

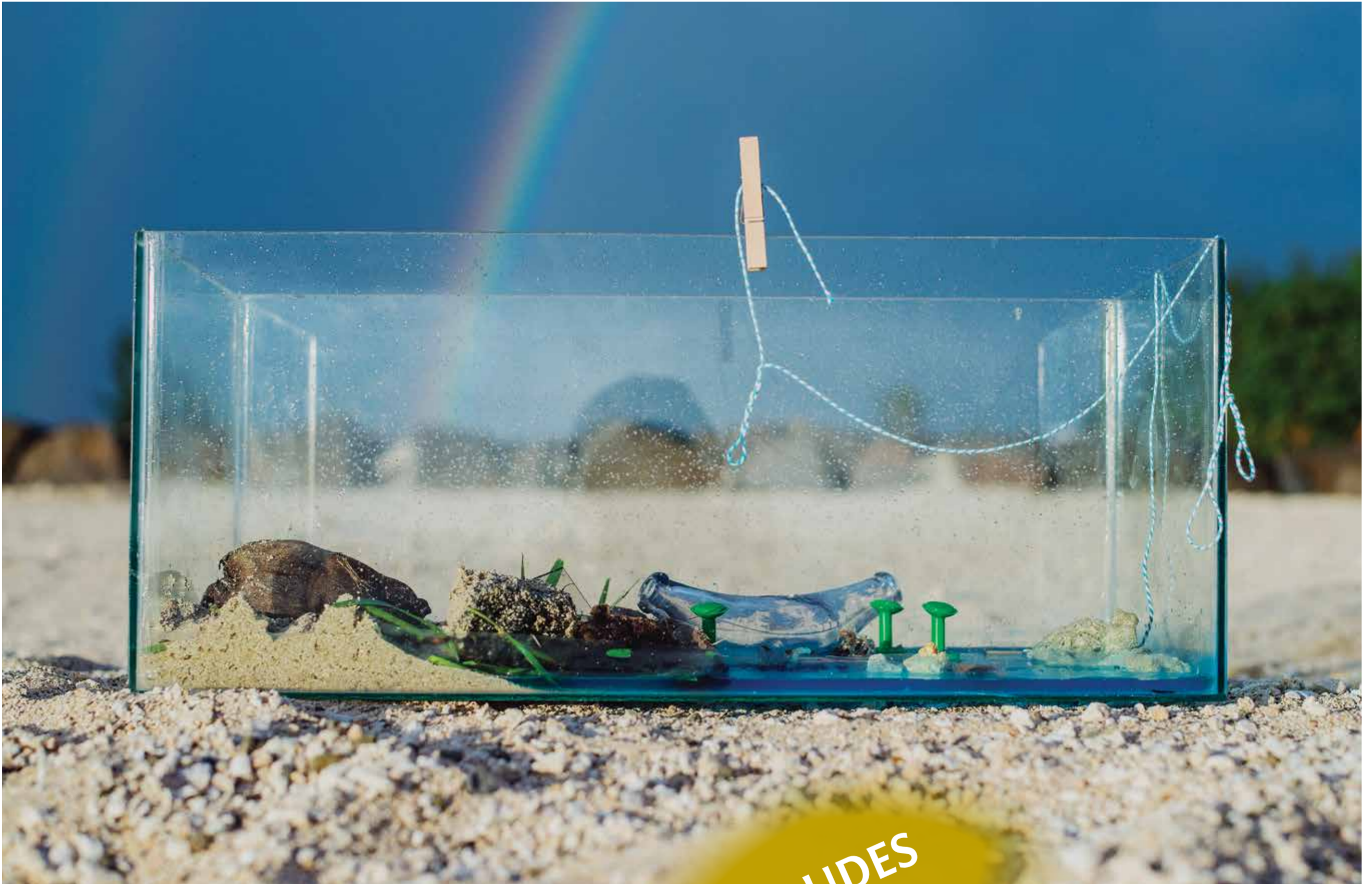
Sharing and Promoting

visual ways of working to communicate how communities cope with change in the Western Indian Ocean
From Mauritius to Zanzibar.

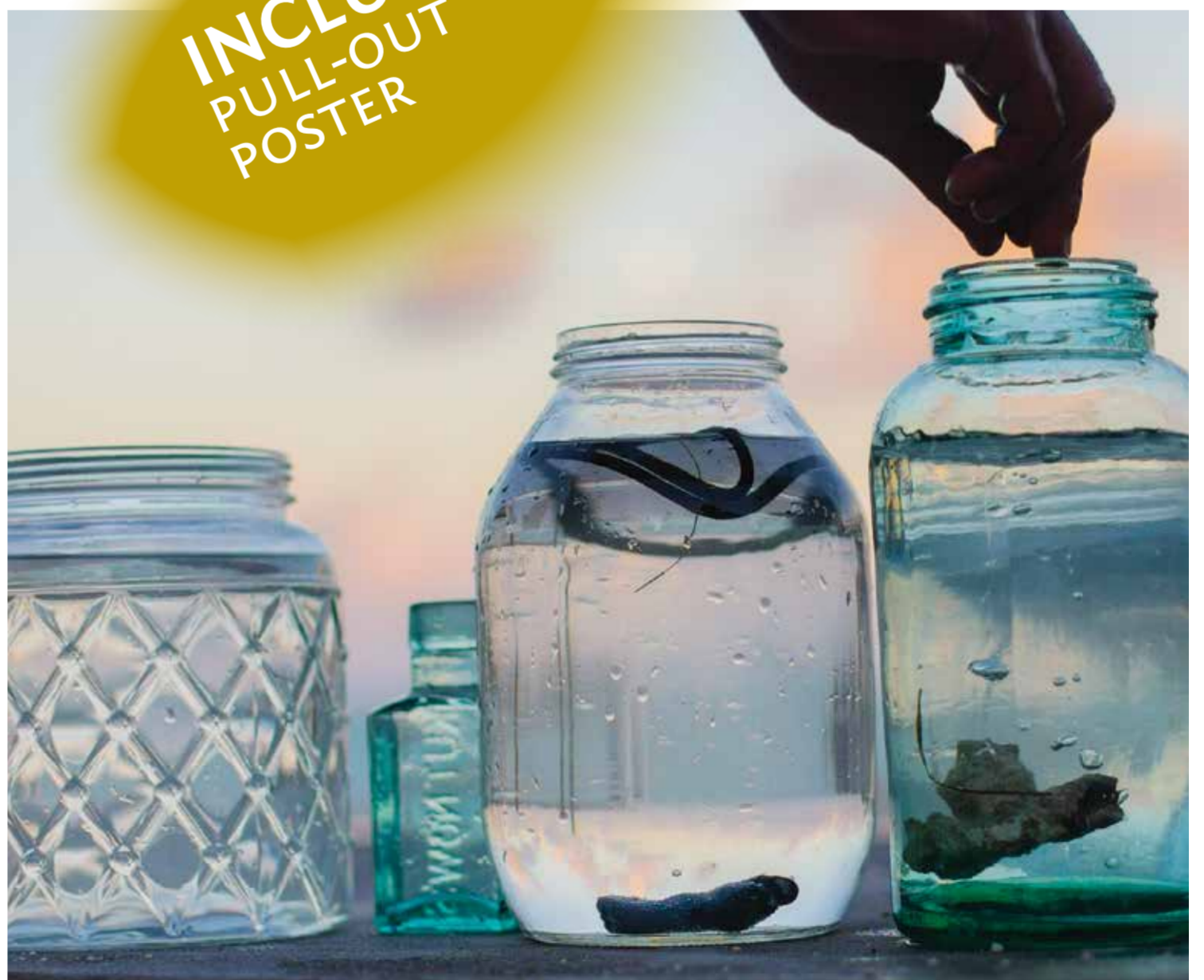
No 1
#CoralCommunities
CopingWithChange



Coral Communities



**INCLUDES
PULL-OUT
POSTER**



ABOUT THIS PROJECT

WELCOME TO Coral Communities

CONTENTS & WHY

Coral Communities, what is it?

Worldwide hundreds of millions of people are dependent upon coral reefs and the benefits that they provide (e.g. food and coastal protection), but coral reefs are in decline due to pressures such as overfishing, pollution and climate change. Communities reliant on these reefs for work and their way of life need to be involved in decisions about how they are managed; in response to this, we came up with the *Coral Communities* project. The project brings together researchers, a creative arts and film-making team, environmental and faith-based NGOs and a development consultant in the UK, Mauritius and Zanzibar.

Coral Communities had three key aims:

- To draw together a network of UK-Western Indian Ocean collaborators with interest in understanding how to support communities to respond to coral reef decline.
- To find out what others had done and look at the options available to support communities to cope with coral reef decline.
- To develop and pilot a novel visual approach that could help communities and the project team understand how communities feel about their environment and the risks and challenges associated with the ways people cope with environmental change.

A visual approach, what is that?

We want to share with you the visual method we used and the benefits we think that it can bring to community based activities. We want to take you on a short journey through the activities of the *Coral Communities* project and show you how participatory visual approaches can be used to engage with communities to help them express how they interact with their environment, how they are working with environmental change and what their aspirations are for their future.

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HOW TO MAKE A COASTSCAPE

- 2 Plan a theme, choose a location
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CENTRE Poster of a finished coastscape

- 7 Record, use video & photography
- 8 Share at events, use social media & artwork

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Ground Truthing
- 10 Participatory video
A Pocket video book & a link to visual method resources

BACK ABOUT PARTNERS AND FUNDERS

A link to the project film
Keep in contact, mail us...



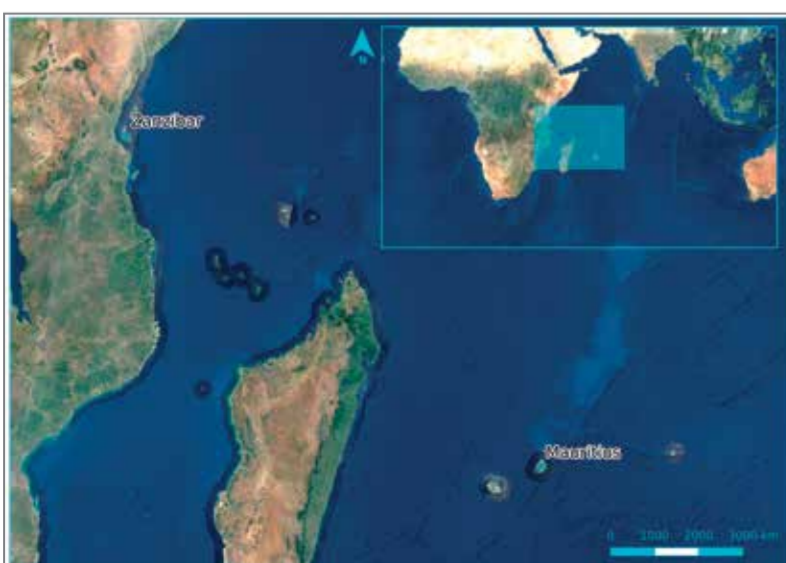
THE CORAL COMMUNITIES TEAM MEETING WITH DELEGATES FROM ALL OVER THE WEST INDIAN OCEAN. Photo © Andy Hughes

Meeting for the first time

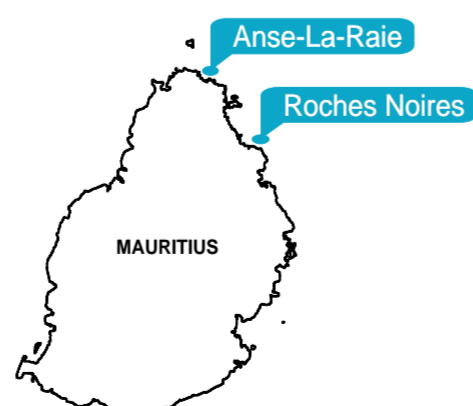
The *Coral Communities* team worked with two Mauritian community groups from Anse-La-Raie and Roches Noires in May 2017. These two groups have a long-standing relationship with Reef Conservation, a Mauritian environmental NGO and *Coral Communities* partner. The community groups and the Coral Communities team worked together to create 3D models of their coastal environments ('coastscapes') while discussing the future of local voluntary marine conservation areas. They learnt ways to share their creations and thoughts through photography, video and audio recording. Experiences were exchanged with environmental NGO delegates from across the Western Indian Ocean at a mini-exhibition in a workshop organised by the *Coral Communities* project.

Visiting Fundo Island, Zanzibar

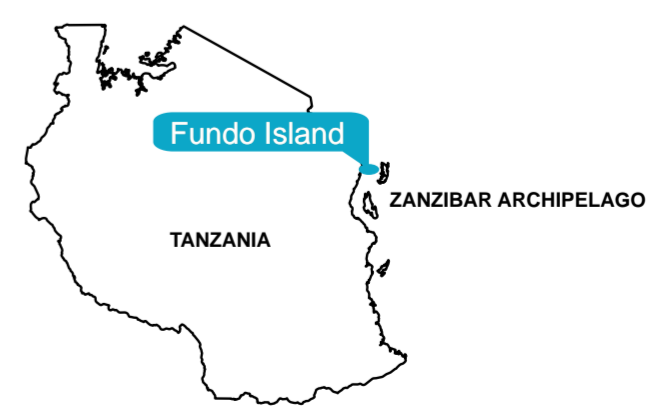
In July 2017, some of the *Coral Communities* team also visited Fundo Island, Zanzibar. Here they worked with a community group that is beginning to participate in marine management supported by Mwambao Coastal Community Network (a local environmental NGO and partner in *Coral Communities*). A modified version of the coastscape method was used to explore how the community has coped with environmental and social change in the past and what could be learnt from this for working with change in the future, with a focus on resource use. The process was captured through video and photography.



THE WESTERN INDIAN OCEAN. IMAGE © SENTINEL-2 CLOUDLESS - [HTTPS://S2MAPS.EU](https://s2maps.eu) BY EOX IT SERVICES GMBH (CONTAINS MODIFIED COPERNICUS SENTINEL DATA 2016 & 2017).



ANSE-LA-RAIE & ROCHES NOIRES IN NORTHERN MAURITIUS



FUNDO ISLAND ON EAST COAST OF PEMBA ISLAND, ZANZIBAR, TANZANIA

Making a coastscape

A NEW Method to try

We developed a method that uses local materials, creates discussion and encourages visual documentation – participants build a coastscape, record how they do it through the discussions they have while working

together. **Why?** It is a powerful way to share ideas and stories, and gives people the confidence to do so. **When?** Anytime – to start a dialogue, as an in-depth enquiry, to evaluate change – you can take it where you want.

Five steps you can follow

1. Plan a theme, choose a location
2. Walk the coast and collect
3. Create coastscape in groups
4. Record, use video and photography
5. Share at events, use social media and artwork

Resources – you don't need anything special but might find some of this useful:

- Baskets or containers for collecting materials to make your coastscape.
- A trowel or something that will act as a small digging tool to collect sand or soil.
- A container in which to build your coastscape – we tried glass aquariums and a waterproof basket.
- Jars or bottles for carrying seawater.
- A camera or mobile phone for taking pictures, videos and recording sounds.
- A small torch or something similar that runs on batteries or solar that you can use as a light source
- A field guide, if available, to help you identify some of the objects that you have found along the beach.
- If you have access to microscope slides and waterproof pens, or chalk or small luggage labels and pencils it is useful as you can label what you have identified or write down special thoughts or themes that emerge in a creative way.
- If you have access to water-based paints or inks pack them in case you decide to paint some of the materials in the coastscape.

Top tip

You don't need to make your coastscape in a container – in Fundo we just built our models in the sand on the beach. We will show you different ways to work in the following pages. It's best to do it outside, but we've worked inside too. Try to find a space that acts like a stage.

Take care

Try to use materials that aren't damaging to the environment or yourselves. We used local baskets when collecting materials and recycled glass when there has been some available. Also take care and be mindful of the tide and of any dangerous objects that could be lying around.



COASTSCAPE IN A TANK
In Mauritius Reef Conservation made 9 tanks 40 x 70 cms enabling 3-4 people to work on one tank. Photo © Andy Hughes



INDIGENOUS BASKETS TO COLLECT MATERIALS
Reef Conservation sourced baskets that linked to the community for collecting materials along the shore. Photo © Jason Parsons



COASTSCAPE IN THE SAND
In Fundo Mwambao Coastal Community Network and 14 people made one big coastscape in the sand. Photo © Timur Jack-Kadioglu

ONE Plan a Theme Choose a Location

What issues do you and the community want to explore or messages do you want to express? Pick a theme that you and the community want to find out more about. In Mauritius we explored how people felt about the voluntary marine conservation areas and how they saw themselves in relation to them. On Fundo Island, we engaged with the community to discuss how people use marine resources, how this has changed over time and what we and the community could learn from this to support future marine management.

Choose a location that links to this theme that may help stimulate discussion. We used a local marine resource centre in Mauritius as well as a school in Fundo Island Zanzibar, which was adjacent to an area managed for octopus fishing and close to a seaweed farm.



CHOOSE A LOCATION THAT LINKS TO A THEME LEFT: A seaweed farm on Fundo (shown in distance) was chosen as a location to help focus on the theme resource mapping. Photo © Timur Jack-Kadioglu. RIGHT: How people felt about Voluntary Marine Conservation Areas was chosen as a theme in Mauritius. Photo © Andy Hughes



Make outside...
If you go inside, still make use of light were possible



LEFT: The connection between mangrove forest and coral reef was chosen as a theme and coastscape were made showing the inter-connectedness of the ecosystems by four different groups of people. RIGHT: Here the lights were turned off and the coastscape were lit to imagine the future with and without coral reefs. Photos © Andy Hughes

TWO Walk the Coast & Collect

Take us where you want: over land and sea

Share, explore and discover... move through the land and seascape talking about what you find, what it means and why it is significant to the theme of the exercise. By observing and experiencing we start to make sense of everyday actions and activities. In Mauritius we took a boat trip to the Voluntary Marine Conservation Areas, walked along sandy beaches and swam through mangroves. On Fundo Island, we walked through farmland to the west side of the island and met people who record octopus catch data and seaweed farmers, and on the east side we had a seaweed lunch.



We made a GPS track of our walk on Fundo Island to allow information gathered to be digitised.

What's in your basket? Natural objects, beach debris...

Use basket to collect - sand, stones, shells, washed-up coral fragments, seaweeds, drift wood, bits of rope, old fishing net, plastic bottle tops, lost flip-flops, food wrappers... Use these objects to encourage storytelling, even the most ordinary objects can tell you something about the way people live and how they interact with their environment.

Ecological past	Social past
Ecological present	Social present

We drew a matrix in the sand and sorted our objects into past, present, social and ecological.



EXPLORE ON THE SEA AND ON LAND
In Mauritius, a local boat operator took us out to the Voluntary Marine Conservation Area where there are fixed mooring buoys and a snorkel trail. Photo © Andy Hughes



FILL THE BASKETS TO THE TOP
On Fundo Island, the community took their baskets home as well as to the coast. They arrived the next day with them filled to the brim. Photo © Mark Byrant



SHARE WITH EACH OTHER THE CONTENTS OF THE BASKETS
Empty the contents of all the baskets. On Fundo island we divided the objects into the past and present and into social and ecological as a first exercise. Photo © Timur Jack-Kadioglu



SHARE WITH EACH OTHER WHAT IS SPECIAL ABOUT THE OBJECT(S)
Here we are holding up a special piece of coral in Mauritius and boat rope belonging to a boat operator. He says these are good and bad objects and explains why. Photo © Andy Hughes

Share & explore

"If he ever joins any work that concerns the sea he would design posters, design public awareness stuff which can demonstrate you know, the visual effects of protecting and conserving nature."

"One of the interesting things that came out of the work in Zanzibar was one of the old men talked about the historical way they used to manage octopus fisheries. So they would only fish for octopus for 3 days, twice a month, so immediately that was a strategy that we could build on to or latch on to."

Insight gained by Lorna Slade, Executive Director Mwambao Coastal Community Network.

A member of a group translating for his friend in Mauritius in answer to a question about his future livelihood.



TALK ABOUT OBJECTS THAT WERE COLLECTED
A member of the Shehia Fisheries Committee from Fundo Island holds up maize and explains it is not growing like it is used to. He believes this is due to climate change and could effect what they can grow. Photo © Andy Hughes



USE THE MATERIALS IN THE BASKETS TO MAKE THE COASTSCAPES
Assess If you need to collect anything else after hearing about the objects, but if not, just get creating. For instance, in Mauritius, before it got dark, a few boat operators went and collected some material to help their group simulate a miniature jetty. Photo © Andy Hughes

THREE Create Coastscapes in Groups

Prepare the space and create



Discuss, listen...

Once you've chosen your location and collected your objects, bring them together and keep talking! Using tanks, containers or just an open space, you can start putting objects together to create a coastscape and piece together the story behind it.

Working in groups, let people express their own ideas - some like to build detailed replicas,

others may prefer an abstract idea or a representation of a problem or challenge.

Ask open ended questions to give people an opportunity to explain, discuss and share ideas. We found that adding different objects can help people describe ideas they are finding hard to express. Encourage listening.

THREE Continued...

We found that some of the coastscapes became like theatre boxes

When we talked with their creators, the objects were used to carry out role-play. For instance, objects were moved around to show what would happen if the reef disappeared. This already makes for a great small film that could be made and edited later.



THIS GROUP CREATED A MANGROVE ECOSYSTEM. They decided on the theme of the coastscape as well as the finer details of how to scape it.



THIS GROUP COLLECTED DIFFERENT SANDS... This group explained the mangrove forest and the coral reef and what would happen if it disappeared. Later they presented it to schoolchildren.



"The wetland ecosystem is very rich and very different compared to the sea. Because the sea ecosystem is something which we are used to since childhood but the wetlands one is very special."



WE COLLECTED SEAWATER FOR THE COASTSCAPES... To stimulate creativity and emotion, we produced striking images by collecting seawater in glass, and by placing important objects in the water. We then poured the water and sometimes the objects into the tanks.

ELEVEN TOP TIPS

1. Involve the community in decisions about the topic or theme for activities. Let the community members decide where you walk, what you see and what they collect.
2. Collect seawater as well as objects, participants might need it and it's a powerful image.
3. Record sounds - glass clunking, water pouring, people talking, they have their own story to tell (but do make sure everyone is happy to be recorded before you start).
4. Ask open-ended questions- they prompt discussion and help people not taking part to join in - "How do you feel about the coastscape you live in?" They also help check you are not leading the community.
5. If you can, have on hand a facilitation team with different skills. You may need a translator. We did and we found this made it even more fun and made us think carefully about the meaning of words.
6. We also found it useful to have people with visual and technical skills to help draw out novel ideas.
7. Encourage people who are easily distracted or shy to come forward to start recording (see pages 7 and 8 for this step).
8. Use your surroundings to create atmosphere. If working inside, use lights to create drama. Turn them off to think about the future. Play with the light - if using glass, angle it to direct reflections, if you have a torch, light up something when it is being discussed or photographed.
9. Introduce colour: if someone cannot describe the future, ask them to choose a colour to show the emotion it evokes.
10. Let other sensory feelings emerge, and record them in any way you can. Use smell, touch...
11. If you are working with a new community, you need to build trust. We found a gift exchange around the theme of 'our own coast' and its microbusinesses such as salt sellers, seaweed farmers and fish traps was really important for breaking the ice.



"It will be wrong to describe this 'jar' [a jar she has filled with white paint and placed beside her coastscape] as 'life without coral reefs' because... there will be 'no life' without coral reefs."

All spoken words on this page are from coastscape makers.



ABOVE TOP LEFT: One group created a patch of ocean in their tank with a big rock in the middle as a symbol. They wanted their tank to represent how the ocean should be: clean and thriving with fish. To achieve this, they let the sand settle by keeping the tank still so the water became clear. A teacher and two boat operators created this tank. ABOVE BOTTOM LEFT: The tank has settled. There is no plastic in sight; a solar light floats above. ABOVE BOTTOM RIGHT: A bottle filled with green ink and seaweed was put together to represent a future. PHOTOS BELOW: Painted coral, glass slides, hashtags, underwater lights in tanks and spotlights on faces all created atmosphere.



Create drama...

Creating our Coral Com

What we have created



We have tried to demonstrate from where we are, we live. You have the mangrove, you have the sandy beach, you have the coral reef, you have lots of stuff, activities that are going on. All our imagination comes from nearby.

How we made the coastscape



We walked along the beach and through the mangroves, swimming sometimes. We picked up things that caught our eye that we could use to create a landscape and show why it is important to us.

Interconnected ecosystems



the coral and enough light



A problem. Every Sunday people go to the beach. They leave their waste, cans, plastic bags, even bottle caps. There's plastic bags by the trees, by the roots... stuffed into the rocks.

coastscapes communities

tems

Everything has significance. If we don't have the reef, we don't have sea grasses, if we don't have mangroves, the seagrasses die and the sand goes over and the coral do not get to survive.

Talking about change

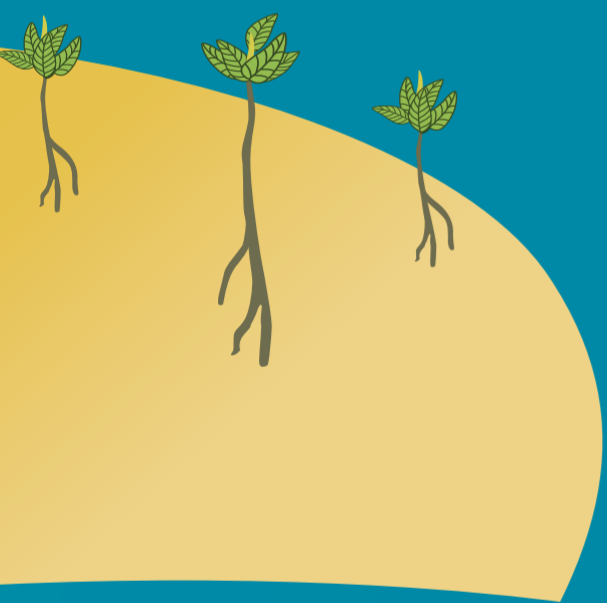
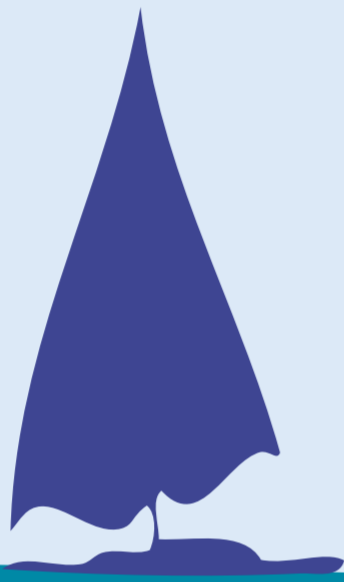


By moving the tank and making waves we can move the things in our tank. We can show that once the coral is dead, if it vanishes, you see the big waves coming from the sea, it erodes all our sandy beaches. It will all disappear. We can record this movement with cameras.

Sharing what we made



We posted pictures of our coastscape on Instagram, shared our coastscapes with another community that also made coastscapes and with people who hadn't been involved. Everything is interconnected. This is what we've shared.



The mangrove ecosystem is very rich and very different compared to the sea. The mangroves are special. I bought my snorkel just so that I could see the mangroves.



Coastscape location: Roches Noires, Mauritius.
All words are from coastscape makers. Poster designed by Tooshir Beestobchurn from Roches Noires Eco-Marine together with Dawn Ashby from Plymouth Marine Laboratory.



FOUR
Record, use Video
& Photography

**Try and record the conversations...
Make notes or record the decisions being made**

Insights, inspiration and ideas will start to emerge as people talk and exchange knowledge while creating their coastscapes. You don't want to lose this, so try to find a way to record it – but beware! Hours of recordings can be challenging to use, you may want to think about what you will use them for and whether everything needs to be captured. In Mauritius and Fundo, we used mobile phones as well as MP3 recorders, but someone could write notes and record the main themes.

Offer video cameras, see who has got phones... let them record each other

This can be exciting and stimulating as people get used to handling cameras and making videos, but it is important to be sensitive as some people will need time to get used to being recorded. Help them if you have some skills in this area – show them how to hold the camera at different angles and how to zoom into areas of interest – let them do the recording at first and then see if you can record them. A little bit of encouragement can have surprising results!

Look for themes that emerge...

What do community members talk about? Childhood memories, local history, faith and customs, emotions, resources, the future, coping with change.



ABOVE: A waterproof basket that was part of a gift exchange was used to carry out Wudu. Geraldine Jones of Cornwall, U.K. created this and another waterproof basket for the Coral Communities project.



"I noticed that, when people had gone to the sea to collect water for the coastscape activity [on Fundo Island] that they had taken the opportunity to carry out the ritual ablution required for spiritual cleansing before prayer (Wudu) using the sea water they were standing in and the waterproof basket that was brought from the Cornish basket maker. I reflected on how, for me, these actions around the prayer demonstrated how, for these people, there seemed to be no demarcation between their lives, livelihood and faith."

A note and three photos from Mark Bryant of the Islamic Foundation for Ecology and Environmental Sciences.



ZOOM IN, HOW CLOSE CAN YOU GET?
As well as recording the whole coastscape, get as close as you can to the detail, pick out interesting shapes that relate to discussions. Photo © Jason Parsons



HAVE FUN AS YOU LEARN TO RECORD
One of the Coral Communities team is encouraging a boat operator to capture information about his group's coastscape – its focus was a jetty. Photo © Andy Hughes

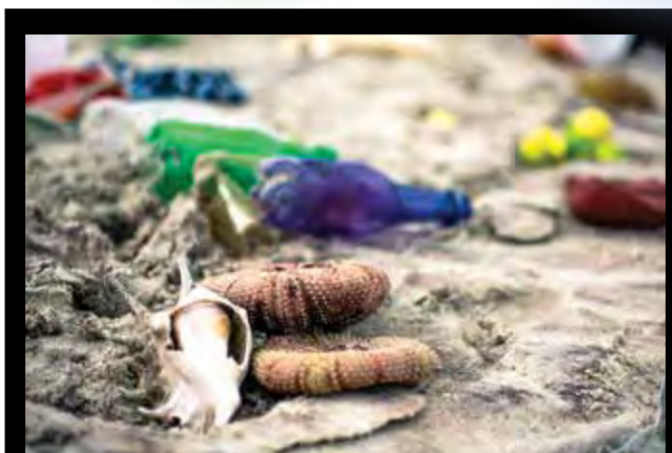


SHARE KNOWLEDGE WITH EACH OTHER
A Coral Communities photographer is explaining to a school teacher how to use the camera to record her group's coastscape. Photo © Andy Hughes



BE AMAZED WHAT YOU HAVE MADE TOGETHER
This group created their coastscape to show how it should look – a clean sandy beach with colourful coral. Photo © Andy Hughes

Zoom in...
Move around...



OBJECTS AND PEOPLE BECOME STARS. TOP LEFT TO BOTTOM: Explore the objects, record them as objects in their own right, as if they were small sculptures. Film the whole group as they work together and make decisions, imagine the space as a stage. Photos © Timur Jack-Kadioglu. Film individuals talking about objects Photo © Mark Bryant. TOP RIGHT: Pass on tips about how to use a video camera to film events. Photo © Timur Jack-Kadioglu. MIDDLE AND BOTTOM RIGHT: Support community members to make various videos. Photos © Andy Hughes

Objects and people become stars

FIVE Share at Events, use Social Media & Artwork

Hold exhibitions,
hang photos,
play sound recordings

Sharing between the people making the coastscapes is an important part of the exercise, but so can be sharing with friends and family, the wider world or with people the community may want to influence. There are many ways that you can do this.

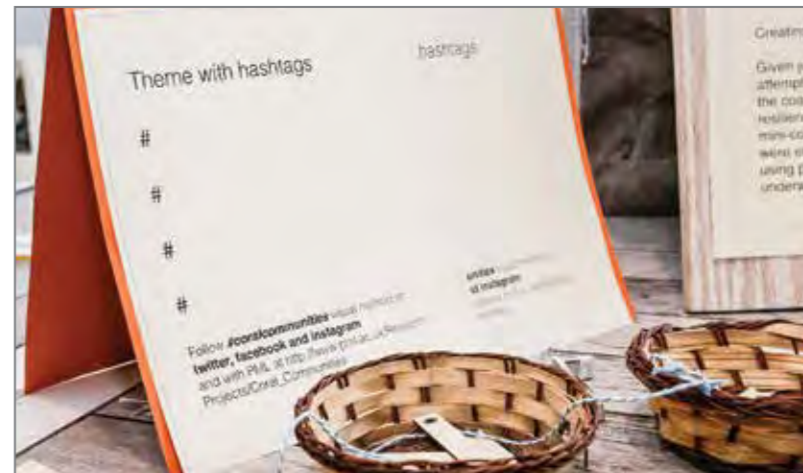
In Mauritius we held a mini-exhibition. Community members displaying their coastscapes and photos alongside those created by environmental NGO delegates who were attending a workshop to explore ways in which coastal communities cope with change.

On Fundo Island, we made a track of our walk on a GPS device and attached photographs to specific areas of importance such as a childhood playing spot where fish were once seen. We printed photographs on a portable printer and fixed them to a fishing net so we had an instant pop-up display, and photographs that we could share out at the end of the workshop. We also encouraged the use of Twitter, Facebook, Instagram and other forms of social media to share our creations with the world, but you don't have to stop there. You could make posters or your own identification sheets from the coastscapes or of course, mini films!

Why not try newspapers, radio and television? Or simply show someone else what has been created.



HOLD EXHIBITIONS AND INVITE OTHER COMMUNITIES
An exhibition in a hotel conference room where the coastscapes from different communities were shared. Photo © Andy Hughes



USE HASHTAGS IN NOVEL WAYS, ASK PEOPLE TO MAKE THEIR OWN
Social media tags that you can use in exhibitions, on posters as well as virtual space. Photo © Andy Hughes and the two below



USE EVERYDAY FAMILIAR OBJECTS, LIKE FISHING NETS AND PEGS TO HANG WORK
The photographic exchange that took part in Mauritius between delegates and communities was presented on a fishing line for all to see.



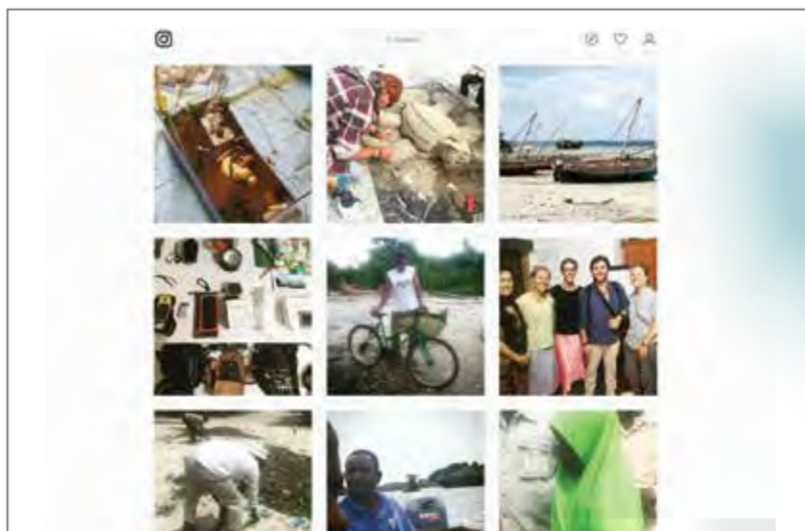
YOU COULD MAKE IDENTIFICATION CHARTS TO GO WITH YOUR COASTSCAPE!
A participant who runs a local environmental organization called Roches Noires Eco-Marine presented identification sheets with this coastscape.



Feedback from Kathy Young, Managing Director of Reef Conservation "Communities met each other for the first time. This is positive; we want to create exchanges between them again. They really liked shaping the landscapes. Communities felt it was important to use more practical language when describing resilience and livelihood, like how do you survive or cope"



TOP LEFT: This tank was floated out to sea and captured being washed up. This created an image for the press as well as stimulated further ideas about how to use coastscapes to communicate how people feel about their coastal environments. Photo © Andy Hughes
BOTTOM: An exhibition that evolved under a tree as the workshop developed on Fundo Island and choosing images from the tree that we printed using a mini portable printer. Photos © Timur Jack-Kadioglu



What worked and didn't work says Dominica Williamson, visual methods developer. "It was amazing, I wish I could have spent more time doing the fieldwork. We needed to walk, swim, boat and create, record and exhibit more. There wasn't enough time, however, everyone has created a lot and I think we've formed bonds as well as exchanged knowledge and feelings and laughter. I hope it's just the start..."

Social Media

Thinking about hashtags (#) is important because they now work as keywords or phrases that connect social media platforms such as Facebook, Twitter and Instagram. We found them very useful to reach out and share with different types of people.

For instance, people we have worked with can easily remember to use the hashtag **#CoralCommunities**

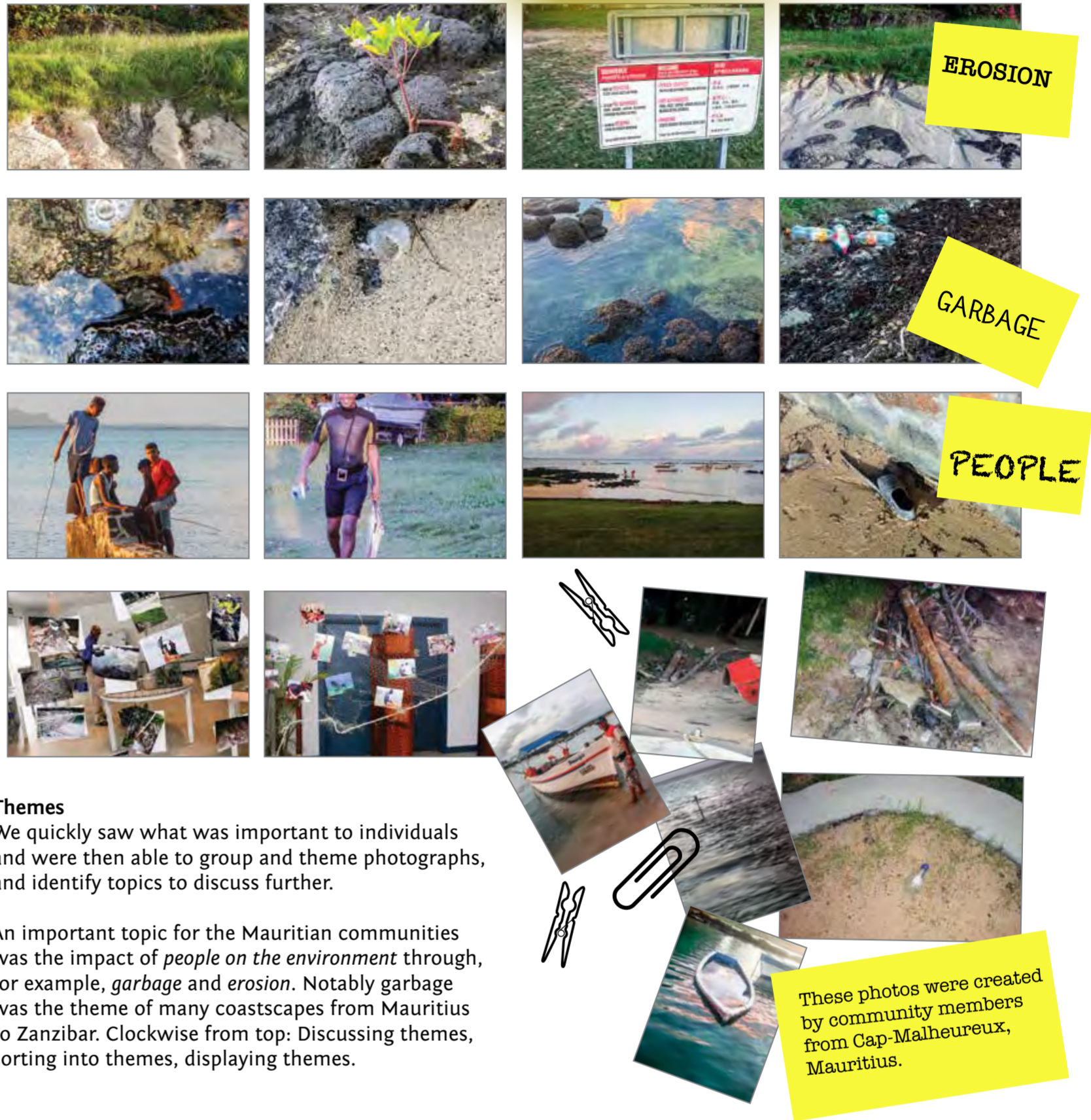
#barrier is a powerful word in the English language that has more than one meaning but still relates to the issues about how we can work with change. A group we worked with tagged their coastscape with this word.

Some of the younger community members we worked with are using Instagram and *Coral Communities* team members have kept in contact with them that way. Others use Facebook, which seems to be where you can currently reach different age groups. In Zanzibar a lot of people were using WhatsApp. But we also noticed that not everyone has a smart phone. Check that you aren't excluding people from information that you share by sharing in person too.

IMAGES TO RIGHT: A coastscape was posted on Instagram using **#coralcommunities**. Scientists made this coastscape; we encouraged them so they could also find visual ways to discuss and communicate ideas and feelings. Photo © Jason Parsons

Other methods

Lots of WAYS TO get creative & collect data



Photographic exchange

In preparation for the workshop activities in Mauritius, the *Coral Communities* team initiated a photographic exchange, together with local partner, Reef Conservation. Everyone invited to the *Coral Communities* workshop in Mauritius (including the *Coral Communities* team) and the Mauritian communities who joined in the coastscape activities were asked to take photographs or collect images about what is important to them and their families about their coastal environment, how they use it and whether there is anything in their environment that helps them to work with change. Why did we do this?

Focus

People thought about the subject of coral reefs, their daily activities and the changes they have or are experiencing in a visual way – it was like homework.

Icebreaker

When we all met we could share photographs, which helped us to get to know each other and gave a focus to conversations. This can be important, especially when people are not confident about speaking in groups or with unfamiliar people.

Themes

We quickly saw what was important to individuals and were then able to group and theme photographs, and identify topics to discuss further.

An important topic for the Mauritian communities was the impact of *people on the environment* through, for example, *garbage* and *erosion*. Notably garbage was the theme of many coastscape from Mauritius to Zanzibar. Clockwise from top: Discussing themes, sorting into themes, displaying themes.

These photos were created by community members from Cap-Malheureux, Mauritius.

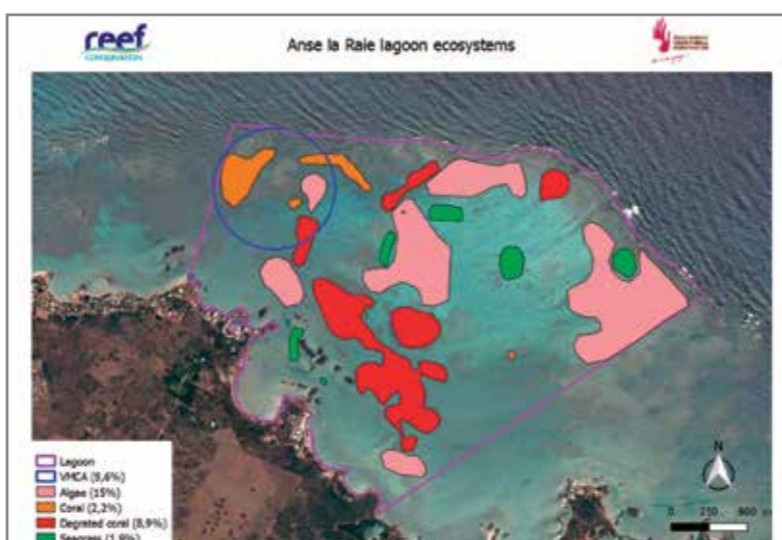
Ground Truthing in Mauritius

Some Words from Reef Conservation

Marine resources are not easily managed as they do not always have visible boundaries and are considered common property for all. In Mauritius, key first steps to establishing Voluntary Marine Conservation Areas is the identification and involvement of direct and indirect users of resources for a region. Community or participatory mapping of marine habitats, their usage and users as well as cultural significance, encourages stakeholder involvement and is an effective method used to gather information and ensure that local knowledge is incorporated into formal maps (GIS maps). Ground truthing through scientific surveys verifies local knowledge and ensures that all stakeholders have the same information before voluntary sites are agreed.

- Community mapping is participatory allowing all individuals to contribute. By using visual aids and maps everyone has a chance to share their knowledge. In more formal settings more reserved participants may not feel comfortable sharing knowledge and important information could be missed.
- Visual aids and mapping can indicate not only where resources are but additional information on species behaviour, spawning grounds, and seasonality can be obtained.
- Ground truthing is important as it solidifies local knowledge and gives another layer of actuality, for example in terms of the health of the habitats identified.

Visit our website: www.reefconservation.mu



Participatory video

PV experts!

Participatory Video (PV) is a tool whereby a group of community members (10-12 persons) explore an issue and document it using film. The training takes 10 days during which time participants are taught to use video camera equipment, how to frame a good picture, how to conduct an interview and how to plan a film using a simple storyboard. The resulting film is edited in the community using a paper edit and the final film edited on a laptop and burned to CD within the training period.

PV is a community process and because all of the interviews and filming are carried out by community members themselves, it helps to get 'under the skin' of an issue and records viewpoints and comments in the local language and in the local context. It can be used to record local history, to monitor an intervention/project, for advocacy purposes, to share innovations and successes, or to explore a challenge facing a community.

Once consent is given, films created can be shared on social media, distributed as DVDs or shown as part of an awareness programme.

MWAMBAO Coastal Community Network is a small Tanzanian NGO that works to promote the community role in coastal marine management. It has been using Participatory Video since 2012 in many Tanzanian coastal village locations. We have explored issues such as dynamite fishing, water equity in the face of tourism, beach erosion, mangrove conservation,

illegal fishing, history and guardianship of sacred coastal forest groves, alternative income generating activities, beekeeping, seaweed farming, ecotourism, woodlots, the history of natural resource use, conflict in coastal management, management of the octopus fishery, capacity building of local fishery committees, and the importance of exercise for coastal women.

Films have been posted on youtube and vimeo and shared as DVDs. In the case of exploring water equity in the face of tourism, the film was used for advocacy during a workshop of all stakeholders. The film gave those villagers who would not have been able to attend such a workshop and who may have felt intimidated speaking in public to present their case.

PV imparts skills such as camera usage and story planning but importantly, contextualizing an issue, problem analysis and problem-solving. It is first and foremost a participatory process and the output film is only a small part of the entire process. It is not about excellent cinematography or special effects, but hearing the story in people's own words and in a familiar setting.

Visit our website: www.mwambao.or.tz



Learning to use a video camcorder, Buyuni village, Kigamboni. Simple videocams are used and it takes 2 or 3 days for participants to become familiar with handling them.



Reviewing the storyboard for a film about the problem of dynamite (or blast) fishing.



Conducting the 'paper edit' by reviewing clips, selecting those wanted and ordering them in sequence for the final film.

How to make a video a pocket book

You can photocopy this pocket book and share it with others. The start of it will help you with how to frame a photograph too.

The back of the book is available on our *Coral Communities* web page – it is an empty storyboard template for you to use.

Scan the QR code below if you have a smart phone to access this and more resources and information about visual methods.

Also, you can scan the QR code on the back page of this newspaper and watch a film we have made about the coastscape methodology.



12 EASY STEPS

DECIDE ON DEEP OR SHALLOW D.O.F. e.g. f/14 OR f/8 (p.4)

1. CHOOSE + ATTACH LENS.
2. CHOOSE POSITION OF CAMERA SETUP.
3. COMPOSE SHOT (See p.3 + p.7)
4. CHOOSE PICTURE STYLE (p.6)
5. SET WHITE BALANCE (p.3)
6. CHECK VIDEO SYSTEM IS PAL, 1080P, 1920 X 1080, 25FPS.
7. SET SHUTTER SPEED 1/50 OR 1/40 (p.5)
8. CHOOSE ISO VALUE (p.4)
9. - ADD LIGHT IF NECESSARY.
10. CHECK FOCUS (p.2)
11. CHECK EXPOSURE (REPEAT STEPS 9-11 IF NECESSARY)
12. PRESS RECORD.

LOOK AT SCENE WITH YOUR EYES, REFERENCE THE HISTOGRAM, CHECK BLENK IN WHITES + BLACKS, USE ZEBRAS ETC.

POCKET HDLSR SHOOTING GUIDE

(CONTENTS)

- FOCUS, EXPOSURE (p.2)
- COMPOSITION, WHITE BALANCE (p.3)
- THE BIG 3. (p.4-5)
- PICTURE PROFILES (p.6)
- SHOT TYPES (p.7)
- 12 EASY STEPS (p.8)

let's start

v.1.0. by RAY WONG

COMPOSITION

THE FOLLOWING TIPS WILL HELP YOU TO EXPLORE COMPOSITION CHOICE FOR YOUR SHOTS.

KULE OF THIRDS

EYES OF RECTANGLE

EXAMPLE ONE

EXAMPLE TWO

Q. WHAT IS THE GOLDEN MEAN?

WHITE BALANCE

TELLING THE CAMERA WHAT THE COLOUR WHITE IS IN RELATION TO THE CURRENT LIGHTING CONDITIONS

AWB 3200 5500 6000K 6500K 7000K 8000K 9000K

(AWB) (SHADE) (WARM) (COOL) (CUSTOM)

SHOT TYPES

PICTURE PROFILES

WITH COMMON HOSTS EXPERIMENT WITH DIFFERENT PICTURE STYLES

SETTING PICTURE STYLE

PROFILES GIVES YOU MORE DYNAMIC RANGE IN POST PRODUCTION (COLOUR CORRECTION / GRADING)

E.G. HULUBUT PICTURE STYLE

E.G. SUFFERPLAT PICTURE STYLE

WHY HURUBUT?

- COLOUR TONE
- SATURATION -2
- CONTRAST -4
- SHARPNESS

E.G. ADD LIGHT TO ADD (RGB) TO ADD (RGB) TO ADD (RGB)

FOR FIRST MOVIE ACTION TRY USING HIGHER SHUTTER SPEEDS

FOR FILMIC LOOK USE: 1/50 OR 1/40

SHUTTER SPEED (SHUTTER OPEN + SHUTTER CLOSE)

f stop REFERENCE

f/1.0, 1.4, 2, 2.8, 4, 5.6, 8, 11, 16, 22

APERTURE (LENS HOLE)

APERTURE YOU SHOOT DECIDE UPON

SMALL APERTURE, LESS LIGHT, LARGE APERTURE, MORE LIGHT, SHALLOW OR DEEP FOCUS / D.O.F.

APERTURE CLASSES

160, 320, 640, 1280, 2560, 5120

WHEN USING 50/70 USE NATIVE

WHEN LIGHT WILL COUNTER THIS, WILL INTRODUCE NOISE TO THE PICTURE

WHEN SHOOTING ANYTHING OVER 150 FEET, ISO 1600 IS OFTEN THE LOWEST

AIM TO USE THE LOWEST VALUE (LEAST SENSITIVE) TO MINIMIZE NOISE

FOR FILMIC LOOK USE:

ISO = Film Speed (Amount of Light Sensitivity)

SS = SHUTTER SPEED

A = APERTURE

I = ISO

THE BIG 3 (A.V.S.)

FOCUS

Q. WHAT DO YOU WANT IN FOCUS?

1. FOCUS ON THE EYES IF YOUR SUBJECT IS HUMAN.
2. USE THE EXPANDED FOCUS FUNCTION.
3. DIAL FOCUS TO MAKE EYES SHARP.
4. CHECK + RE-CHECK FOCUS.

THE OPPOSITE OF 'SHARP' IS 'SOFT'.

EXPOSURE

CONTROLLING THE AMOUNT OF LIGHT ENTERING THE LENS

EXPOSURE IS CONTROLLED BY THE BIG 3 (A.V.S.)

ISO / APERTURE / SHUTTER SPEED

OVEREXPOSED = BLOWN OUT HIGHLIGHTS / CLIPPED WHITES / HOT

UNDEREXPOSED = CRUSHED SHADOWS / BLACKS / CLIPPED BLACKS

RESOURCES AND CONTACT



Working with communities to create coastscapes was inspirational, educational and emotional.

Why don't you have a go?

Want to know more? Having a go and want to share? Feedback?

Please contact us...

Please get in touch with **Dominica Williamson**: dom@ecogeographer.com or **Caroline Hattam**: caro4@pml.ac.uk or **Kathy Young**: kyoung@reefconservation.mu or **Lorna Slade**: lornaslade@mwambao.or.tz

PROJECT RESOURCES

Coral Communities project website
<http://pml.ac.uk/coralcommunities>

Coral Communities project film
(You can scan the QR code if you have a smart phone)
<http://pml.ac.uk/coralcommunities> (Vimeo film link).

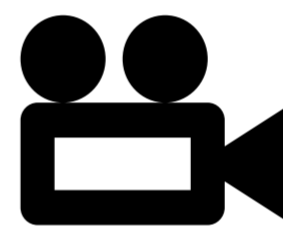
Coral Communities workshopping with Mwambao Coastal Community Network in Zanzibar
<https://vimeo.com/238758875>

OTHER RESOURCES (FIND MORE ON OUR PROJECT WEBSITE)

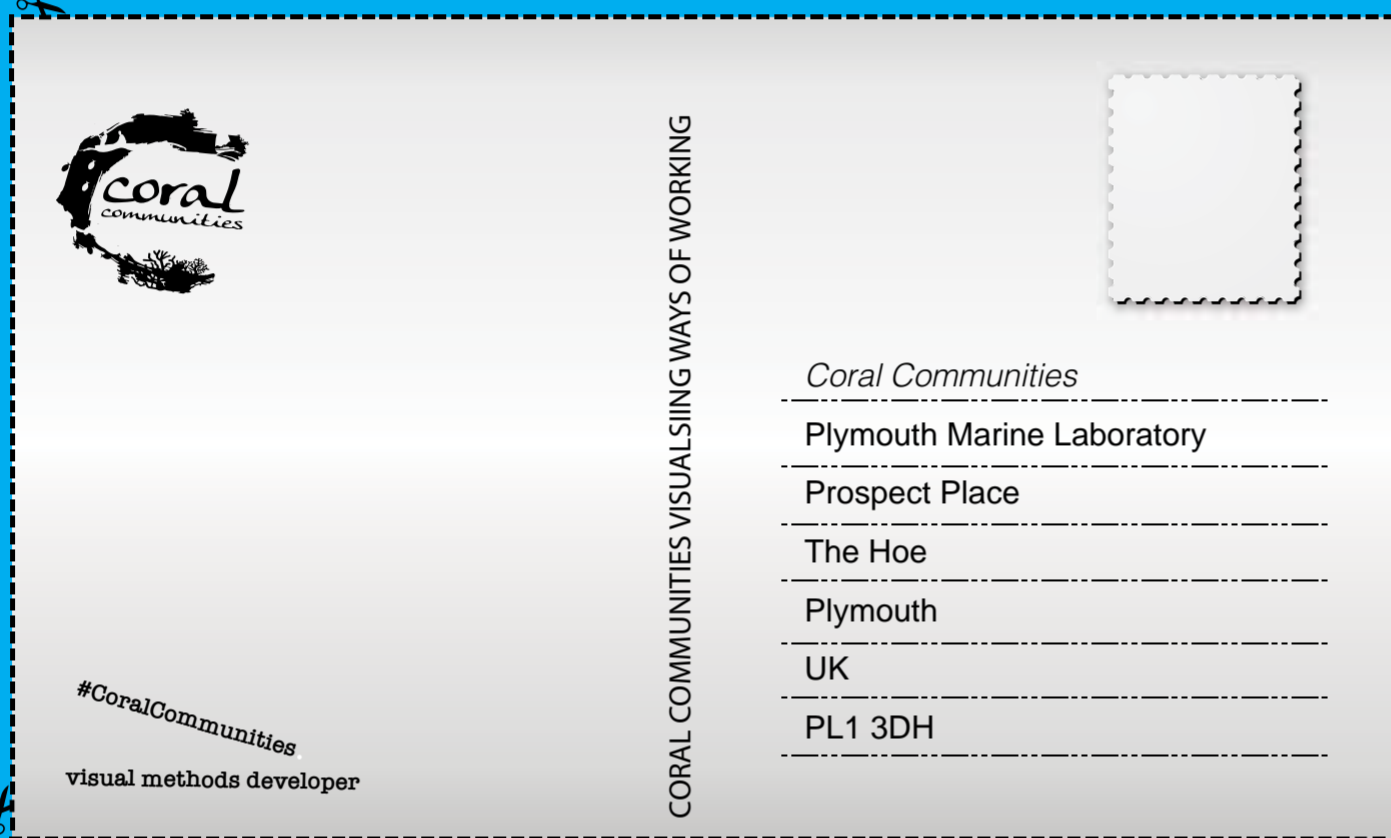
Participatory video for documentation and lesson sharing in fisheries management, Mwambao Coastal Community Network
<https://www.youtube.com/watch?v=T9wLZrXGhGc>

InsightShare, Participatory video resources
<http://insightshare.org/resources/>

Transformative Storytelling for Social Change
<http://www.transformativestory.org/what-are-the-methods-for-transformative-storytelling/collective-storytelling-through-participatory-video/the-process-of-participatory-video/>



Scan me to see the *Coral Communities* film



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Maps of Zanzibar and Mauritius on p1 are by www.onestopmap.com. Icon illustrations on p7-8 designed by Freepik. Paperclip illustration on p9 by © 2016 Freevector.co. The font *Fontin* is open source as is our co-produced creative methodology, Making a Coastscapes.

