CANADA-UNDP
Climate Change Adaptation Facility

UN
DP

Empowered lives.
Resilient nations.

GUIDANCE ON GENERATING CONTENT:
CAPTURING AND CREATING STORIES, PHOTOS, AND FILMS

gef   **Canada**

A **Malian** farmer shows off his impressive millet crop, which has been strengthened with the introduction of new climate-resilient seeds planted only a few months earlier. (Jennifer Baumwoll, UNDP, September 2014)

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Introduction and Project Context

The Canada-UNDP Climate Change Adaptation Facility (CCAF) incorporates six national projects and one global project. Each of the six national projects focuses on strengthening resilient approaches to agriculture and water management, with an emphasis on gender-sensitive approaches. These are located in: Cambodia, Cape Verde, Haiti, Mali, Niger and Sudan. The global component aims to promote south-south cooperation and enhance understanding about initiatives that address adaptation, especially the gender dimensions. This global component has three outcomes: i) establishing cooperation and communication among the six national projects , ii) enhancing effective knowledge management on the experiences and lessons emerging from this portfolio, and iii) ensuring that results related to gender are documented and shared to inform broader adaptation processes.

To meet these outcomes, the global component can be divided into three areas of activities:

1. **Community of Practice:** Establish a community of practice amongst the six national project teams to share experiences and lessons learned that will inform and strengthen project activities

2. **Substantive Analysis and Knowledge:** Analyze and document substantive experiences and lessons learned from the CCAF portfolio and disseminate them to inform adaptation projects both within the CCAF and outside

3. **Communication and Outreach:** Showcase results and communicate successes of CCAF national projects to the global community

For each of the activity areas outlined above, information generated from the national projects will need to be documented, processed and turned into different types of products for different audiences. This will require projects to continuously gather, organize and make sense of raw material (e.g. stories, photos, film) that emerge during project implementation, and identify how best to use them for their intended purpose.

Women farmers introduce resilience livelihood practices in Alehaimerat, Sudan (Jennifer Baumwoll, UNDP, May 2014)

The Canada-UNDP Climate Change Adaptation Facility (CCAF), incorporates six national projects and one global project.

Information generated from the national projects will need to be documented, processed and turned into different types of products for different audiences.

*A farmer's family in **Niger** is benefiting from increased productivity of ground nuts due to the use of new climate-resilient seeds and agricultural methods. (Jennifer Baumwoll, UNDP, September 2014)*

Aims and Objectives

The purpose of this guidance document is to ensure that the collection of raw materials (e.g. stories, photos, video) in support of the planned activities under the CCAF, is achieved and contributes to CCAF common objectives efficiently and effectively. Specifically, **this document has been developed to provide guidance for national project teams to capture, store, share, and create material that will feed into knowledge and communications products.** This strategy directly complements and contributes to the three CCAF global activity areas.

To achieve the objectives of the CCAF global strategies, national project teams must be able to extract the most important piece of information they want to highlight, with whom they want to share this information, and what form of media would best communicate this information to this audience.

This strategy provides guidance on this entire process. It will also include how to engage with a variety of media channels, that is, the specific routes used in reaching an intended audience, including multiple forms of print, broadcast, and internet media. Working with different media channels requires strategic planning, based on a sound understanding of the objectives, priorities, processes and approaches of the different channels.

This document has been developed to provide guidance for national project teams to capture, store, share, and create material that will feed into knowledge and communications products.

PROCESS:
HOW TO CAPTURE RAW MATERIAL (STORIES, PHOTOS, FILMS)

The main objective of the media that you will be gathering is to highlight the impact of climate change being felt by the project beneficiaries and what they are doing to adapt (with the project support). It will be important to document how individual lives are affected by the project.

This section focusses on three types of raw material that will be important to collect for each of the national projects. These include: Stories, Photos, and Films. Each of the following sections provide details for how to best collect these different materials.

Stories

A good story should tell someone how people's lives have been changed by UNDP's work. This is a critical piece of information that can be used in a variety of different communications and knowledge products to gain a better sense of what is happening inside the project. The following guidance has been adapted from the UNDP Storytelling Guidelines.

What is the technical information required?

Information for a story will include: the context, the factual background to the story, and the basic journalistic questions of Who, What, Where, When, How and most importantly, Why. The facts are best reflected when they are clear and jargon-free.

For example, journalistic questions to ask could include:

• What is the project doing? (access to microfinance, strengthening livelihood and income generation, reducing the effects of climate change, etc.)

• Why is this project in existence? (To improve participation of women, to enable sustainable livelihoods, to strengthen resilience of vulnerable communities, etc.)

• Where is the project? (country, sub-region, ecosystem: urban, rural, desert, coastal, forest, etc.)

• Who benefits from the project? (Number of women, children, ex-combatants, IDPs, etc.)

• Who are the project's partners? (Donors, government counterparts, NGOs, other UN agencies, private sector, etc.)

• How is the project being implemented? (Training to farmers on agricultural practices, guidance on mainstreaming climate change into local policies, access to resources and tools for strengthening livelihoods, etc.)

Woman farmer from
Alehaimerat, Sudan
(Jennifer Baumwoll, May 2014)

• When did the project start? When will it end?

• What arrangements are in place to promote self-reliance among the beneficiaries when the project is over?

How to turn this information into a story

Once all of this information has been established, the challenge is how to turn it into a good story. It is important to first look for the human interest angle of the story, that is, how people's lives have been changed by the project's work.

The UNDP Storytelling Guidelines provides information on how to write a compelling story and details key points to remember when writing the story. Additionally the Web Story Guidelines, from the UNDP Office of Communications, guides you through the process of writing a web story.

For a general Success Story, it is ideal to limit the word count to 300-400 words, and to include the following components:

• A paragraph on the project and the specific support the project has offered, including: (i) what has worked? (ii) why? and (iii) what are the impacts?

• A few specific quotes from beneficiaries as it adds authenticity to the story. In order to get 2-3 direct quotes from someone who has benefited from each of the projects, you want to choose a person who can convey the project's impact, and tell the story through their experience. Select a consenting adult (or minor with a guardian's consent) who can elaborate how their life was before the intervention, and how it has changed since. It is important to show how the intervention supports the beneficiary to become self-reliant. This is the back bone of the story.

• A couple of relevant high resolution photos in separate JPEGs (photos with people in them would be best) (more information on photos, below)

• Photos for publication in the website should ideally be horizontal.

For further inspiration and examples, see:

UNDP Success Stories

Click here for an example of a success story:
It's all smiles as a nurse gives a clean bill of health to baby Sibusiso moments after the infant underwent regular check-up at the E.F Watson medical clinic in Bulawayo, Zimbabwe. (Photo- Sammy Mwiti, UNDP)
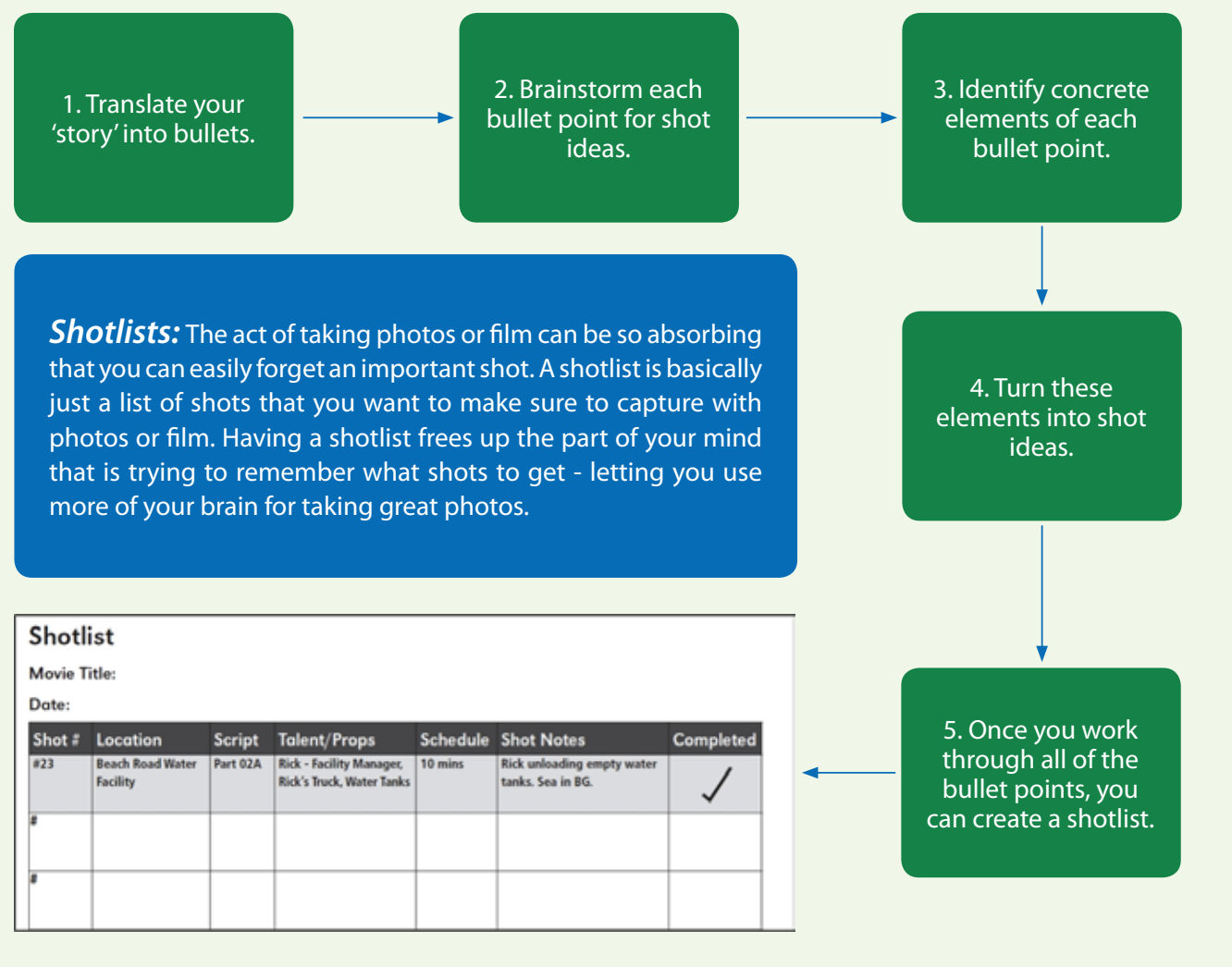

Click here for an example of a success story:
With help from a micro-loan, S.O. has turned her life around after being diagnosed as HIV-positive.
(Photo- REFNI+)

Figure 1: Drafting a Shotlist

Once you work through all of the bullet points in your script, and have a series of shot ideas for each bullet point, you can create a shot list. (Example Shotlist)

1. Translate your 'story' into bullets. → 2. Brainstorm each bullet point for shot ideas. → 3. Identify concrete elements of each bullet point.

↓

4. Turn these elements into shot ideas.

↓

5. Once you work through all of the bullet points, you can create a shotlist.

Shotlists: The act of taking photos or film can be so absorbing that you can easily forget an important shot. A shotlist is basically just a list of shots that you want to make sure to capture with photos or film. Having a shotlist frees up the part of your mind that is trying to remember what shots to get - letting you use more of your brain for taking great photos.

Shotlist

Movie Title:

Date:

Shot #	Location	Script	Talent/Props	Schedule	Shot Notes	Completed
#23	Beach Road Water Facility	Part 02A	Rick - Facility Manager, Rick's Truck, Water Tanks	10 mins	Rick unloading empty water tanks. Sea in BG.	✓
#						
#						

Planning Your Photos and Film

Planning ahead: Before taking photos or filming it is important to draft a script and shotlist. First, translate the "story" you are trying to capture into a series of bullet points. Once you have a bullet pointed script, you can brainstorm each bullet point for shot ideas. For example, one point in your script could include: "Women in Papua New Guinea have to walk further to wells each week as their water supply becomes scarce." Now start to "unpack" that point to identify some of the concrete elements of the message. This point is about walking, water, time (spent walking further), transport (of the water), and that the situation is worsening.

Now you can turn these elements into a few shot ideas that illustrate your initial script. Using our example, you could come up with the following potential shots:

- Feet Close-up in different locations, at different times of day, showing the passing of time.
- Mid-shot of a woman carrying a container. Bright sunlight in background.
- Sunrise to show what time of day the journey begins
- Water container emerging from well on a rope to show process of getting water

Trip	Focus Area	2014		2015				Who	Where
		Q3	Q4	Q1	Q2	Q3	Q4		
1	Everyday life in relation to agriculture and water availability/ management before project interventions (business as usual, or "baseline.") What are the current practices, difficulties and threats posted by the impacts of CC on people's lives?	■						2-3 families who have been selected to join the project.	TBD
Possible Shotlist: Woman with waterpail; withered plants with dry soil; empty water glass									
2	Community mobilization/ organization and engagement. Village meetings to form farmer groups, identify and prioritize people's needs and follow up actions. (VRA process?)			■				Farmer group in which above families belong to.	-
Possible Shotlist: Closeup of farmer; Group shot from meeting									
3	Community capacity development/trainings. Training, meeting/workshops, farmer exchange visits…			■				Meeting participants community leaders	-
Possible Shotlist: Documents on table; farmers at a meeting									

TABLE 1: Example Media Gathering Framework For Field Trips (From Cambodia)

Broader Content: As discussed above, planning ahead and developing a shotlist helps to focus the images that you are hoping to collect so that they support the broader story or message. However, even if you have not yet defined a specific story, it is also possible to outline general areas of content that will be useful for future stories, and can be taken at specific times during project implementation. This framework can be based on the general thematic areas and objectives of the project.

The main objective of the media that you will be gathering is to **highlight the impact of climate change being felt by the project beneficiaries and what they are doing to adapt (with the project support)**. It will be important to document how individual lives are affected by the project. In addition to the focus areas outlined below, the photo and video documentation should also include following at least 2-3 different individuals through interviews and documenting everyday life. Ideally, this should be done consistently throughout the lifetime of the project, from the start (before project interventions) to illustrate how their daily routine changes and how project activities have impacted these changes over time.

Table 1 is a framework developed by the Cambodia project team. The framework details the desired videos and photos for the photographer to collect over multiple trips.

Once these photos and videos are collected, they can then be used to develop knowledge products that document and share the experiences and results of the project-supported activities and their impact on communities. It should be noted that these photos and videos could be taken by members of the project team, including member based in the communities, or by professional photographers or videographers hired for this specific task. Either way, agreeing on a plan ahead of time is critical.

TABLE 2: Types Of Photos/Shots

Photo/Shot Type
Extreme close-up shots and close-up shots - A photograph in which the subject (a person or an object) is tightly framed and shown at a relatively large scale. A certain feature, such as someone's head, takes up the whole frame.
Mid shots – This is a shot where the subject and background share equal dominance in the picture. For example, a medium shot of an individual will take in the body from the knees or waist up, while also showing the background or environment where the person is standing/working.
Long shots - Photographs in which the subject is shown at a relatively small scale, and the focus is more on the environment or background.
Staged shots - Shots where the subjects involved are arranged and are posing for the photograph.
Action Shots - Showing someone or something in motion, for example, undertaking the project-related activity (farming, planting trees, training).

Taking Photos

Photography can be a powerful storytelling tool. Effective photography is essential to conveying key messages via images in publications, on the internet, and in other types of media.

Framing a photo: Photographs contain visual information. Framing is a way of controlling this information. You control the information in your photos by pointing the camera one way or another, choosing to include one object and not another. Think about framing as a way of 'packaging' information for your audience and relaying a specific message (which aligns to your plan or shotlist).

Types of photos: There are a variety of different types of photos that you can use, which include extreme close-ups, close-ups, mid shot, long shot, staged shots, and action shots (further elaborated in **Table 2**). It will be important to collect a variety of shot types. Different camera angles can also help enhance your story. Pictures can showcase people, a process, technologic innovation, landscapes, etc.

Photo Captions: Photo captions help to give context and credit to the image, and will be helpful for organizing and access photos once archived. It is also crucial to provide detailed information when using the image in knowledge and communications products. For ease of use in the future, and in order to ensure uniformity for all project teams, **all CCAF-related photos should be saved with a file name that includes the following information in the following order:**

1. Country ◄
2. Brief description: what is happening, who is in the picture, why and where. ◄
3. Date: Month and Year ◄
4. Credit: Photographer or UNDP office ◄

An example of a well framed photo: Farmer's family in the Southern region of **Haiti**, who is supported to develop an individualized Farming Plan for strengthening resilience to climate change. (Thibaut Monnier, Sept 2014)

e.g. Haiti- Volunteers at the Aquin Environmental Education Center caring for seedlings that will be planted in nearby forests – Sept 2014 – Thibaut Monnier UNDP Haiti"

TABLE 3: Printing Images / Photography (A Guide To Required File Sizes For Sharp Photos When Printing: Image Size In Pixels)

(Virtual Size Of Images)	Megapixel Rating	Print Size (Inches) At 200Ppi	Print Size (In.) At 300Ppi
640 X 480	0.3	3.2 X 2.4	2.1 X 1.6
1,024 X 768	0.8	5.1 X 3.8	3.4 X 2.5
1,280 X 960	1.2	6.4 X 4.8	4.2 X 3.2
1,504 X 1,000	1.5	7.5 X 5.0	5.0 X 3.3
1,632 X 1,224	2.0	3.3 X 6.1	5.4 X 4.1
2,000 X 1,312	2.6	10.0 X 6.6	6.7 X 4.4
2,240 X 1,488	3.3	11.2 X 7.4	7.5 X 5.0
2,275 X 1,520	3.5	11.4 X 7.6	7.6 X 5.1
2,272 X 1,704	3.9	11.4 X 8.5	7.6 X 5.7
2,590 X 1,920	5.0	13.0 X 9.6	8.6 X 6.4
3,008 X 2,000	6.0	15.0 X 10.0	10.0 X 6.7
4,256 X 2,848	12.1	21.3 X 14.2	14.2 X 9.5
4,536 X 3,024	13.7	22.7 X 15.1	15.1 X 10.1
5,782 X 3,946	22.8	28.9 X 19.7	19.3 X 13.2

TABLE 4: A Guide To Required File Sizes For Sharp Images On Websites

Image Size In Pixels (Virtual Size Of Images)	Megapixel Rating	Size (Inches) At 72Ppi (On The Website)
200 X 150	0.1	2.8 X 2.1
300 X 225	0.2	4.2 X 3.1
400 X 300	0.2	5.6 X 4.2
640 X 480	0.3	8.9 X 6.7
800 X 600	0.5	11.2 X 8.4
1,024 X 768	0.8	14.2 X 10.7
1,280 X 960	1.2	17.8 X 13.3
1,504 X 1,000	1.5	20.9 X 13.9

Photo Resolution: The degree of resolution can greatly enhance the quality and efficiency of digital image use, as much as it can threaten the image quality and limit the ability to use the image. Digital image resolution varies, and both high and low resolutions have their purposes and advantages. For instance, high resolution is important for print publications, whilst lower resolutions are more useful for web based applications. Once a photo is taken, it is possible to compress images in order to lower their resolution, but not possible to increase resolution. Therefore, photos should have as high a resolution as possible, to allow for the greatest flexibility in their eventual use.

Different ways to measure resolution: Digital Images are composed of pixels, square units of measurement composed of smaller units called bits. More bits per pixel increases the pixel's ability to render colors. More pixels in an image increases its clarity and definition.

Resolution is expressed in two ways:

- Dimension: The number of pixels in an image by width and height like for example 3000 x 2000 pixels

- Megapixels: the number of pixels by width and height times a million: 3000x2000=6 megapixels. Usually, megapixels are used to indicate the maximum image size of a digital camera.

Image size: Image size is also important to consider when collecting photos. Images are often measured in kilobytes (KB), megabytes (MB) or gigabytes (GB), which represents the amount of space the image occupies. A guide to required file sizes for sharp photos when printing is given in *Table 3*. A guide to required file sizes for sharp images on websites is given in *Table 4*.

So if you need photo for a brochure that will be five inches in width when printing, you should plan to use a photo with at least 1,500 x 1,000 pixels. If you need a big poster with razor-sharp images that each are 10 inches, you should plan to use photos that are a minimum of 3,000 x 2,000 pixels. On the other hand if you need a little thumbnail photo that with be printed at two inches in width, you can use a 640 x 480 pixel.

Pixels per inch (PPI) is a measurement of the pixel density (resolution) of devices in various contexts: typically computer displays, image scanners, and digital camera image sensors. It is defined as the horizontal or vertical density (for square pixels) as those are the same but the density on along the diagonal is lower. Square pixels are the norm (otherwise those densities would be different). Most computers use displays that have 72 pixels per inch.

A 2 inches thumbnail image at 640 x 480 pixels.

An example of **high** resolution.

An example of **low** resolution.

External Photo Resources: There are a number of valuable external resources that can also provide guidance on how to take good photos.

- How to take photos (Seven tips from a Reuters photojournalist)

- For examples of good visual storytelling:

  ◦ Social documentary photos

  ◦ Magnum photos

7 tips from a Reuters journalist.

Social Documentary Network

Capturing Film

Increasingly, video is being used to illustrate the impact of projects on the ground. The expansion of video websites like YouTube and Vimeo has provided an important opportunity to reach a growing new audience and communicate about the project achievements and success stories.

Filming Suggestions: When defining the focus of the film or identifying where to start, these considerations may be helpful:

- Film each shot for at least six seconds before stopping.

- Keep the shot steady, do not zoom in and out, and keep your subject in the centre of the frame.

- Stay away from disparate light sources, i.e. windows, bright fixtures, mirrors, etc.

- Keep the background simple and not too busy - a plain wall is fine, as long as the subject being filmed is not right up against it. Distracting movement and/or colours (e.g. children playing in the background of a talking-head interview shot) makes for unsuitable backgrounds.

- If they use it, show it - if the subject is using their hands, keep their hands in the frame

- Err on the wider side, rather than framing the person too close - you can always crop the image, but once it's shot, you can't go wider

- Try to film somewhere quiet and without a lot of background noise. Be careful not to fidget or make noise yourself - the microphone can pick you up just as easily as the person you're interviewing.

- Make sure to capture cutaways shots to facilitate the editing process (close ups of hands, detail in hair, glasses, flowers near interviewer, etc – anything you can later use when you need a shot to help you change to another moment of the video)

Broadcast Cuts

Once a video is collected, one way to enhance interactivity and use of media would be to create a broadcast cut from the footage to share these stories on UNifeed: http://www.unmultimedia.org/tv/unifeed/

UNifeed is the UN wire service that gets sent to more than 800 broadcasters worldwide, which means that news agencies will likely pick up a story and get more views for videos, knowledge products, etc.
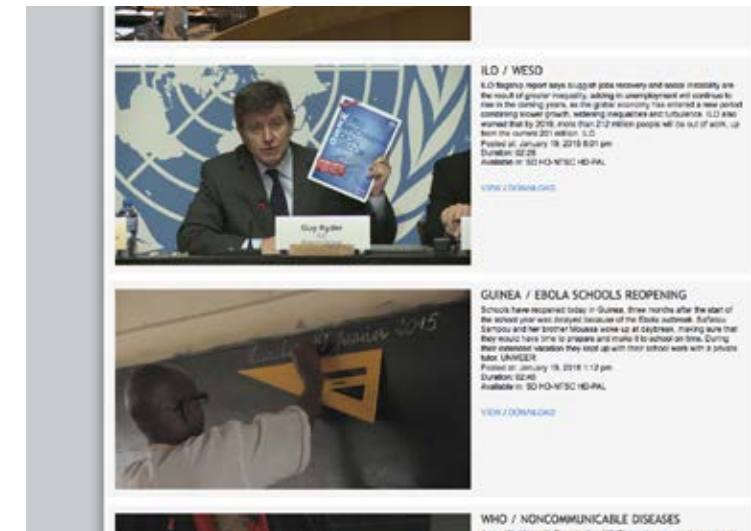
Check out UNifeed's stories

A video showing activities and results of a climate change adaptation project in two provinces of Cambodia.
Click here to view the video through YouTube

HOW TO MANAGE MATERIAL:
COLLECTION AND STORAGE

Once you have compiled a number of raw materials (stories, photos, films), how do you manage all of the information so that is easily accessible and useable for your knowledge and communications products? This section provides guidance on managing the material, based on how the CCAF will be organizing it to systematize it across all six participating countries.

Management Tool

For the CCAF, since there is currently no corporate UNDP system fit to our needs, we will be using "Dropbox," as a home for all of the photos, documents, videos, and files collected from across the six CCAF countries. Anything you add to Dropbox will automatically show up on all computers linked to the CCAF Dropbox filing system. You can access this system through computers, smart phones and the secure Dropbox website — so you can access the material from anywhere. This system will make sharing information between countries and from the national project to the global project easy. You can also invite colleagues to view any specific folder in your Dropbox, and it will be as if you saved that folder straight to their computer. You can also send people links to specific files, photos, and folders in your Dropbox, too.

Process:

To share your materials:

1. Log on to www.dropbox.com

2. Click on the folder for your project, and

3. Upload the resource directly to the respective folder.

For additional support, view this "How to use DropBox" tutorial.

Organisation

We have created a DropBox folder for the CCAF, with individual folders for each country (Cabo Verde, Cambodia, Haiti, Mali, Niger, and Sudan). Each of the country folders has sub-folders in them. We have created a folder for Photos, for Videos, for Stories, and for Reports and Publications.
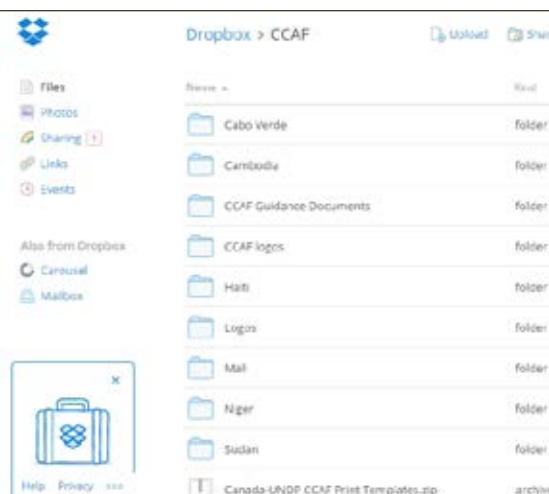
Access to System

We will be assigning one person in each of the national project teams as "media focal point." This person will be responsible for collecting and uploading all of the available information into the DropBox folders. In most cases, this will be the communications officer, or the staff member designated with communications or knowledge management duties. The global CCAF will purchase a Dropbox Business Account for this person for the duration of the project (through the end of 2016). If you would like to purchase additional accounts for other members of the team, please contact Jennifer Baumwoll to arrange for this. Please note that those without the business account can still be given access or share different folders or files (through links), as needed.

HOW TO CREATE PRODUCTS:
AVAILABLE RESOURCES

Once the raw material is collected, there are many options for how to use them to create various knowledge and communications products. This is further examined and placed under a strategic framework within the respective CCAF global Strategies. Below are a few initial options for products that can be created with the raw materials of stories, photos and films collected and managed through the processes above.

Microsoft Photo Story

Microsoft Photo Story lets you drag photos onto a window, arrange them as needed, then provide custom narration, transitions, zooms, pans, audio soundtracks and/or custom auto-generated music, then export the result as a WMV file. You can then watch the video files on your TV, a computer, or a Windows Mobile–based portable device.

Photo Stories are a tool with great potential to stimulate local innovation processes and allows people in the field to monitor their projects in ana interesting way (from conception, to implementation, to monitoring and evaluation). The process of creating a photo story can serve as a basis for reflection and offers an opportunity for the creative exchange of ideas. It stimulates community members to "visualise" what they are currently doing and to consider jointly how they can do things better. This process can strengthen links between community members and help them develop consensus.

Photo Stories are a tool with great potential to stimulate local innovation processes and allows people in the field to monitor their projects in an interesting way.

- Microsoft Photo Story 3 for Windows XP: This is the link to download the free Microsoft Photo Story Software. (N.B. The software is available in English, French and Spanish.)

- ALM-SGP Photo Story Toolkit: This 28-page Toolkit for creating Photo Stories provides detailed guidance and information on how to create a Photo Story. Examples can be viewed here.

- Photo Story Tutorial: This is a YouTube video taking you through the process of creating a Photo Story.

Example Photo Stories:

- Canada-UNDP Climate Change Adaptation Facility: Experience from Cambodia & Sudan

- Completed SGP Photo Stories

Another example of a CCAF photostory from Haiti

Examples (above and below) of photo essays created in Exposure.

Exposure Photo Essays

Exposure is a tool to create beautiful photo narratives. It's also a community of passionate photographers and storytellers. Exposure is a great place to tell your story using images and some words to go with your photos. The tool helps to turn a pile of photos into a story. Sometimes just a few words can make all the difference.

Exposure encourages a narrative-driven approach to sharing photos. Once you sign up, you are presented with an ultra-minimal workflow for dragging and dropping your images into sets or full-width spreads, separated by blocks of text where you can enter titles and descriptions of what's going on. The layout is seductively straightforward, with very few customization options.

- Exposure Photo Essays

- UNDP Photo Essays

Examples:

- From the Field to the Table

- 20,000 Mangroves Strong

Printed Publications

Printed publications can showcase knowledge and research, or promote contributions and achievements made by the projects. We should communicate in language that is concise and easy to understand. This requires plain words, simpler sentences and well-structured analysis. Compelling human interest stories about how our projects are changing the lives of ordinary people around the world in a positive and sustainable way helps communicate results better.
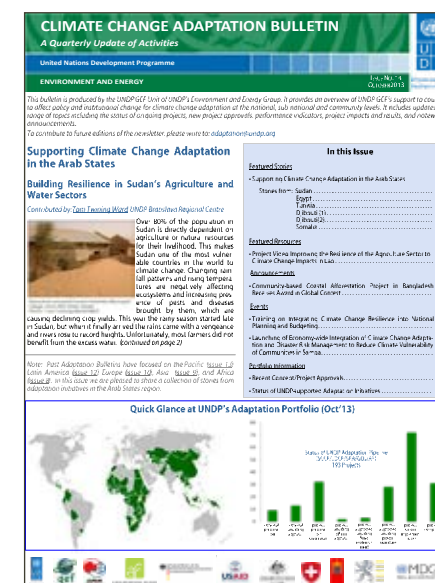
Resources for Publications

- Writing for UNDP: From the UNDP Communications Toolkit, this link details comprehensive guidance for 'Writing for UNDP'

- UNDP Story Telling Guidelines: This 2-page document details how to write a compelling story and details key points to remember when writing the story.

- Web Story Guidelines: From the UNDP Office of Communications, this document guides you through the process of writing a web story.

- UNDP Style Guide: The UNDP Style Guide is intended to offer guidance on grammar, spelling and punctuation to ensure clarity and consistency in UNDP publications.

Additional useful links:

- UNDP Brand Manual 2013: This manual give detailed instructions on how to use the UNDP logo and tagline.

(Below) An example of a printed publication by UNDP

Applying the Right Logos

Logos: Logos are important. Acknowledging partners and funding support is critical. Below is information on use of UNDP and Canada logos, in particular.

UNDP Logos: Downloadable UNDP and UN logo files can be accessed on the UNDP intranet in English, French, and Spanish via the CCAF Logos Folder. When using the logo, use an original copy downloaded from the Intranet. The logo should not be altered in any way. The logo should be placed at the top right-hand corner on the front cover of all printed publications: magazines, reports, books, brochures, posters, flyers and exhibit displays.

Canada: It is important to use the Canada Government logos on all products developed using Canada Funds. The guidance from Canada is available at this website: http://www.acdi-cida.gc.ca/acdi-cida/acdi-cida.nsf/eng/FRA-719161232-RPV. A summary of the guidance includes the following: Mainly we recommend using the .eps format of the logo, since this file format is specifically for use by graphic designers and publishers, and ensures the logo doesn't become warped or compromised when embedded into publications. In terms of which logo to use, the Canada Wordmark can stand alone, however the DFATD signature cannot be used alone, and must always be accompanied by the Canada wordmark.

CCAF Logos Folder: This DropBox Folder has logos for CCAF, UNDP, GEF and Canada. Please add logos for other partnering organisations.

When using the logo, use an original copy downloaded from the Intranet. The logo should not be altered in any way. The logo should be placed at the top right-hand corner on the front cover of all printed publications.

Logos For Publications/Websites

To assure crisp printing of logos, use logos or illustrations in a vector-based format, such as AI (Adobe Illustrator) or EPS (Encapsulated Post Script). This allows the file to be printed as small or as large as needed and without a background.

If obtaining a vector file is not possible, the next-best procedure is sending a JPG, TIF or PNG in the resolution needed. A PNG is usually preferred because it can be saved without a background. Any of these files (JPG, TIF or PNG) should be at 300 DPI at the size it is intended to print.

For websites, use a PNG or JPG at the size needed (see **Table 4**).

Translation

The UN has six official languages: French, English, Spanish, Russian, Arabic and Chinese. UNDP's three working languages are English, French and Spanish, and the CCAF projects work in English, French and Portuguese. Translation is important as part of the multinational face of theis work, and also allows countries to access the information and lessons learned from your countries, regardless of the language.

However, since translation is expensive, the rationale for translating national and regional publications depends largely on the target audience for a communications product.

If translation is necessary, there are some resources available:

- UNDP Corporate Freelance Translators and Translation Companies: UNDP has a Roster of translators and translation companies already vetted and on LTAs, so can help speed up the process of translation.

- UNV Online Volunteering Support: For more informal translations, the global CCAF project has access to a team of volunteer translators who are available to help translate from French to English, English to French, English to Portuguese zand Portuguese to English. In addition, you can post your own request on the Online Volunteering website to find volunteers for your specific job. Please note that these are not professional translators and therefore the quality is unpredictable.

For more information on either of these resources, contact Jennifer Baumwoll.

CANADA-PNUD
Fundo de Adaptação às Mudanças Climáticas

By introducing resilient irrigation measures, a group of poor farmers in St. Anthony, Cape Verde, have been able to increase productivity of their crops. (Osvaldo Chantre, January 2015)

ADDITIONAL RESOURCES AND TOOLS

Tools for Disseminating Video and Documentaries

Television channels have increasingly sought to shave their costs by using video 'b-roll' prepared by third parties for cut-away shots in their programmes. UNDP can help satisfy this demand through providing footage from country offices.

Increasingly, UNDP is using video to illustrate the impact of our projects on the ground and in people's lives. On a tight budget, targeted social media marketing is particularly important (low cost with potential far reach). Not just sharing on the local page but reaching out to other social media pages with similar interests around the world. You can't just share the link and expect it to go viral, there is a bit of work involved in ensuring wide dissemination of your video.

- Video and Documentaries: From the UNDP Communications Toolkit, this link provides comprehensive information on creating videos and documentaries.

- UNDP YouTube

- UNDP-ALM YouTube

- Video Stories Tip Sheet

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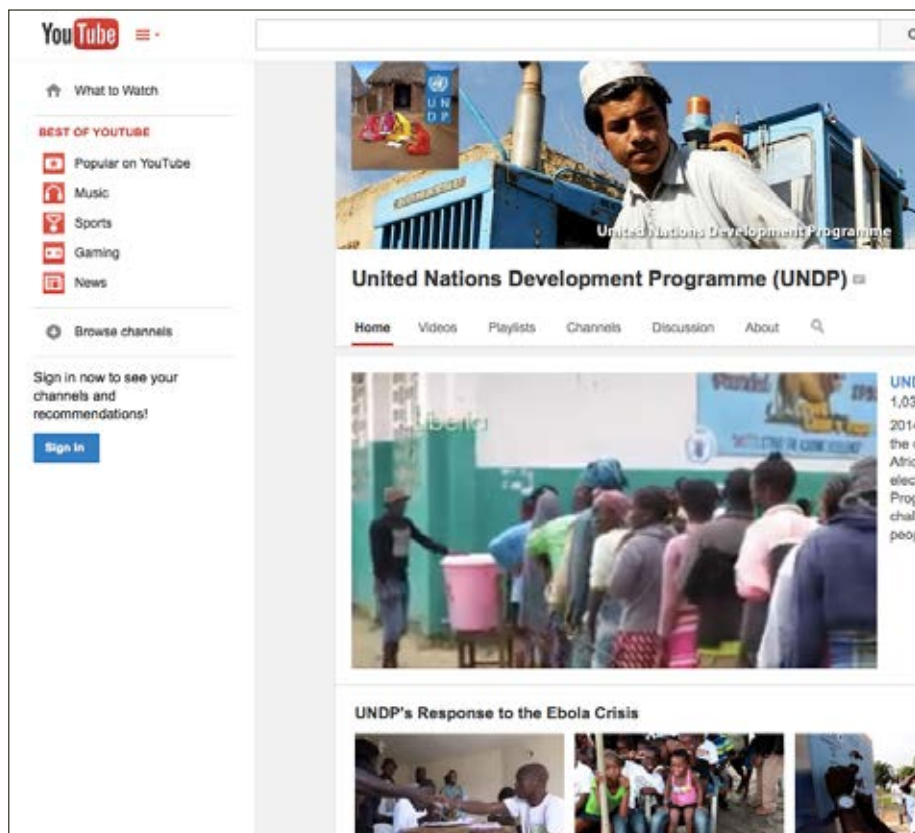
Click here to access UNDP's
YouTube channel

Web tools

People worldwide now turn to the internet as their first source of information. The web can be a cost-effective way of reaching millions of viewers through the click of a mouse. UNDP has several website communication vehicles: the corporate (global) UNDP website, regional pages (e.g. Africa, Arab States) and Country Office websites.

- Web Tools

- UNDP-ALM: The UNDP-Adaptation Learning Mechanism (undp-alm.org) is UNDP's knowledge-sharing platform on country-led climate change adaptation programmes and projects. UNDP-ALM is structured to be used as an interactive platform for sharing and learning about country led initiatives that advance green, low-emission and climate-resilient development. By increasing the availability of tailored information, UNDP-ALM intends to catalyse knowledge that can support governments to integrate climate change risks into poverty reduction and development strategies.

- Canada-UNDP Climate Change Adaptation Facility: The UNDP-ALM project profile for the CCAF programme also links to each of the country-led projects in Cambodia, Cape Verde, Haiti, Mali, Niger, and Sudan.

ALM website

CCAF homepage

Cape Verde country page on the ALM website

Additional Useful Links

Procurement for Communications

Almost every UNDP office has core communications staff, supplemented by short-term editors, designers, photographers and media relations experts for special projects. Both staff and contractors will ideally have experience in both communications and development. Serving in emergencies may require additional crisis management skills.

- Procuring Consultants and Contractors
- UNDP LTAs: Commercial Printing and Print-on-Demand

Social Media

- Storify: Tips and Best Practices: Storify allows you to use content from Twitter, Facebook, Instagram and other social channels to create a story from an event, a campaign, an online conversation.
- Return on Engagement : This presentation provides information on how @UNDP measures social media effectiveness.
- United Nations Department of Public Information: Social Media Guidelines

Other resources:

- Blogging 101 (Prezi)
- social media wiki (access via UNDP Teamworks): Tips, tricks, manuals, guidelines, how-tos.. anything and everything UNDP & social media (if you do not have access to teamworks, please follow up with Jennifer Baumwoll at jennifer.baumwoll@undp.org)
- UNDP's intranet's Communications Toolkit which has extensive resources - especially focused on sections a (Media Relations), b (Web Presence) and c (Social Media)
  - Core Concept - Media Presence
  - Core Concept - Web Presence
  - Core Concept - Social Media
  - Core Concept - Publications and Printing
  - Core Concept - Writing and Translation
  - Core Concept - Advocacy
  - Core Concept - Brand Identity

Infographics Inspiration

Infographics are visual presentations of information that use the elements of design to display content. Infographics express complex messages to viewers in a way that enhances their comprehension. Images are often an extension of the content of a written article, but infographics convey a self-contained message or principle.

- United Nations infographics curated on Pinterest
- World Bank's infographics
- OECD infographics
- The Guardian's infographics
- Al-Jazeera's infographics: Global South is Rising
- French Ministry of Foreign Affairs' infographics
- USAID's infographics

Other resources:

- UNDP's Social Media Guidelines
- UNDP Staff Members on Twitter – please send us your handles so we can include you!
- UN Social Media guidelines

Guidelines for Staff

- UNDP's Official Social Media Guidelines for Personal Use
- DPI Twitter guide for senior officials
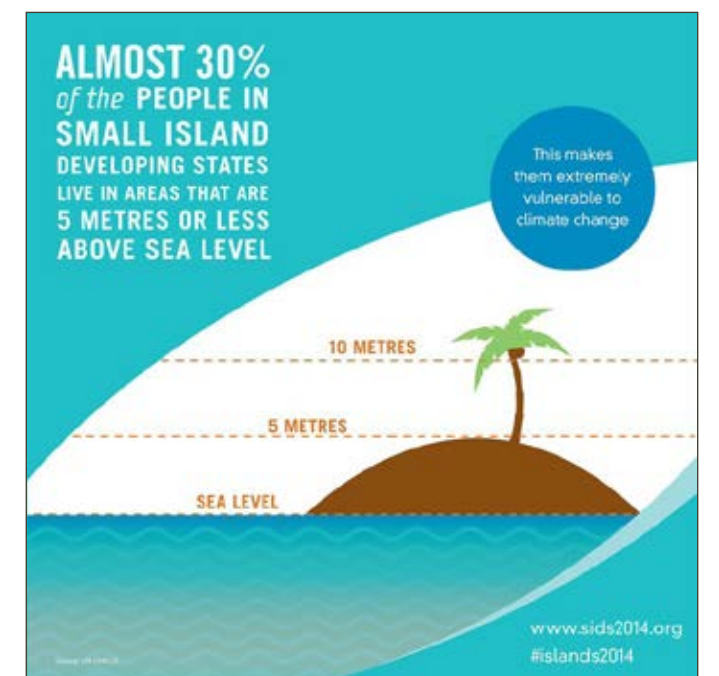- Infographic - Should I post this update? | French | Spanish

Training

- Social Media for External Relations/Advocacy - RR/RC RBLAC PresentationSocial media @UNDP for Communications Focal Points | 10 Twitter Tips | How to Measure your social media impact | Twitter Basics | Quick Start Guide for Hootsuite
- Contributing to Corporate Accounts
- Reacting to Posts about UNDP

(Left and right) Examples of presentations by UNDP on the platform Prezi
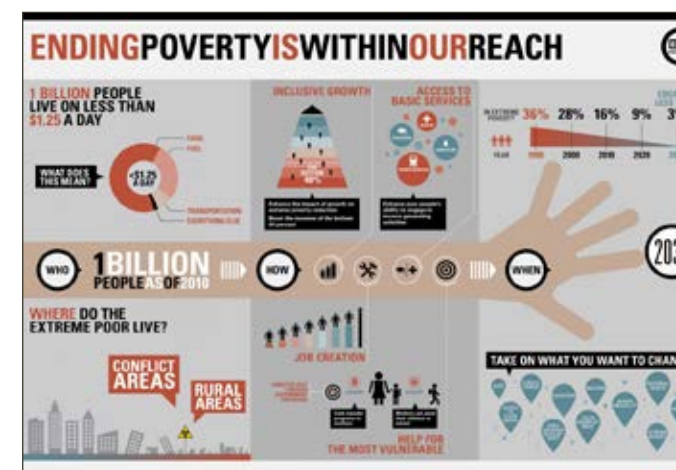
(Left and right) Examples of infographics