



## **Youth Voices from the Frontline**

### **Community Digital Storytelling for Social Change**



### **“Youth Voices” CDST Guide for Master Facilitators and Visual Storytellers – August 2016 Workshops**

**UNICEF – PannaFoto Institute – Wahana Visi Indonesia – ChildFund – Plan International Indonesia – Yayasan Sayangi Tunas Cilik - Save the Children – Pramuka – Climate Warriors – Forum Anak Nasional – Youth for Climate Change Indonesia – Youth Network on Violence against Children – Sinergi Muda**

## CDST Guide for Master Facilitators and Visual Storytellers

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## Youth Voices from the Frontline

Under the Children in a Changing Climate Coalition (CCCC) banner, “Youth Voices from the Frontline” brings together UNICEF and youth-supporting organisations in Indonesia to:

**Build the capacity of existing forums to ensure youth (10-24) have been enabled to raise their voice on climate change, disaster risk and related issues of child rights, health and wellbeing.**

Children and adolescents are disproportionately affected by climate change. Children eat more per unit of body weight than adults so they suffer the most from hunger and malnourishment during floods and droughts. They breathe at twice the rate of adults, so they're most at risk of respiratory disease as air pollution worsens. They already shoulder the bulk of diseases like malaria, dengue fever, diarrhea and pneumonia so they are most at risk of the poor cognitive and physical development that these diseases can cause. Climate change is very much an “equity” issue, such that a poor child and a wealthy child do not stand nearly the same chances when faced with a flood, drought, severe weather or conflict.<sup>1</sup> In addition each successive generation is more affected by climate change than its predecessor. As such, innovative initiatives are needed to understand and address the climate change and disaster concerns of youth from the frontline.

The “Youth Voices” project uses an innovative visual storytelling approach called Community Digital Storytelling (CDST). Here, young people research and create photo-videos to spark conversations on topics they care about. The overall objectives of the “Youth Voices from the Frontline” project are to use CDST to:



- Support youth awareness-raising activities about climate change, disaster risk and related issues of child rights, health and wellbeing;
- Strategically enhance dialogue and response between young people, community and decision-makers; and
- Serve as a means to gain new perspectives about the lived experiences of youth from the frontline exposed to climate change and disaster risk.

<sup>1</sup> Anthony Lake, UNICEF Executive Director, Executive Board Meeting, New York, NY. February 2, 2016.

## Community Digital Storytelling

Community Digital Storytelling is a photo-based participatory development approach that enables people to gain knowledge, build their confidence and share their concerns with others who can address them. CDST builds on the full potential of people often unheard; strengthening the wider society in the process. Through Community Digital Storytelling, young people in the “Youth Voices” project will collectively create and share stories in their own language using, photos, narration and music. These stories are driven by the young community members themselves who develop the content and decide what photos best represent the narratives they want to tell. CDST prioritises strengthening youth understanding, self-confidence and ownership on concerning issues and solutions through processes of research, reflection, dialogue, engagement and mobilisation.



Review the following documents in the **1\_Getting\_Started** folder:

- **CDST\_Overview.docx**
- **CARE\_Vietnam\_Our-Valuable-Voices\_Community-Digital-Storytelling.pdf** (EN only)
- **CDSTGuidelines.pdf** (EN only)
- **CDST Example:**  
[www.youtube.com/watch?v=TzvTFVfcOII&feature=share&list=UUKUQ7Cu1pF\\_0jHtUfn4CcsQ](http://www.youtube.com/watch?v=TzvTFVfcOII&feature=share&list=UUKUQ7Cu1pF_0jHtUfn4CcsQ)

## Youth Voices from the Frontline partners

- Wahana Visi Indonesia
- ChildFund
- Plan International Indonesia
- Yayasan Sayangi Tunas Cilik - Save the Children
- Pramuka
- Climate Warriors
- Forum Anak Nasional
- Youth for Climate Change Indonesia
- The Youth Network on Violence Against Children

The **UNICEF DRR/CC Social Policy Unit** supported the workshop, and is supporting on-going project coordination. The **PannaFoto Institute** helped coordinate and facilitate the workshop, and is providing on-going project management and mentoring support. **Sinergi Muda** is providing social media support in partnership with UNICEF. The **Green Voice Foundation** is supporting the Climate Warriors.



## CDST values

In the “Youth Voices” project, CDST promotes 6 values that can foster greater youth participation and voice:

- **Community-driven:** CDST promotes community-driven participation where young people are valued for their involvement as equal partners with the supporting organisation.
- **Flexible and embedded:** CDST is a flexible approach that can be adapted depending on the context where it is used. This helps ensure that storytelling activities support on-going, experiential learning valuable for building community youth awareness, confidence and leadership.
- **Respectful:** CDST is respectful towards cultural and social difference and customs. Prior to implementation, storytelling activities should analyse and minimise any risks to the youth involved, or other people in the community.
- **Dialogue and listening:** CDST stimulates meaningful dialogue through the visual storytelling process, enabling youth to more actively engage in issues that impact their lives.
- **Informed consent:** CDST makes certain that all people involved in the stories provide informed consent; especially children under 18 and their parents.
- **Smart technology choices:** CDST deliberately uses photography, narration and easy-to-use editing software as a smart technology choice. This allows youth with various technical skill-levels to participate.

Review the following documents in the **1\_Getting\_Started** folder:

- **CDST\_Values.docx**
- **Good\_Practices\_Questions.docx**





Participants/facilitators from the Aug 1-5, 2016, Workshop. Front: Fitra Aidiella Dachlan, PannaFoto; Yoppy Pieter, PannaFoto Institute. Middle: Derry Fahrizal Ulum, YNVAC; Septian Eko Suciyanto, YFCC; Fatimah Huurin, Climate Warriors; Dewi Risty Utami, YNVAC; Nurul Lastriana, Climate Warriors; Esty Yovanti, Wahana Visi Indonesia; Liviyanti, Wahana Visi Indonesia; Aditia Novanda Putra, ChildFund; Johan Alfandri, ChildFund. Back: Mayang Krisnawardhani, YFCC; Richard, UNICEF; Diane Wahyuni, translator; Sumadi Wijaya, ChildFund; Ahmad Asary, ChildFund; Ramadian Bachtiar, PannaFoto Institute; Ng Swan Ti, PannaFoto Institute; Tamara Plush, international visual storytelling facilitator; Edy Purnomo, PannaFoto Institute; Ahmad Fikri, Pramuka; and Rini Setyowati, Wahana Visi Indonesia. Not pictured: Ranggawisnu, Pramuka.



Participants/facilitators from the Aug 15-20, 2016, Workshop. Front: Richard Wecker, UNICEF; Ryani Sisca Pertiwi, Sinergi Muda; Achmad Rifai, FAN; Dhea Megalita, FAN; Fitra Aidiella Dachlan, PannaFoto Institute; and Yoppy Pieter, PannaFoto Institute. Middle: Tamara Plush, international visual storytelling facilitator; Maulina Utamaningsih, Yayasan Sayangi Tunas Cilik - Save the Children; Saneri, Plan International; Angel Christy Patricia, Plan International; Ria Camelina, Yayasan Sayangi Tunas Cilik - Save the Children; Fenny Samosir, Wahana Visi Indonesia; and Sabila Anata, Sinergi Muda. Back: Edy Purnomo, PannaFoto Institute; Ng Swan Ti, PannaFoto Institute; Benedictus Kia Assan, Plan International; Tony Rado. P. Sinaga, Yayasan Sayangi Tunas Cilik - Save the Children; Ika Fityan Maulana, Yayasan Sayangi Tunas Cilik - Save the Children; Ahmad Fauzi, Yayasan Sayangi Tunas Cilik - Save the Children; Ari Harisman, PannaFoto Institute; Robert Desilfa Saunoah, Plan International; and Ramadian Bachtiar, PannaFoto Institute. Not pictured: Diane Wahyuni, translator.



## How to use this guide

This guide is aimed at the 28 “Youth Voices from the Frontline” workshop participants who received training in using CDST in Jakarta in August 2016. It is a practical guide that demonstrates the information taught in the workshop. The guide’s main focus is on how to facilitate a CDST process with young people. The guide includes information on:

- **The “Youth Voices” CDST project structure**
- **Child protection and ethics**
- **How to get started with CDST**
- **The 6 stages of CDST in the “Youth Voices” project**
- **Checklists for completing the 6 stages of a CDST activity in the “Youth Voices” project**



The guide provides overview information for each stage in the CDST process. It also includes where to find supportive materials, and may include website links. You can locate the supportive materials on your organisation’s project hard drive in your equipment kit.

## Master Facilitators and Visual Storytellers

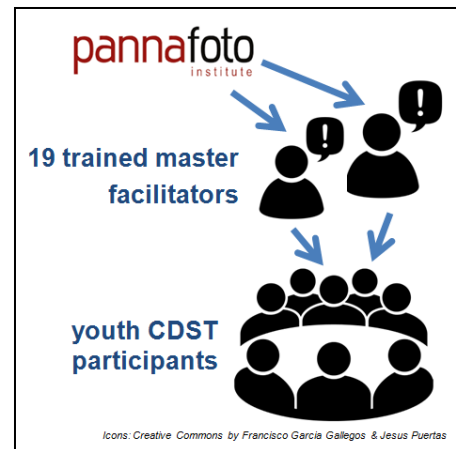
The “Youth Voices from the Frontline” CDST training was aimed at two different groups: Master Facilitators and Visual Storytellers. **The Master Facilitators (ChildFund, Plan International Indonesia, Yayasan Sayangi Tunas Cilik - Save the Children, Wahana Visi Indonesia and Pramuka)** will conduct visual storytelling projects with community youth from their on-going development programmes. The Master



Facilitators will use the CDST process to enable young people they engage with to raise their voice on climate change, disaster risk and related issues of child rights, health and wellbeing. The **Visual Storytellers (Climate Warriors, FAN, YFCC and YNVAC)** will tell their own stories in connection with the communities they engage with. The young people trained as Visual Storytellers will work with their peers and/or community groups to create stories on issues they care most about. Their stories will aim to educate, illuminate and spark changes the youth want to see through dialogue and decision-making. The groups will be focusing on topics such as pollution, climate activism and disaster risk reduction.

## PannaFoto Institute's role

“Youth Voices from the Frontline” is supported by PannaFoto Institute ([www.pannafoto.org](http://www.pannafoto.org)). The Jakarta-based, non-profit organisation has a mission to develop photojournalism and documentary photography through educational initiatives for professional photographers, community and public in Indonesia. Their role was to co-coordinate and co-facilitate the Jakarta workshops, and to support the on-going learning of the Master Facilitators and Visual Storytellers trained in the workshops. In a mentoring role, PannaFoto Institute will support and strengthen the capacity of the Master Facilitators and Visual Storytellers in the CDST methodology. This will include areas of story development, photography, multimedia production, youth engagement, child protection and media ethics.



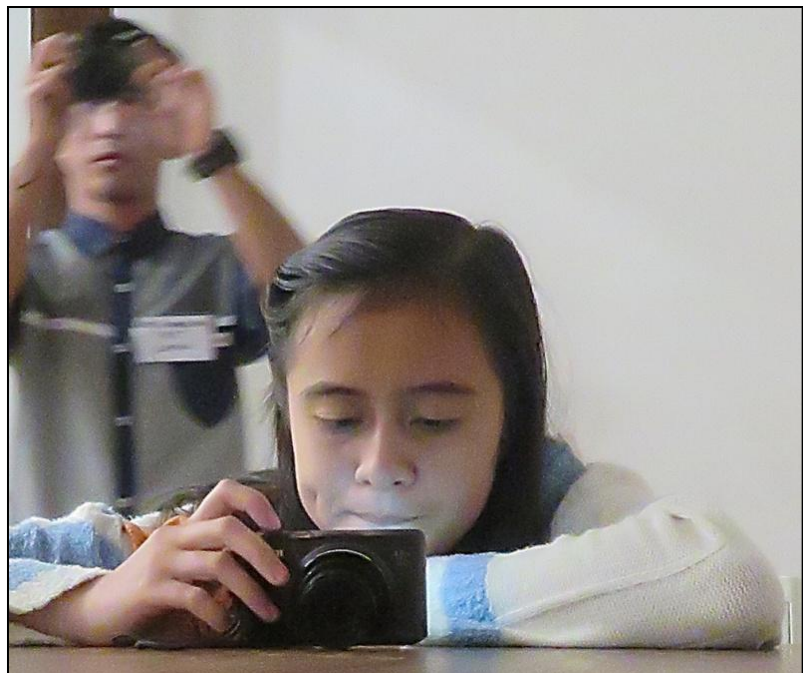
## Child protection and media ethics

The “Youth Voices” CDST project is aimed at youth (age 10-24) telling their own stories as a catalyst for social change. When working with youth, the project is guided by the Convention on the Rights of the Child, which is an international treaty that recognises the human rights of children. The treaty sets out four key principles:

- Non-discrimination;
- Devotion to the best interests of the child;
- The right to life, survival and development; and
- Respect for the views of the child.

Review the following document in the **1\_Child\_Protection\_Ethics** folder:

- **CRC.C.GC.13 Right to Freedom.pdf**

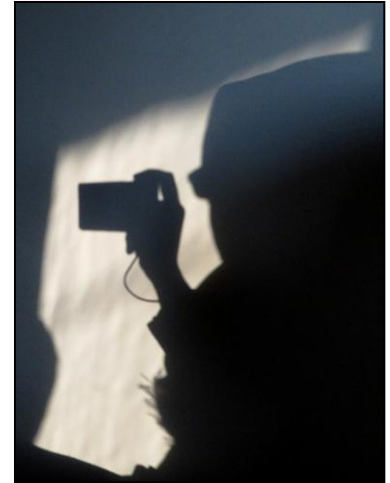




## Media guidelines: Children and youth

UNICEF has developed 6 key principles that are applicable to Community Digital Storytelling both in taking photos of children, and in working with young people as CDST participants.

- The dignity and rights of every child are to be respected in every circumstance.
- In interviewing and reporting on children, special attention is to be paid to each child's right to privacy and confidentiality, to have their opinions heard, to participate in decisions affecting them and to be protected from harm and retribution, including the potential of harm and retribution.
- The best interests of each child are to be protected over any other consideration, including over advocacy for children's issues and the promotion of child rights.
- When trying to determine the best interests of the child, the child's right to have their views taken into account are to be given due weight in accordance with their age and maturity.
- Those closest to the child's situation and best able to assess it are to be consulted about the political, social and cultural ramifications of any reportage.
- Do not publish a story or an image which might put the child, siblings or peers at risk even when identities are changed, obscured or not used.



## Consent of subjects in the photos

In the “Youth Voices” CDST project, all people involved in the stories must provide informed consent; especially parents of children under age 18. This means that the youth participating in the activity—and anyone photographed for the final CDST videos—fully understand and agree to how their photos and stories might be shown. A guiding principle is that subjects in the photos are able to review the final photo-videos for their approval before they are publicly shared. The youth telling their stories should also have the chance to limit public presentations if this would make them uncomfortable.

Review the following documents in the **1\_Child\_Protection\_Ethics** folder:

- **Ethical\_practice\_photography1.docx**
- **Ethical\_practice\_photography2.docx** (EN only)
- **UNICEF - Ethics of representation.pdf** (EN only)
- **UNICEF - Media and child rights 2005.pdf** (EN only)
- **UNICEF - Media and children - Ethical guidelines.docx** (EN only)

Go to the **Child Protection and Media Ethics checklist** at the end of the guide.

## CDST Steps for Master Facilitators

1. Identify the project, location and participants for youth engagement.
2. Teach youth in photography skills (including consent and media ethics) (Stage 1).
3. Select a broad prompt question that applies to their situation (such as: Show us how you experience haze as a young person?).
4. Supervise the youth as they take photos (2 or 3 youth working together), and have them select the best photos that represent their concerns (Stage 2).
5. Print the selected photos.
6. Have the youth sort the photos in a group to find the key theme or themes (For example, haze and education; haze and youth health).
7. Develop the story or stories through the Foundational Elements exercise (Stage 3).
8. Have the youth take more photos on the topic to expand on the story they want to tell. Select the top photos that represent their concerns. Print the selected photos.
9. Have the youth develop their storyboards and scripts using the printed photos. If more photos are needed at this point, have the youth take more photos. Print them for developing the script.
10. Attain photo and script approvals from key stakeholders.
11. Record the audio narration (Stage 4).
12. Select instrumental copyright-free music (or record music) that fits the emotion of the story.
13. Technically produce the young people's photo-video(s) (either working with them for editing; or editing it for their review).
14. Attain approvals from key stakeholders of the final photo-video(s).
15. Develop questions with the youth to support the conversations they want to have with different decision-makers (Stage 5).
16. Share the videos as a process of youth engagement, focusing on widening the conversation on the topics and for advocacy.
17. Share the photo-video(s) at youth-led meeting and events, on social media and for advocacy activities, as per your organisation's strategy for dissemination (Stage 6).



## Getting started on a CDST project

As a Master Facilitator, CDST is an on-going learning process. Learning comes from practicing skills, and by facilitating CDST processes with youth concerned about disaster risk reduction and climate change. The first step in a CDST project is for facilitators to be sufficiently trained in the 6 CDST stages; child protection, media ethics, copyright and consent; technical photography and multimedia; and techniques for youth engagement. The training cannot be quickly replicated as



valuable lessons learned could be missed, which could put participating youth at risk. Thus, only those who have completed the five-day Jakarta CDST training can facilitate CDST activities in the “Youth Voices from the Frontline” project. In other words, the training was not designed for you to train others in the CDST methodology at this time, but for you to work as a facilitator to apply the skills and knowledge learned in the workshop; or to act as a Visual Storyteller. Hands-on experience will allow you to train others in the future outside the “Youth Voices” CDST project. To begin, develop an Action Plan that ensures that the activity goals are SMART: Specific, Measurable, Achievable, Realistic and Time-bound.

Review the following documents in the **1\_Getting\_Started** folder:

- **ActionPlan\_MasterFacilitators\_YouthVoices.docx**
- **ActionPlan\_VisualStorytellers\_YouthVoices.docx**

Once the Action Plan is agreed upon, Master Facilitators and Visual Storytellers will start their projects. For Master Facilitators, you start by choosing the youth participants to tell their collective story. This is an important task in a CDST project. Here, it is good to select the CDST participants from a group of young people who are already engaged with your organisation, or who will be closely engaged in the future. This ensures the stories build on knowledge about disasters and climate change that the youth are already exploring or will explore. It also means that the youth will be supported after their stories are made as they use the photo-videos to spark youth-led conversations with peers, community members and decision-makers. Because the youth are working collectively to create their CDST photo-videos, smaller groups of individuals per story are often easiest to manage. This creates the opportunity for individual voices to be heard in the collective story.



If you want to engage larger groups of youth, one suggestion is to involve them in research-dialogue sessions on the chosen topic. The sessions can inform the youth CDST participants when they develop the “Fundamental Elements” for their story (see Stage 2). Another suggestion is to have the youth CDST participants share their storyboard or script for feedback that they can discuss and incorporate before it is final. In doing this, the Master Facilitator needs to make sure that there is a safe space for sharing, and that the process will be beneficial. For example, the feedback may lead to changes in the story that require more time or additional photo-taking. If there is no time or resources to do this in the project, then a feedback session would not be beneficial. There needs to be the space for the wider group’s opinions to be listened and responded to.



For Visual Storytellers, Getting Started on a CDST project includes determining the story you want to tell, how you plan to tell it (1<sup>st</sup> person or 2<sup>nd</sup> person), who you will engage with, and the process.

For Master Facilitators, review the following document in the **1\_Getting\_Started** folder:

- **CDST\_Participant\_Selection.docx**

Go to the **Getting Started checklist** at the end of the guide.

**...Now, get ready to have some fun!**



## Stage 1

# Preparation for a CDST Story

Teach youth in photography skills (including consent and media ethics)

Select a broad prompt question that applies to their situation to guide  
the initial photo-taking



## Stage 1: Preparation for a CDST story

In preparing for a CDST activity, make sure to analyse any issues of risk for children, and determine how they will be addressed. You should also think through how you can address situations that may make it difficult to implement the project. This might include attaining letters of approval for taking photos in a school, permission from parents to photograph children, determining the best time to work with the youth to not adversely affect schooling or studying, etc. You should also plan for technical logistics, such as where the CDST equipment will be stored, who has access, how the equipment will be accessed and managed, whose computers will be used for editing, and what equipment is needed for photo-video showings.



This is a good time to plan for how you might want to evaluate the project, or who can help in this regard (such as the UNICEF’s Communication for Development team). For Master Facilitators, this is also the time to determine how the young people will use the cameras and audio recorders in their community. For example, to build ownership, you might work with the youth CDST participants to create an agreement about who will access, use and manage the equipment. Design a plan that allows the youth CDST participants to use the equipment in ways that keep them safe from harm (both in taking the photos and from theft). Also, before working with a group of young people on a CDST activity, make sure you are comfortable and have the capacity as a facilitator. Seek additional support and/or training from PannaFoto Institute and/or UNICEF. Once prepared, introduce CDST to the youth participants.

For Visual Storytellers, in the preparation stage, think through the same risks and permission requirements as Master Facilitators for yourself, and those who may be involved in your story. If you need to do any research prior to taking photos such as conducting interviews, reading reports or meeting with community members or, do that in preparation.



## Build photography skills

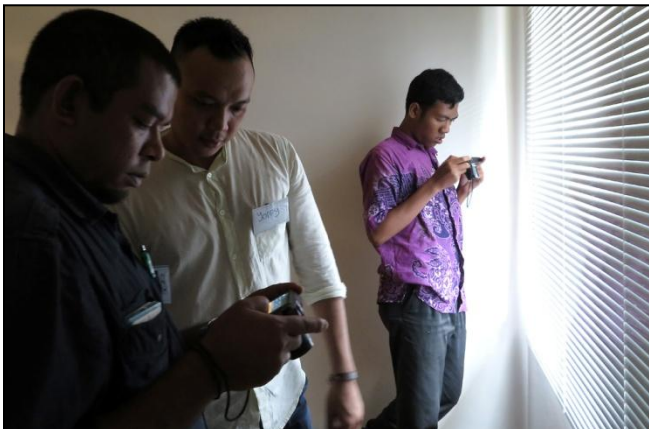
To begin, you need to equip yourself and the young people with basic photography skills using good composition. Composition explains how you identify and arrange your photo to produce the image you desire. In other words, use good composition to make sure others see what you want them to see. To improve your photography skills, work with PannaFoto Institute, read the “Art of Seeing,” and explore learning more on the Internet. For example:

[www.wikihow.com/Take-Better-Photographs](http://www.wikihow.com/Take-Better-Photographs).



Remember, a strong photo starts by you selecting a subject and viewpoint. Then, you apply the proper technical skills to capture the image that conveys what you want to say to the viewer of the photograph. In teaching photography, here are a few basic points to convey:

- Make sure 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 the subject you want to have in focus is in focus.
- Apply different composition guidelines to improve your photos, such as the rule of thirds, framing and using different angles.
- Ensure that the photos respect child protection and ethical guidelines mentioned earlier, and in the section below.



To train young people in photography, you can use a similar process used in the Jakarta CDST workshops:

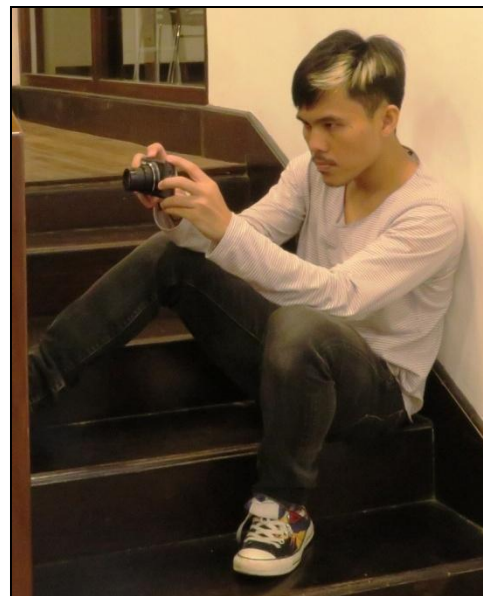
- Learn how to frame a good photo using cardboard frames (If this is not included in your equipment kit, inform PannaFoto Institute or UNICEF).
- Start with drawing good composition on A4 paper.
- Teach good composition using the Art of Seeing presentation.
- Train the young people in photography ethics before they take photos in the community to ensure they are in the best interest of the child. Ensure all the proper permissions are in place for safety.
- Introduce the consent form, and how it will be used in the project.



Review the following documents in the **2\_Photography\_and\_Theme\_Development** folder:

- **Art-of-seeing.pdf**
- **Art of Seeing\_Ind.docx** (IND only)
- **Strategies for Photo Selection.docx**
- **Youth Voices Consent Form.pdf** (IND only)

Go to the **Preparation for a CDST project checklist** at the end of the guide.



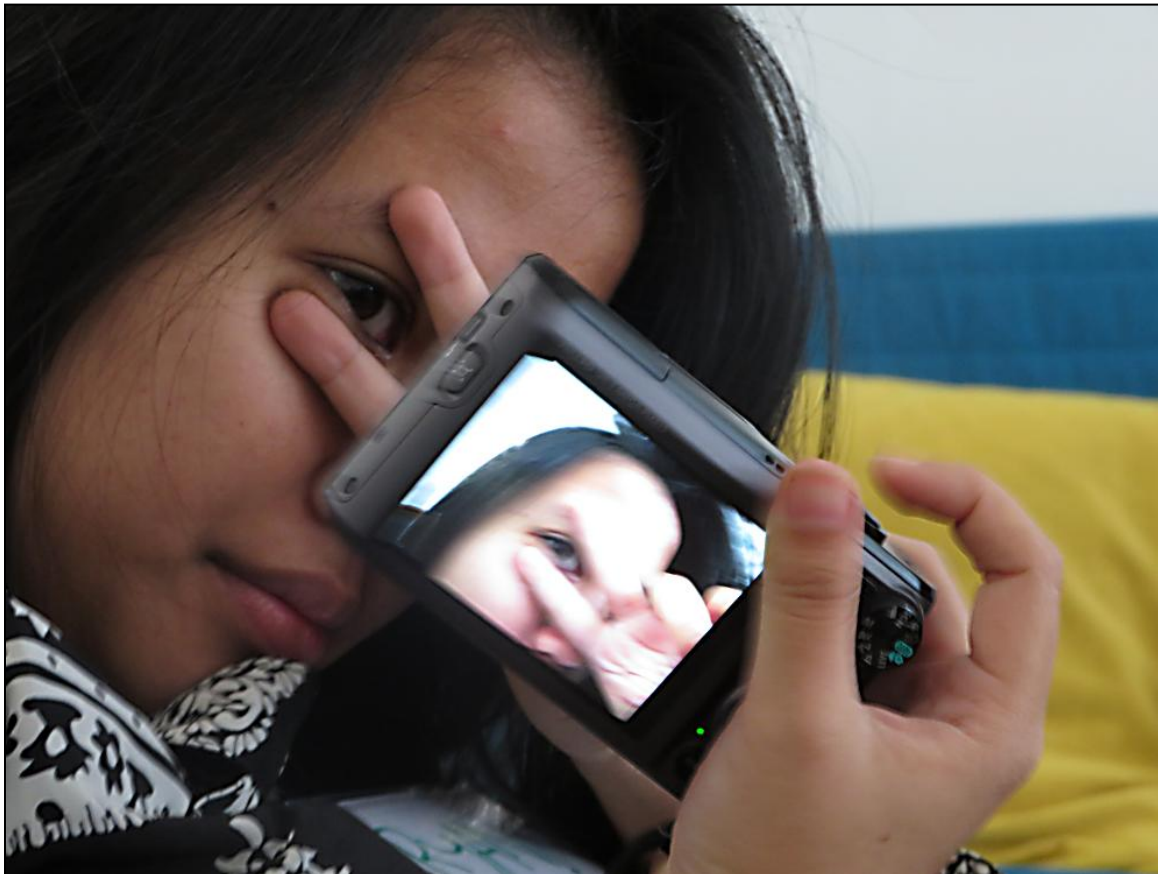
## Stage 2

# Photography and Theme Development

Supervise the youth as they take photos, and have them select the top photos that represent their concerns

Print the photos for sorting in a group

Have the youth sort the photos in a group to find the key theme or themes





## Stage 2: Photography and theme development

In this stage, individual CDST participants take photos using a “prompt question” as a guide (see below). They then review the photos to develop common themes in a group for the story or stories they want to tell. The activity builds young people’s awareness and knowledge on the topic, and strengthens their confidence as they recognise that other people value their viewpoints. The process, in other words, helps build their agency.



## Photography preparation tips

In preparing for photography, here are a few tips for Visual Storytellers and to share with the youth CDST participants:

- Make sure you have a fresh battery. Charge all batteries the night before so you are ready to take photographs. If you are shooting in one day, shoot photos early in the day until the battery power is low, and recharge the battery as you take a break from shooting. Be sure to take the charger.
- Make sure the camera lens and LCD (visual display) are clean. You don’t want to waste time cleaning the camera after you arrive at the location, potentially missing important photos.
- Try to think about which accessories you might need to meet the condition you’ll encounter. For example, if you are shooting outside, you can take the reflector to help with lighting.
- Prepare for weather. For example, if you are shooting in the rain, take an umbrella and other gear to keep the camera from getting wet.
- If you have old photos on your memory card that you haven’t downloaded yet, be sure to download the night before your photography day.
- Finally, run a quick test before you leave the house. Make sure the camera and the memory card work before you leave.

### Obtain informed consent

All people involved in the stories must provide informed consent. This means that photo subjects who can be identified in the final CDST photo-videos fully understand and agree to how their photos and stories might be shown and to whom. Considerations include:

- Children under 18 must have a parent’s permission.
- If a photo subject does not want to be in your photo, do not coerce them. It is their right not to participate.
- The photo subjects should be provided an opportunity to review photos taken of them for their approval before they are shared with a wider audience, even if on the camera.
- The photo subjects have the right to ask you to delete a photo if they do not want it shown.
- In a group setting, such as a school, the institution may sign for children if given permission from parents. Individuals should be given a chance not to be in a photo if they are uncomfortable.



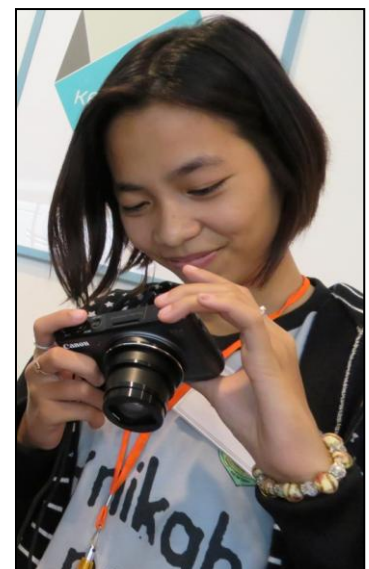
Note that a specific consent form has been designed for the “Youth Voices” CDST project that lists all the partners. This consent form allows the people in the CDST photo-videos to understand the organisations who may be using and sharing their images, and agree to this. This can be replaced by an organisation’s own form, as long the name of all the CCCC partners are added to the form.

Review the following document in the **2\_Photography\_and\_Theme\_Development** folder:

- **Youth Voices Consent Form.pdf** (IND only)

### Develop a story theme

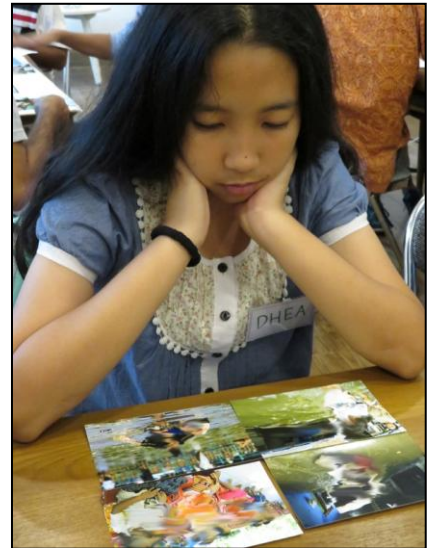
A theme is something important the story tries to tell; something that will resonate in the young storytellers’ lives. In the “Youth Voices” project, the youth CDST participants will take photos on a theme that broadly relates to disaster risk reduction and climate change. The topic should already be important to them as they have engaged—or will be engaged—in broader activities related to disaster and climate risk, prevention and action. Here, it is helpful to develop a “prompt question” that can guide the first photo-taking activity. The prompt question needs to be one that enables people to tell a good story based on their personal experience.



Some key considerations for identifying a prompt question include:

- That it is open to interpretation and is not conceptual.
- That it takes participants into a real life situation rather than trying to answer a research question.
- That it works for all of the participants and draws on people's different daily experiences.
- That it emphasises that it is a personal story by using “you” and “your.”<sup>2</sup>

For example, if the youth live in a haze-affected area, the question might be: “Show us how you experience haze as a young person?” The CDST participants will take photos to answer this question. The resulting photos will be used to locate a theme or themes that the youth want to explore, explain and advocate for. This might be haze and education; or haze and child health. After the young people take photos from the “prompt question” activity, the individuals (or small groups) choose 10-20 of the photos they think best represent the story they want to tell. The number of photos will depend on how many youth you are working with; and your budget for printing. The photo narrowing process includes three steps: 1) Explore, 2) Isolate and 3) Organise.



Once the youth have picked their top photos, print the photos to review them as a bigger group to find a theme (or themes) that will guide the young people's stories. This may involve printing up to 100+ photos, so be sure to budget appropriately for photo printing. The number of stories will depend on the context of the project. For instance, if you are working with 12 young people, you might find 2 key themes in the photos. You could split the group into 2 smaller groups to each tell a story, as long as you, as a Master Facilitator, can technically support the groups in a way that ensures their capacity is built, and that they are safe in the photo-taking process. You also may split the group according to age, gender or other designations that allow certain voices to come through that may be better expressed in this grouping. Once each group has determined their key theme, you start the story development process.

Review the following document in the **2\_Photography\_and\_Theme\_Development** folder:

- **Collective\_theme\_building.docx**

Go to the **Photography and Theme Development checklist** at the end of the guide.

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<sup>2</sup> Adapted from [www.transformativestory.org/wp-content/uploads/2015/04/Sonke\\_Facilitators\\_Guide\\_13.04.15.pdf](http://www.transformativestory.org/wp-content/uploads/2015/04/Sonke_Facilitators_Guide_13.04.15.pdf). Used with permission.



## Stage 3

# Story Development

Develop the story or stories through the Foundational Elements exercise

Have the youth take more photos on the topic that expand the story they want to tell. Select the top photos that represent their concerns

Print the photos for sorting in a group

Have the youth develop their storyboards and scripts using the printed photos

If more photos are needed at this point, have the youth take more photos.

Print them for developing the script.

Attain photo and script approvals from key stakeholders



### Stage 3: Story development

In this stage, the young people will develop the foundation for their story. This helps them develop the story they want to tell, its purpose, and the action they want from telling their story. The story roadmap is developed through an activity called the Foundational Elements.



#### The Foundational Elements exercise

In creating the story foundation, the group keeps the theme of their story in their mind. To run the activity, use the Foundational Elements icons of an ear, eye, brain, heart and dialogue.

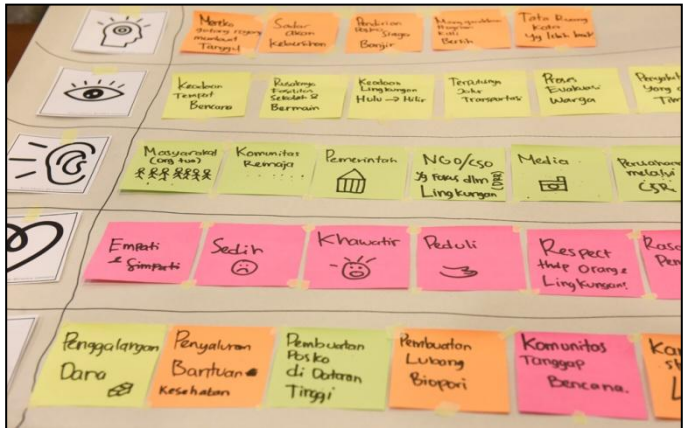
You can print the icons (found in the Support Materials folder), or drawn icons yourself. Also, it can be good to do this exercise with sticky notes so the youth can move the ideas around if they change their mind. The questions to ask the group with each icon include:

- **EAR: Who needs to hear our story?** Be specific... For example, do not just write “policy makers” or “community.” Have the group elaborate on who they want to reach more specifically: What language do they speak; where do they live; are they male/female/trans; what are their ages; where can you access them; etc.
- **EYE: What do you want this group see?** Are there any specific visuals that are needed to convey the story?
- **BRAIN: What do you want this group to think?** Be specific. Are there any key messages or ideas to convey in the story? For example, “Our parents should learn that haze is a disaster rather than a necessary annual event.”
- **HEART: What do you want this group to feel?** Describe the main emotional reactions the group hopes will come through their story.
- **DIALOGUE: What dialogue do you want be sparked by the group photo-video?** What conversation and dialogue does the group want to have to bring about change with the people watching the final photo-videos?<sup>3</sup>

Keep the Foundational Elements papers and/or take a photo to refer back to the information.

<sup>3</sup> Adapted from [www.transformativestory.org/story-driven-pv](http://www.transformativestory.org/story-driven-pv). Used with permission.

Review the Foundational Elements exercise with the group to determine additional photos that need to be taken by the young storytellers to better tell the story they want to tell. For example, if they are sharing a story about haze and health, they may decide to take photos of themselves wearing masks during play. Develop a plan for the youth to take more photos in a safe way (accompanied by an adult, or in a group supported by older youth). Make sure they have attained proper permissions, know how to attain consent, and will be safe when taking photos—especially if they have decided to photograph a topic that might be sensitive in the community. If the topic is not in the best interest of the child, work with the group to select a topic that does not put them in harm's way; making sure they fully understand any concerns.



Once ethics are considered and safeguards are in place, have the youth CDST participants take a second round of photos on their story theme. After, work with them to narrow and print the best photos to develop the storyboard and narrative-driven script from the first and second round of photos.

Here, for the CDST story, a narrative approach has deliberately been prioritised (rather than an interview process). This is so the young people can collectively develop what they'd like to say in their story. By having the story in their voice and language, it can build the youth CDST participants' confidence as agents of change in understanding, addressing and advocating for issues they care about. The process deliberately promotes youth ownership of the issue, and positions them for wider youth engagement. It does so by prioritising, from the start, the actions that the youth want to take in telling their stories.

For the Foundational Elements exercise, print these documents from the **3\_Story\_Development** folder:

- **Foundational\_Elements\_Icons.pptx**
- **Foundational\_Elements\_Icons.jpg**



## Storyboarding and scriptwriting

Once the group has selected the best photos on the theme of their story, they develop a storyboard. This is photo-based visual representation of the story they want to tell. Here, work with the youth CDST participants to sort their photos into a story with a clear beginning, middle and end



(see the Story Arc document). Have them refer back to their Foundational Elements exercise to make sure the visuals are conveying the story they want to tell, including any specific calls for action. If they are missing a photo they think they need, they can draw it for now, include it in the story, and take the needed photo before the editing process.

After sorting the photos, begin to develop a story. Write the narration on sticky notes or A4 pieces of paper so you can easily change it or move the narration around. This helps the script to be a more collective process. In developing the script, a clear story often includes the answers to the questions of Why? Who? What? and How? Also, decide if the story will be told in the first person (I, we, my, ours) or the second person (They, them, theirs). If the young people are telling their own story, it can be more powerful if told in first person.

For Master Facilitators and Visual Storytellers, once the story has been developed, share the storyboard photos and script with PannaFoto Institute, UNICEF and your organisation to ensure consent, media ethics and that the content is factual. This is not to change the script, but to flag any issues for further discussion with the youth CDST participants before the script is final.

Review the following documents in the **3\_Story\_Development** folder:

- **Script Writing.pptx**
- **Story\_Arc.docx**

Go to the **Story Development checklist** at the end of the guide.

## Stage 4

# Multimedia Production

Record the audio narration

Select instrumental copyright-free music, or record music, that fits the emotion of the story

Technically produce the young people's photo-video(s) (either working with them for editing; or editing it for their review)

Attain approvals of the final photo-video(s) from key stakeholders



## Stage 4: Multimedia production

The trained Master Facilitators—potentially with the youth CDST participants—technically edit the photo-videos. The production is guided by the youth-led photo-based storyboard, narration and music choices. The involved youth CDST participants will review the produced video for approval. The workflow for this process is to:

1. Record the narration
2. Select the music
3. Prepare for editing
4. Edit the narration and photo timing to build the photo-video
5. Add transitions, as needed, between the photos
6. Add animation (pans, pulls, etc) to the photos
7. Add a title, credits and the Children in a Changing Climate logo page at the end
8. Add and mix the music with the narration
9. Save and publish the movie for distribution



## Narration recording

For the narrative recording:

- Find a small, quiet room away from outside noise.
- Use the audio recorder for the recording.
- Encourage the narrator to be clear, natural and speak slowly (e.g. tell them to imagine speaking to a distant friend).
- Take three to four takes and listen to each in between the takes for discussion.
- Write down the name of the file of the best takes.
- Check the sound quality using headphones.
- Record the entire narration in the same location. Recording in different locations will alter the sound. If you have to re-record part of the narration, do it in the same location to match the sound; or re-record the entire script.



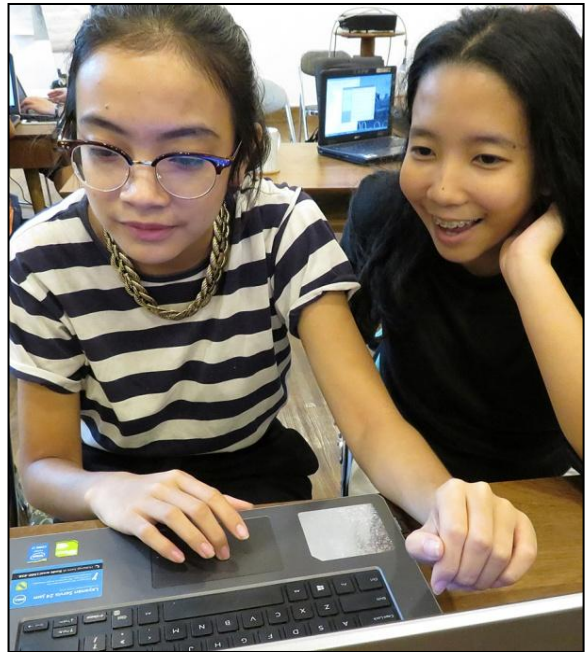
Review the following document in the **4\_Multimedia\_Production** folder:

- **Audio Recording.pdf**



## Music selection

When using music for background on the CDST, there are two options. One option is to create original, instrumental music so that the music reflects the story emotion and the context and location of the story. This supports the idea of simplicity and the authenticity of the CDST videos. Another option is to use pre-recorded music through Creative Commons, YouTube, Freeplay music or other free music download sites. Follow the instructions on the use of the music and ensure proper copyright attribution is included in any final CDST photo-video. For example, most artists require, at a minimum, that their name and the title of the songs are in the credits. Others request that their website link is also included.



Internet links for copyright-free music:

- <http://creativecommons.org/music-communities>
- [www.youtube.com/audiolibrary/music](http://www.youtube.com/audiolibrary/music)
- [www.freeplaymusic.com](http://www.freeplaymusic.com)

Review the following document in the **4\_Multimedia\_Production** folder:

- **Creative Commons.pptx**

## Editing

The CDST photo-videos are edited using Windows Movie Maker. The process promotes Movie Maker for the project because it is free, available in the Indonesian Bahasa language, and easy to use—especially for people who may have low technical capacity. This allows Master Facilitators to more easily involve young people in the editing as an empowering process that builds ownership and self-confidence.



The purpose of editing is to make choices that help the finished photo-videos convey the message the young people want to share. If the youth CDST participants are not involved in editing, the Master Facilitator must strictly follow their script, photo and music choices in the final edit; and show the video to them for their approval before sharing publicly.



For photo-video editing, follow the detailed steps in the technical document in the **4\_Multimedia\_Production** folder:

➤ **Windows Movie Maker.pdf**

The Movie Maker document will describe the technical aspects of the editing workflow, including how to select the best animation, what transitions look best, how to place and mix music and narration, and how to export the final photo-videos. When exporting, use the following naming convention that includes the date of export, organisation name and project name. For the final version, add FINAL to the name:

- **yymmdd\_OrganisationName\_ProjectName** (use the final photo-video title for ProjectName)
- For example, a review version could be: **161012\_PlanInternational\_OurVoicesInTheCity.mp4**
- The final photo video could be: **161020\_PlanInternational\_OurVoicesInTheCity\_FINAL.mp4**

Once you have created the final photo-video with the group and have their approval, share the photo-video(s) with PannaFoto Institute, UNICEF and your organisation to review the music copyright, title and branding pages, and to support editing quality. If any changes are requested, review them with the youth CDST participants for their input, approval or suggestions. If you require subtitles for the photo-video, work with PannaFoto Institute to add the subtitles for use with different audiences.

Go to the **Multimedia Production checklist** at the end of the guide.



## Stage 5

# Youth Engagement

Develop questions with the youth to support the conversations they want to have with different decision-makers

Share the videos as a process of youth engagement, focusing on widening the conversation on the topics and for advocacy





## Stage 5: Youth engagement

Before the photo-videos are shared publicly, the youth CDST participants review the final photo-video(s) for approval; and discuss opportunities for sharing their stories. The sharing with the youth CDST participants is an important activity in the storytelling process. It gives the young people the space to have a sense of achievement and to feel individually and collectively



empowered. Before sharing, however, it is imperative to ensure there are no objections or problems with final content; and for the Master Facilitators accept any limitations in public presentations that the youth CDST participants might request. For the internal photo-video screening:

- Show the photo-video(s) to the CDST youth participants (ideally projected or on large computer monitor with good, quality speakers).
- Discuss each photo-video and its content:
  - Did the photo-video tell the story that they set out to tell?
  - How does the group feel about the photo-video?
  - Are there any fears for distribution that need to be discussed?
  - Is the photo-video in its final state for external showing?

After the excitement of seeing the final photo-videos, the group sometime will want “everyone” to see the final photo-video(s). However, this may not be possible with the time and resources you have. It also might not be the best approach for dialogue, listening and meaningful change for the youth storytellers.

- At this point, go back to the **Foundational Elements** exercise results and look at who the youth CDST participants thought should hear the message from each photo-video; and the dialogue they wanted it to spark.
- For planning, map out all the different and realistic options for where the photo-video(s) could create the conversations the youth want to have (hopefully with the participants involved). This may or may not be a large photo-video screenings. For example, it may be more appropriate to support smaller events where the most effective discussions for change would be with specific people or groups, such as parents or local community planners.

### Sharing the photo-videos

Sharing the photo-videos should be carefully planned and resourced process so they can be a catalyst for meaningful change for the youth CDST participants. Such change is not only in the creation of the photo-videos, but through the mutual understanding that can arise through the showings and resulting conversations. Sharing the photo-videos might include one-on-one



meetings or larger photo-video screenings and dialogue sessions with the local community members, media, local or national organisations and policymakers, and/or other key decision-makers at national, regional and global levels. The photo-videos can also be used for peer learning where they are shared with other young people to discuss if they have similar experiences, and what actions they would take. Be sure you are technically prepared for the various distribution options, including screening on a laptop for small groups; projecting the video with a projector to larger groups; uploading to websites, blogs or social media on the Internet; distributing the file on CDs, thumb drives, or to mobile phones; and/or creating a laminated photo book with photos and text for communities without electricity.

If the group engages with screenings, keep checking in with the youth CDST participants about their learnings and how the process is affecting them (positively or, potentially, negatively). Ethically, it is important that Master Facilitators engage the following principles in supporting the group:

- Master Facilitators must be committed to assisting the youth CDST participants in making decisions that will ensure their safety, and, where needed, protect their privacy.
- Master Facilitators must maintain ongoing communication with storytellers, to address any concerns that may arise for them following a screening.

Review the following documents in the **5\_Youth\_Engagement** folder:

- **Listening\_and\_dialogue.docx**
- **Screening\_Tips.docx**
- **STEPS\_Facilitators+Manual.pdf** (EN only) and **Facilitators Manual\_Ind.docx** (IND only)

Go to the **Multimedia Production checklist** at the end of the guide.

## Stage 6

# Communication, advocacy, social media and events

Share the photo-video(s) at youth-led meeting and events, on social media and for advocacy activities, as per your organisation's strategy for dissemination





## Stage 6: Communication, advocacy, social media and events

With the youth CDST participants' approval, the photo-video(s) can be used for advocacy with other community members, screenings with decision-makers, one-on-one showings, with media and/or for internet communication, etc.

### Communication and advocacy working group

The “Youth Voices from the Frontline” project has established a Communication and Advocacy Working Group, facilitated by UNICEF. The working group consists of communication and advocacy staff from the Children in a Changing Climate Coalition organisations involved in the “Youth Voices” CDST project. This group will meet regularly to receive updates on the visual stories being produced to unite in their communication and advocacy efforts.



### Social media

In the “Youth Voices from the Frontline” project, Sinergi Muda is supporting the CCCC members in their use of social media. They have established the following types of social media platforms for the project. You can work with Sinergi Muda to take advantage of the various platforms to extend the reach of your message; and widen the conversations the young people want to have.

For using social media, keep the following in mind:

- Each social media platform has its own characteristic. It is advisable to learn the characteristics of each and to tailor the message according to the target audience and characteristic of the selected platform.
- It is not necessarily for an organisation to use every social media platform. The important thing is to think about how the message can be heard and what engagement you want with the audience.
- Work with your advocacy and communication teams in supporting your organisation's branding guidelines and messaging with social media. This can strengthen youth engagement efforts.
- It is advisable for organisations to build and maintain community online and offline. Social media can help in community-building through staff sharing information and having local discussions on the content.

Sinergi Muda and UNICEF will establish social media platforms for the “Youth Voices from the Frontline” project to share the final photo-videos and generate wider conversations. Contact them and work with your organisations to develop a social media strategy.

## Events

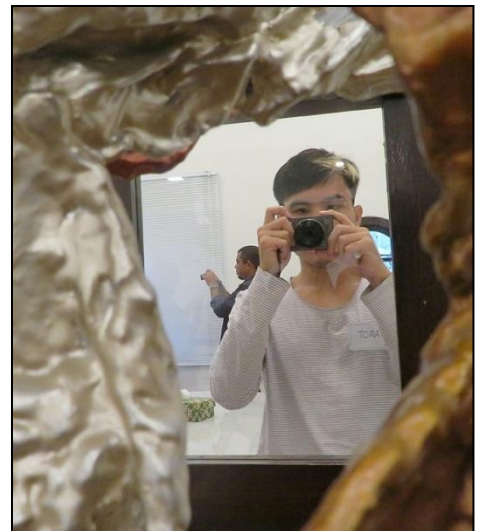
For events involving the youth CDST participants, see the Youth Engagement section. Also note that the videos can be used for wider dissemination to spark discussion at events, with the youth CDST participant’s permission. For example, they could be used for review and analysis by the CCCC partners and/or Communication and Advocacy Working Group at learning and planning events to discuss the issues raised in the photo-videos.

## Photography for communication

Another communication option is to share photos of the CDST production process (with permissions) online or in a larger photography exhibit. To do so, please use the following naming convention:

- OrganisationName\_Photographer\_Location\_OriginalFileName
- For example: **ChildFund\_JohanAlfandri\_Lampung\_IMG\_0191.jpg**

Go to the **Communications, advocacy, social media and events checklist** at the end of the guide.



## Equipment kit

Each equipment kit for the “Youth Voices from the Frontline” project includes:<sup>4</sup>

- 1 blue carry bag
  - 1-3 camera(s) w/16gb SD card + battery
  - 1-3 camera charger(s)
  - 1-3 camera manual(s)
  - 1 audio recorder w/16gb audio + 2 batteries
  - 1 audio recorder kit (fuzzy, handle, connector)
  - 1 USB drive (1 TB)
  - 2 audio splitters
  - 1 16gb USB drive
- 2 headphones
- 1 computer speaker
- 1 audio accessory kit
  - 1 audio recorder plug in
  - 1 audio recorder remote control
  - 1 audio recorder microphone extension cable
  - 1 audio recorder DSLR attachment
- 1 reflector
- 1 printed CDST Guide for Master Facilitators and Visual Storytellers



<sup>4</sup> The final equipment kit may be slightly different per organisation.



## **Checklists**

### **Child protection and media ethics**

- Have you read the documents on child protection and media ethics?
- As a Master Facilitator, have you trained the youth CDST participants in child protection and media ethics to ensure that any photos taken are in the best interest of the child/subject of your photo?
- As a Visual Storyteller, are you fully aware of child protection and media ethics to ensure that any photos you take are in the best interest of the child/subject of your photo?

### **Getting started**

- Have you created an Action Plan that has been reviewed by the key stakeholders in the “Youth Voices from the Frontline” project—including your organisation, UNICEF and PannaFoto Institute?
- As a trained Master Facilitator, have you designed the project so you will be the main coordinator and facilitator of the “Youth Voices” CDST project?
- As a trained Visual Storyteller, have you designed the project so you are the photographer and storyteller of the “Youth Voices” CDST project?
- As a Master Facilitator, do you have sufficient training in facilitation? For example, are you able to manage issues of power in a group, create a fun learning environment, and let go of your own ego to let the young people’s stories be told in the way they want to tell them? If not, have you contacted PannaFoto Institute and UNICEF to discuss opportunities for additional support?
- If you need additional photography skills, have you contacted with PannaFoto Institute to attain them?

### **Stage 1: Preparation for a CDST project**

- Have you received necessary permissions for the project, including photography permissions in a community from the proper authorities?
- As a Master Facilitator, in choosing participants, are you involving youth who can most benefit from an empowering, confidence-building process (not only the “loudest voices” in the group)?
- As a Master Facilitator, have you considered how you will create a safe space for the youth CDST participants to take photographs in the community and share their views?

### **Build Photography Skills**

- As a Master Facilitator, have you trained the youth CDST participants in photography and the Art of Seeing? Have you used the white frame to teach composition and the rule of thirds?
- As a Master Facilitator, have you trained the youth CDST participants in media ethics and how to obtain consent?

## Stage 2: Photography and theme development

### Photography in the community

- As a Master Facilitator, have you designed a community photography plan with the youth CDST participants to fairly share the cameras, as well as keep the youth and equipment safe?
- Before photographing in the community, is the equipment kit ready?
  - Is the camera battery charged and camera set to auto (unless you know how to use the manual settings)?
  - Is there enough free space on the SD card?
  - Do you have spare batteries for the audio recorder in your kit?
  - Do you have copies of the consent form and pens included?
  - Do you have a reflector if you think you will need one; or an umbrella if a chance of rain?

### Informed consent

- Do you have consent forms for everyone you have taken photos of, including from children's parents if they are younger than age 18?
- Are you using the Children in a Changing Climate Coalition consent form, or have modified your organisation's form to include all the CCCC partners in the form?

### Story theme development

- As a Master Facilitator, have you decided how many stories could be told in the group of youth CDST participants; and how this will be facilitated? For example, with one facilitator, you realistically may only be able to support the development of one or two stories.
- As a Master Facilitator, have you developed a good prompt question for the group for their first photo assignment? (See the section: Stage 2: Photography and theme development.)
- As a Master Facilitator, have you designed a process where the youth CDST participants can select their best photos for printing; and are able to print the photos with the budget? For example, if you work with 12 youth, you may have them pick 10 photos each if your budget allows for printing 120 photos at this stage.

## Stage 3: Story development

- Have you read the story development support documents to help in storyboarding and scriptwriting?
- If you need additional scriptwriting skills, have you contacted with PannaFoto Institute to attain them?
- Do you have the materials for the Foundational Elements exercise: Flip chart paper, markers, sticky notes and tape?
- For running the Foundational Elements exercise, have you printed and cut out (or drawn) the images of the ear, eye, brain, heart and dialogue; and know what each one means?

- For the 2<sup>nd</sup> round of photo-taking, as a Master Facilitator, have you designed a process where the youth CDST participants can select their best photos for printing; and are able to print the photos with the budget?
- As a Master Facilitator, have you shared the photos and script with people who need to give approval (i.e. your organisation, UNICEF, PannaFoto Institute and any local stakeholders)?
- As a Master Facilitator, do you have a process in place to discuss any feedback with the youth CDST participants? (Keep in mind that to ensure the story is owned by the youth, the script should only be changed if factually inaccurate, it breaches media ethics, or if it might put the children in harm's way. The youth should have the option not to show it if they don't agree with or want to make any changes).

#### **Stage 4: Multimedia production**

##### **Narration recording**

- Have you read the step-by-step guide for audio recording with the Zoom H4N recorder?
- Have you practiced using the recorder before the audio recording to fully understand the sound levels, how to record, where to find the files, and other functions?
- Does the narrator choice match the story? For example, if you are telling a story about the concerns of a young women in a disaster, is the narrator a young female?
- Before you leave the location, have you checked that the quality of the recording? Make sure that:
  - The level of the sound is consistent for the different takes
  - The audio quality is high with no distracting noises
  - There are spaces of silence before and after the record narration for editing
  - The narration matches the approved script
  - The narrator and you are happy with the narration

##### **Selecting or recording music**

- Is the music copyright free? If so, have you noted how the artist and song name need to be listed in the credits to use the music? For example, some artists require that you include their website URL in the credits to use the song for free.
- Is the music instrumental so it will not distract from the message of the photo-video?
- Does the music fit with the mood of the story; and develop the emotion you or the youth CDST participants want to convey?
- If you recorded music with the recorder, do you have a high quality recording?
- If you recorded original music, do you have a consent form explaining that the artist has given you the music for the piece, or provided it for free? If for free, be sure to understand how the artist wants to be listed in the credits.



### **Video editing and exporting**

- Have you read the step-by-step guide for CDST editing with Windows Movie Maker?
- When editing, did you “save” the movie often to make sure you didn’t lose any edits?
- Did you rename the file from “My Movie” to something else?
- Have you checked that the edited photo-video tells the story you want to tell with no distraction?
  - Do the animations help tell the story by focusing on the subject in each photo?
  - Are you using the “blur through white” transition so the photos fade between them?
  - Is the title up long enough for the viewer to read it?
  - Does the pacing of the narration feel smooth? (For example, the narrated sentences do not run together)?
  - Did you add a fade up and fade at the beginning of the movie?
- Did you list everyone involved in the photo-video and give proper music credit in the credit roll?
- Did you add your organisation logo page if required by the organisation?
- Did you add the Children in a Changing Climate “Youth Voices” logo page at the end of the photo-video?
- Did you mix the audio so that the narration can be clearly heard, but that the music is also creating the emotion for the photo-video?
- Did you export the photo-video as an .mp4 so it plays on PC and Mac computers?
- Is the music mix okay for different devices? (Check the exported photo-video file on a few different computers, with headphones and without, and on the speaker system that will be used to play the file. If it is not good, remix the audio and export again.)
- Have you had your organisation, PannaFoto Institute and UNICEF review the final photo-video before sharing publicly? (Note: If you are targeting to show this at a specific event on a specific date, make sure you include enough time for reviews, local discussions and re-editing if any issues come up.)

### **Stage 5: Youth engagement**

- Have you referred back to the Foundational Elements exercise to start the conversation on the dialogues you and/or the youth CDST participants hope will occur?
- Have you read the publications on listening and dialogue, facilitating conversations after photo-video screenings, and the screening tips?
- As a Master Facilitator, have you developed and resourced a plan with the youth CDST participants that determines who they want to show the photo-video(s) to, what they want to occur, and how the interaction will take place? (i.e. large screening, small meetings, one-on-one meetings and/or social media)

- As a Visual Storyteller, have you determined who you want to show the photo-video to, what you want to occur, and how the interaction will take place (i.e. large screening, small meetings, one-on-one meetings and/or social media) ? Have you secured the funding to do this?
- As a Master Facilitator, have you worked with the youth CDST participants to determine the outcomes they want from youth engagement, and how to best support it? (For example, if the youth want funding for a bridge to help them get to school in monsoon flooding, are you speaking with the right people who control the funding?)
- Are you technically prepared for the different ways you will share the photo-videos?

**Stage 6: Communication, advocacy, social media and events**

- Have you discussed how the final photo-video might be used by your organisation’s communication, advocacy and/or social media team?
- Have you discussed with Sinergi Muda different ways to use the photo-videos for social media?
- For Master Facilitators, have the CDST youth participants agreed to the photo-videos being used in the ways proposed by the organisation and/or Sinergi Muda?
- For Visual Storytellers, do you agree to the photo-videos being used in the ways proposed by your organisation and/or Sinergi Muda?
- Does the final photo-video need subtitles for communication, advocacy, social media or events? (If so, discuss with PannaFoto Institute how to do this; and get approval of the translated text and placement to ensure it is accurate and can be easily read.)
- Do you need to output the video in different formats?
- Are there ways to leverage the project in ways other than the photo-videos? For example, you might work with the young people to nominate 1-2 of the best photos for a Children in a Changing Climate photography exhibit; and bring the photographer to the event to discuss the issue.



## Credits

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