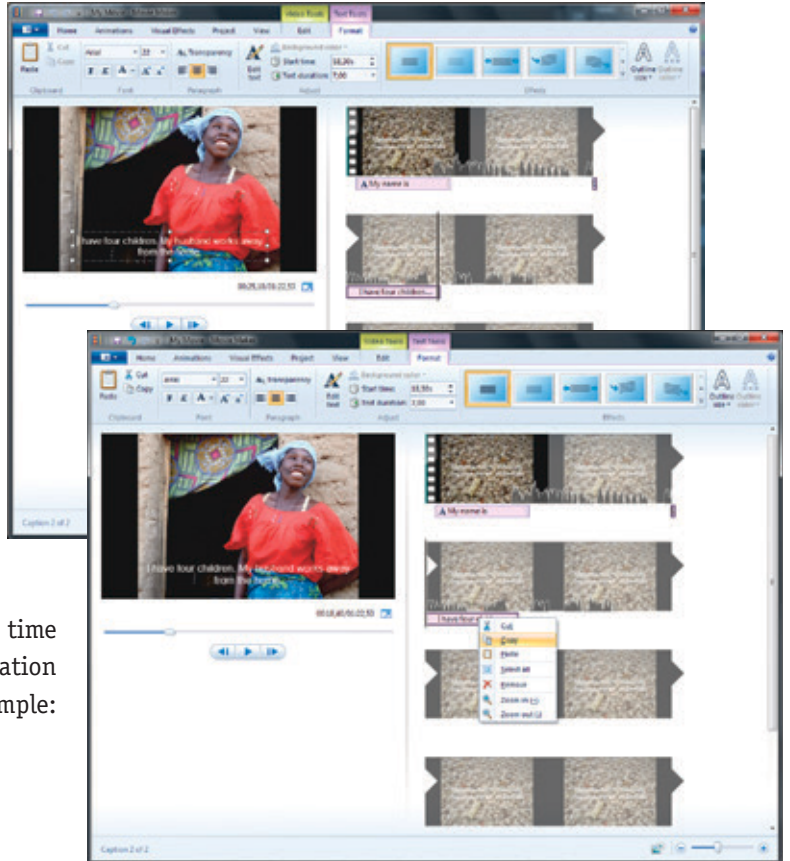
1. Click the icon "Add video and photos".
2. Select the 1024x768 .wmv file exported from Photo Story 3 to use for subtitles
3. Go to view; and change the thumbnail size to large icons.
4. Save the MovieMaker file.



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Step 3: Make the First Subtitle

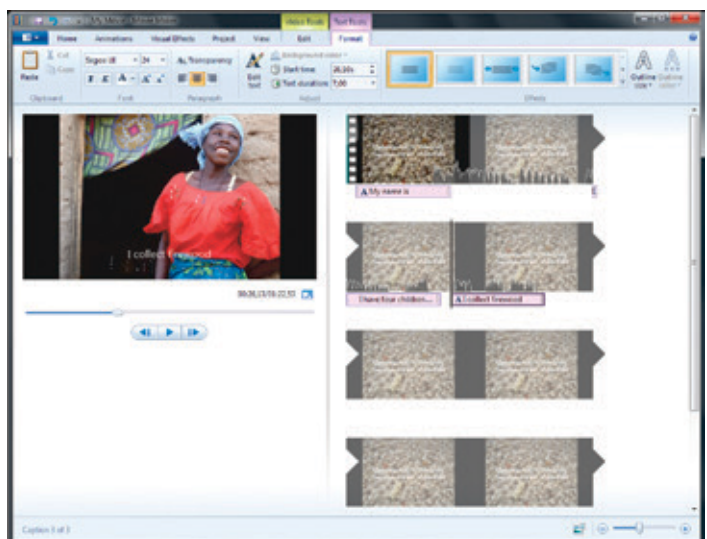
1. These directions assume that the person editing the subtitles knows the local language and subtitle language to place them in the correct location. Or alternatively, the person has notes of the exact time in the source video place each subtitle.
2. Open the script with the translated text; and move the black edit bar on the timeline to where to start the first subtitle (in this case 5:57).
3. Click caption. This will enter a text box where the first caption should be pasted
4. Enter (cut and paste) the first subtitle into the text box, resize the box to fit across the screen, change text so it is readable and move the text box to the bottom of the screen
 - a. Suggest: Arial, 22pt, bold; white text colour; narrow outline size; black outline colour.
5. Move black timeline bar to where the subtitled should end. Write down the time where you want the subtitle to end (in this case 17:40).
6. Use a calculator to subtract the end point time from the start time of the caption (see this time next to the clock icon), and enter the duration of the subtitle from the calculator (Example: $17.40 - 5.57 = 11.83$).
7. Save the Movie Maker file.



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Step 4: Additional Subtitles

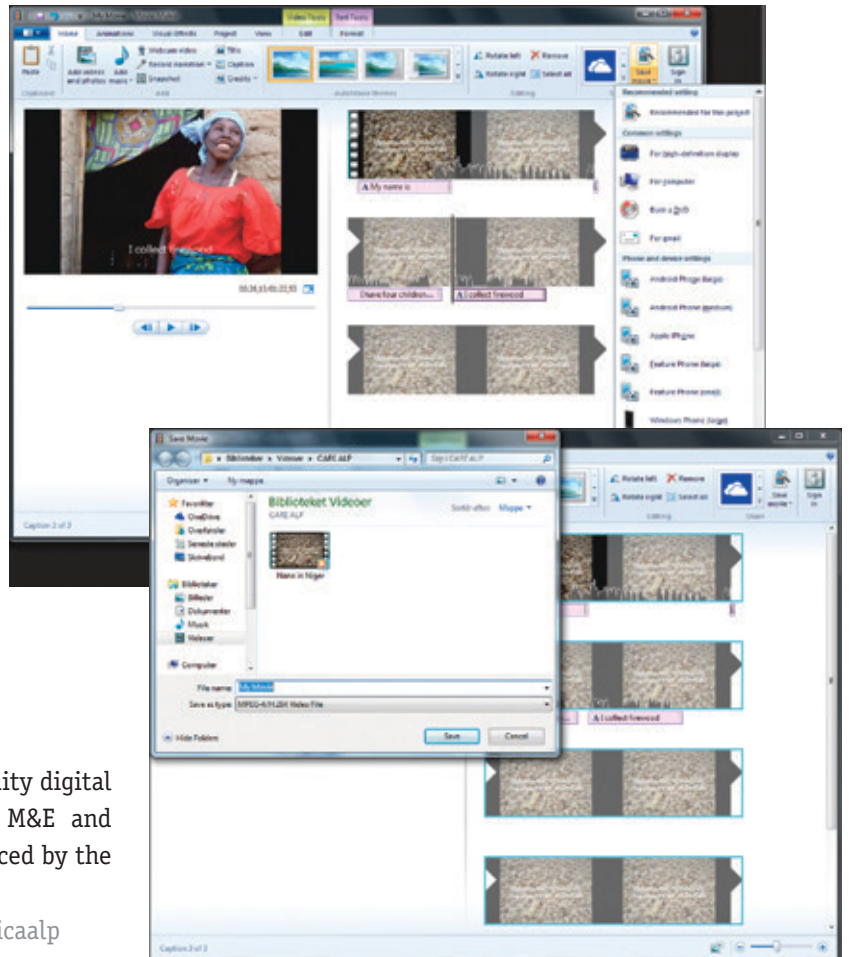
1. Movie Maker resets the text settings each time a caption is made, so either repeat the steps for the first subtitle and resize and reposition each subtitle, OR copy and paste the first subtitle and update the copy.
2. To do this, copy the caption (place the edit bar over the caption and right-click. Select "Copy").
3. Move the black edit bar to the next subtitle, right click and select paste.
4. Double-click the new caption bar on the timeline and enter in the duration (repeating the process above and write down the time of the ending location, and subtract from where caption started. For example, in this case $22.10 - 17.43 = 4.67$).
5. Repeat until all subtitles added.
6. Try to keep the subtitle text on two lines. If the sentence needs to be broken up, add three dots ... at the break in the sentence to show there is more to the sentence.
7. Save the Movie Maker file as editing so as not to lose any work.
8. Once done adding subtitles: Watch the video from the start to make sure all the subtitles are correct and ready to output the final film.





Step 5: Export Final Film

1. How to export the film is dependent upon the use or uses of the video. To export, click “Home” and “Save movie”. Then select the best choice.
2. Hover with the pointer over each option for a description.
3. Here are a few common options, but go through the list to find what needed.
 - a. High definition display – This will play at a large screen size and be good for showing on large screens with the community or at conference.
 - b. Record a DVD.
 - c. For a computer – This is a smaller version to play on a computer or laptop.
 - d. For email – This is a much smaller version that can be mailed.
 - e. For YouTube – This will create an optimal file for uploading to YouTube.
4. Click to save, name the file and select the destination folder for the final videos.
5. Note that when click the file, there is also an option to save as type. For example, in the High Definition Display, then select an .mp4 or .wmv.
6. Once the video file is rendered, continuing rendering other versions as needed for distribution



5.4 References and Links

For more information about producing community digital storytelling (CDST) videos for participatory M&E and advocacy and to view some of the videos produced by the communities ALP is working with please go to:
<http://www.careclimatechange.org/videos/africaalp>

Downloads

The following downloads are free:

Microsoft Photo Story 3:

http://download.cnet.com/Photo-Story-3-for-Windows/3000-12511_4-10339154.html

Windows Media Player 10.0 or higher:

<http://windows.microsoft.com/en-US/windows/downloads/windows-media-player>

Audacity Audio Editing (1.2.6):

<http://audacity.sourceforge.net/download/>

Switch sound file converter

<http://www.nch.com.au/switch/index.html>

If you do not have the file lame_enc.dll or lameLib, you can find it here:

<http://lame1.buanzo.com.ar/>

Please note that the web has a number of tutorials for the above software including on youtube.



Women from Nanighi community taking photos as part of the CDST process in Kenya. Credit: Tamara Plush, 2011.

5.5 Photo Ethics Editorial Principles

Unlike commercial photography, which is usually obtained for promotional purposes through contracts with professional photographers and stock agencies, editorial photography calls for a journalistic approach to taking and using photos. In other words, editorial photography is intended for objective, accurate representation or illustration of a real situation, subject, or physical location.

Users of the photos should respect people being photographed and take into consideration whether they may experience negative consequences of having their photo used. The value and importance of using a photograph should always be weighed against regard for the photographic subjects' reputation, privacy, and integrity.

Common examples of misuse of photos include:

- Using a photo to illustrate persons affected by HIV/AIDS (or any other issue) when there is no evidence to support a connection between recognizable individuals and the content of the material.

- Using a photo of another organisation's activities to showcase your own organization's program without disclosing the true content of the photo.
- Using a photo of people in one country to represent people in another country.
- Making a false or unfair, presumptive statement about a human photo subject in an explicit or implicit manner (e.g. captions, text, headings, document layout). For example, it is impermissible to use a general photo of a woman breastfeeding on the cover of a report on "Mother-to-Child HIV Transmission" or next to a caption that highlights statistics on HIV transmission, even if the text does not make specific reference to people in the photo.

Here are a few suggestions for sound editorial photo use:

- Never distort the true context, content, or meaning of a photograph. If, however, your purpose is to protect the identity of vulnerable populations who may be put at risk of reprisal, violence, or rejection in their communities as a result of telling their story, it may be appropriate to leave out detailed information about

the content of the photo, even if you have written consent.

- Use the original caption when possible. Do not make false statements about the photo content or context in your captions. If you are unable to place text alongside the photo, consider including the original caption with your photo credits.
- Carefully consider the implications of your document layout. Is the reader likely to misinterpret the subject of a photo based on its placement? Ask yourself, "will the nature of this photo and its proximity to the headline lead our readers to infer that persons in the photo are ---- [fill in the blank, e.g. HIV positive, actual clients, program participants, etc.] when in fact they are not?"

General Ethical Principles

In addition to laws and editorial principles, please consider these five general ethical principles in developing policies for best practices in development photography:

1. **Autonomy** - In what way can I show respect for a person's right to decline or consent to photography? How do I handle informed consent?
2. **Do No Harm** - Am I creating and using photos in a manner that will do no harm to persons appearing in photos?
3. **Do Good** - What is my intention or purpose for taking this photo? How can I use a photo to promote a good cause while ensuring that I do no harm to individuals in photos?
4. **Fidelity** - Am I using photos in a context that fairly represents the real situation, subject identity etc.
5. **Justice** - Am I photographing people and communities with the same respect I would show to neighbours and strangers in my home country?

Informed Consent

It is always good practice to obtain written consent when possible, particularly when sensitive, personal, private information is revealed in the photo or corresponding caption.

For more information on photo ethics:

<http://www.photoshare.org/resources/development-photography-ethics>



About these guidelines:

These guidelines were produced in collaboration with the Adaptation Learning Programme for Africa (ALP) who helped to design and pilot the participatory methodology for the community digital storytelling (CDST) video approach with communities in the four countries where ALP is working on community based adaptation. The approach has been used by ALP as a tool for participatory monitoring and evaluation (M&E) and advocacy, in order to support communities to reflect on the progress and outcomes of the programme, and to advocate for changes needed to support them to successfully adapt to the impacts of climate change.

Contact us

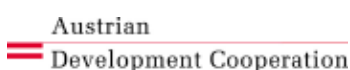
Adaptation Learning Programme (ALP) for Africa

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Tel: +254 730 113 000

Web: www.careclimatechange.org/adaptation-initiatives/alp

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