

ComsForUs 17/10

PODCASTS & VIDEOS

PODCASTS ET VIDÉOS

PODCASTS Y VÍDEOS





Simultaneous interpretation available

Simultaneous interpretation available: Select the language in which you want to listen to this session: English, French or Spanish. Use the "raise hand" button to let us know that you wish to participate



Interprétation simultanée disponible

Interprétation simultanée disponible : Sélectionnez la langue dans laquelle vous souhaitez écouter cette session : anglais, français ou espagnol. Utilisez le bouton « lever la main » pour nous faire savoir que vous souhaitez participer.



Interpretación simultánea disponible

Interpretación simultánea disponible: Seleccione el idioma en el cual quiere escuchar esta sesión: inglés, francés o español. Use el botón de levantar la mano para indicarnos que quiere participar

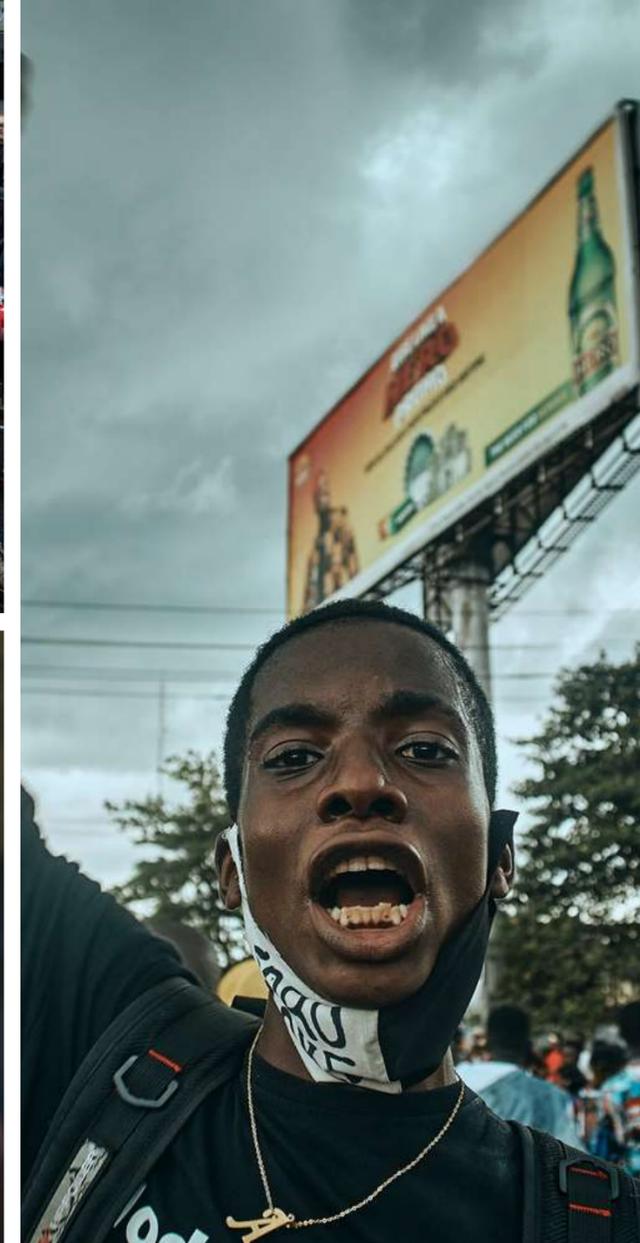
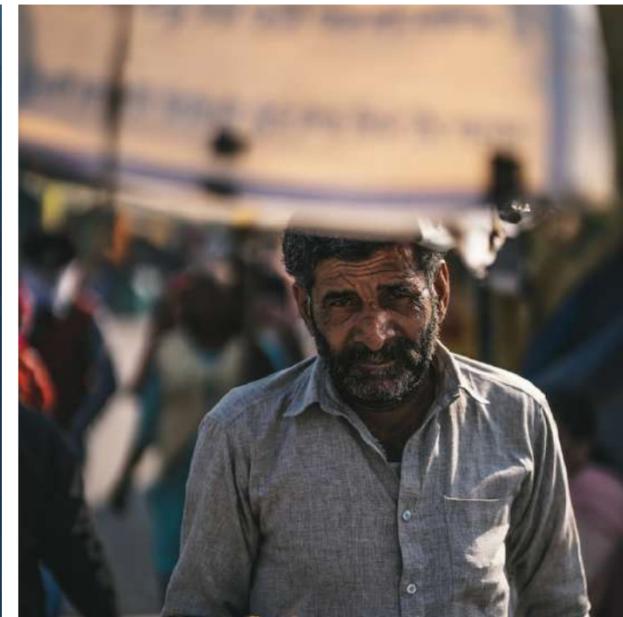




Objectives of the workshop



Objetivos del taller



Objectifs de l'atelier



PODCASTS & VIDÉOS



Storytelling
Histoires
Historias

Technical aspects
Aspects techniques
Aspectos técnicos

Enhancing voices
Valorisation des voix
Potenciar las voces

Presentations - who and what?



Présentations - qui et quoi ?



Presentaciones: ¿quién y qué?





Testimonials

Témoignages

Testimonios





ENGAGEMEDIA

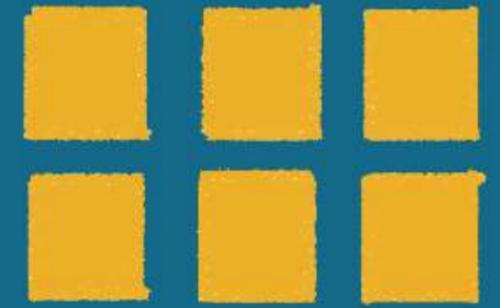
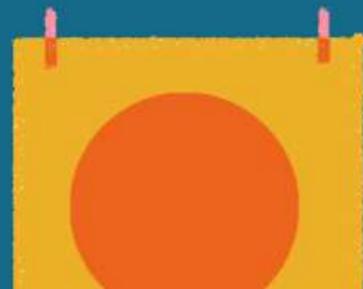
Demie Dangla

Demie Dangla est la coordinatrice du projet Video for Change pour EngageMedia, qui se concentre sur la création d'un impact par le biais de films. Elle est également conservatrice pour Cinemata, une plateforme vidéo alternative pour les films à caractère social sur la région Asie-Pacifique. EngageMedia est une organisation à but non lucratif qui promeut les droits numériques, les technologies ouvertes et sécurisées et les documentaires à caractère social.

Demie Dangla is the Video for Change Project Coordinator for EngageMedia, focusing on creating impact through films. She is also a curator for Cinemata, an alternative video platform for social issue films about the Asia-Pacific. EngageMedia is a nonprofit that promotes digital rights, open and secure technology, and social issue documentary.

Demie Dangla es la coordinadora del proyecto Video for Change de EngageMedia, que se centra en crear impacto a través de las películas. También es comisaria de Cinemata, una plataforma de vídeo alternativa para películas de temática social sobre Asia-Pacífico. EngageMedia es una organización sin ánimo de lucro que promueve los derechos digitales, la tecnología abierta y segura y los documentales de temática social.

Can your video
really
bring change?





EngageMedia.org



Digital Rights Open Technology Video for Change



Video4Change





Video for Change **Impact Toolkit**



What is the
Impact
Toolkit?



What is
Video for
Change?



What is
Impact?



Values and
Methods



Research and
Planning



Capacity
Building



Filming and
Production



Distribution
and
Engagement



Evaluation

toolkit.video4change.org

IMPACT CAMPAIGN BUILDER

A tool that helps your team think about what your film project is trying to change.



<p>What needs to change?</p> <p>Why are you making this film? Formulate where your film contributes to change.</p>	<p>Who will benefit?</p> <p>List the communities, groups, or individuals.</p>	<p>Anticipated Impact?</p> <p>List the ways in which your film project will benefit the listed groups or individuals.</p>	<p>How will this happen?</p> <p>How does your film project contribute to achieving the listed benefits/changes?</p>	<p>Networks</p> <p>Who can help achieve your goals? (e.g., existing movements, networks, key individuals)</p>	<p>Actions</p> <p>What needs to be done to make this happen?</p>

<p>Ecosystem</p> <p>Describe how your film project sits within the ecosystem surrounding your issue.</p>	
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Collective Discussion
Debate colectivo
Discussion collective





BACKPACK JOURNALIST

Achu Alphonse Abongwa

Achu Alphonse Abongwa is a Cameroonian backpack Journalist and Journalism trainer. He has covered a wide range of subjects in Cameroon and across Africa with a focus on climate change, natural and manmade disasters, South-South Trade Relations and more. Alphonse is a fellow of the Africa Fact checking Fellowship

Achu Alphonse Abongwa est un journaliste et formateur en journalisme camerounais. Il a couvert un large éventail de sujets au Cameroun et en Afrique, notamment le changement climatique, les catastrophes naturelles et anthropiques, les relations commerciales Sud-Sud, etc. Alphonse est membre de l'Africa Fact checking Fellowship.

Achu Alphonse Abongwa es un periodista camerunesa y formador de periodistas. Ha cubierto un amplio abanico de temas en Camerún y en toda África, centrándose en el cambio climático, las catástrofes naturales y las provocadas por el hombre, las relaciones comerciales Sur-Sur, etc. Alphonse es miembro de la Africa Fact checking Fellowship



BACKPACK JOURNALISM: An opportunity for CSOs

A presentation of
Achu Alphonse Abongwa
Backpack Journalist, Cameroon



INTRODUCTION

WHO IS ACHU ALPHONSE ABONGWA?

Hi everyone, I a Cameroonian trained and practicing Journalist and Journalism trainer. Before delving into full time journalism practice, I served in several civil society and leadership harnessing organisations such as Local Youth Corner Cameroon (LoYoc), Women in Alternative Action (WAA) Cameroon and the Center for Communication and Sustainable Development for All (CECOSDA). In most of these organisations, my function revolved around communication.



At the **center for Communication and Sustainable Development for All**, I piloted a project known as the Green Alert Network, GAN which is a network of over 30 community radio Journalists from Cameroon's 10 Regions involved in the collection and treatment of information essentially focused on environment and nature protection. The goal was to intensify communication on practices that are unfriendly to the environment and at the same time bridge information gap between these communities and policy makers for everyone to be at the same level of information. I also teach Journalism as part time in several higher institutions of Learning in my country Cameroon. I currently work for the State audio-visual broadcaster of my country, the Cameroon Radio Television (CRTV). I got a Journalism Degree from the university before obtaining a diploma on Backpack Journalism which I practice today.



Today our focus is on Backpack Journalism and how it can be of use to CSOs like yours. I would like that before we delve into this, let us get back to the drawing board.



What is Journalism?

Journalism is the profession that involves information collection, treatment and dissemination through the mass media to a heterogeneous audience at the same moment.

- The mass media could be the broadcast media (radio and or television)
- The print media (Newspapers, magazines, newsletters)
- Online media (Websites, blogs, Social media platforms etc)

This definition situates itself in what I will call **conventional Journalism.**



In conventional Audio-visual Broadcast Journalism (Television) for

instance, there is **a chain of actors** involved in the whole process that gives the results which the audience at home or offices get. We have the following actors:

-The Reporter (Journalist)

-Producer

-Editor

- The videographer

- The sound technician

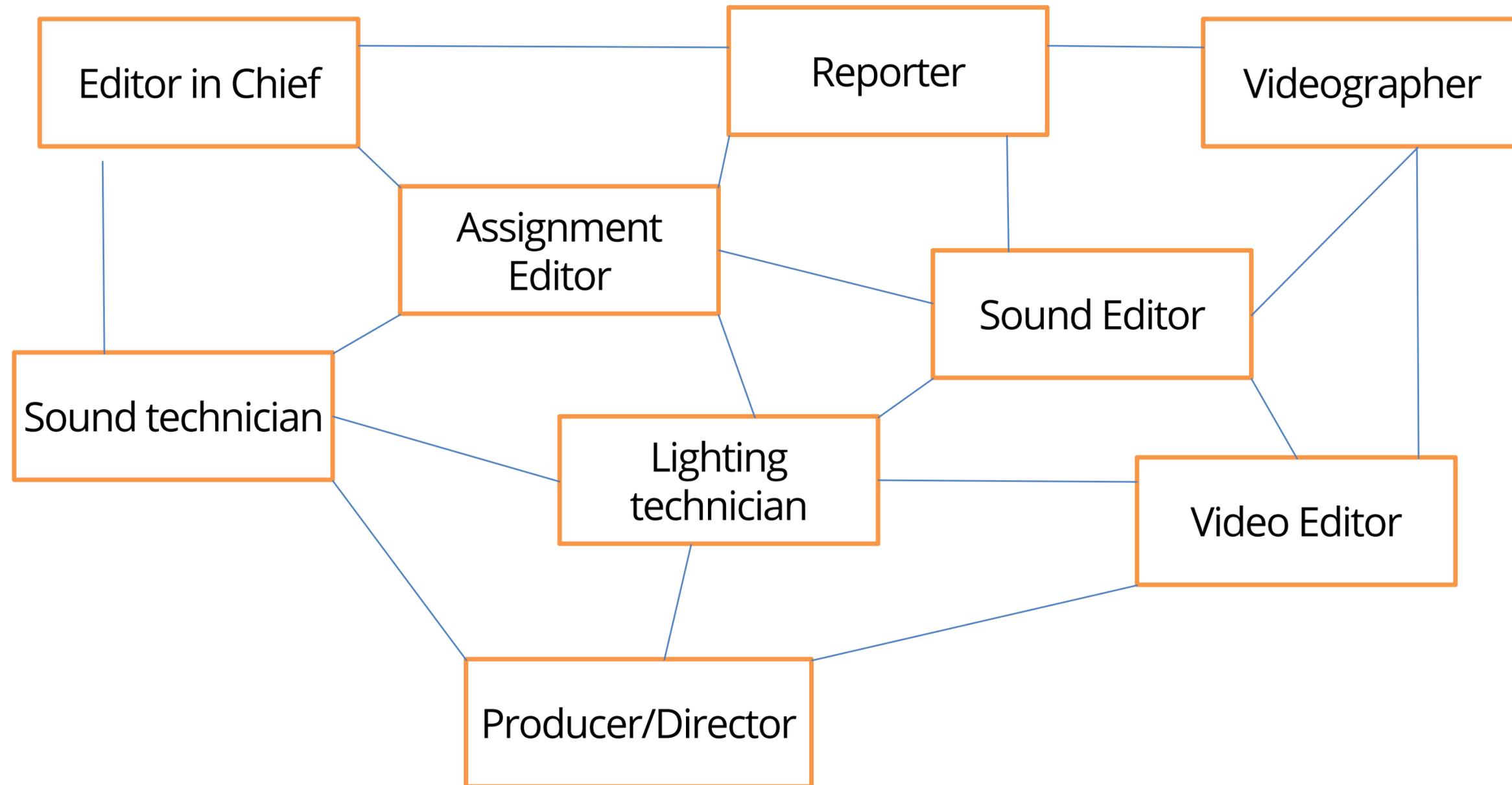
- The sound editor

- The video editor.

-The driver.



Vivid Diagrammatic Representation of Interdependence in Conventional Journalism



Abongwa, 2022



So take for instance when there is breaking news somewhere that needs to be covered, all of these persons need to be mobilized. Even if it is no breaking news, they are still to intervene in the process. This is the difference between Conventional Broadcast Journalism and Backpack Journalism.



What then is Backpack Journalism?

In a nutshell, this is when a single journalist does the work of a whole team while operating alone. They are the reporter, photographer, videographer, producer and editor all rolled in one. They are considered as a one man army or a one man orchestra. This type of Journalism is usually practiced in remote locations or places that are hard to access. For instance, during the last Senatorial Elections and even the 2018 Presidential elections in Cameroon, I was dispatched by my employer in my capacity as Backpack Journalist to trail a campaign team to some of the most remote areas of the country. I was the videographer, sound technician, reporter and editor.



Vivid Diagrammatic Representation of Self Reliance in Backpack Journalism



Abongwa, 2022



Key Skills Needed in Backpack Journalism

- i. Be observant and have the nose for news or information out of which a good story can be told and be creative enough to build a storyline from this information.
- ii. Know how to handle and use a digital camera to take pictures and videos that tell a story
- iii. Know how to set up a camera on a miniature tripod
- iv. Know how to use a laptop computer and at least sound and video editing software like Adobe Audition or Adobe Premier Pro.
- v. Know how to connect cables like those of microphones to the camera
- vi. Always ensure that your equipment are in good shape and not in disarray



Tools/Equipment of a Backpack Journalist

- As a backpack Journalist, you need the following recording and editing equipment
- **A durable lightweight Computer or laptop equipped with sound and video editing software.** Know that most of the writing, editing and production will be done on a laptop. This is one of the most important pieces of backpack journalism equipment to buy.
- **A digital camera or camera phone:** if your cell phone has a high resolution, you can use its camera to record footages or capture still pictures. If not, you invest in a good digital camera with a zoom lens



- **Microphones (Lapel or shotgun).** It is advisable that if you are covering events all by yourself, it is preferable to use a microphone that can be attached to the camera to avoid inconveniences. The microphone must be decent because you are telling your story through pictures and sound. So you must ensure that the sound is crystal clear.
- **Voice Recorder:** when you are interviewing people, you want to connect with them. You would not focus on burying your head in your notebook writing. This can turn off your interlocutor. Using a good voice recorder will solve this inconvenience.
- **Lights:** The quality of video is inextricably linked to the quality of light. You cannot shoot in the dark without light. So you need good light that can be attached to the camera for a clearer view and good quality image.
- **Earphones:** When editing you will need to listen back to your footages several times. Investing in a good earphone will make this painless.



- **Satellite phone:** You are going to work in remote locations. So you need to stay connected. You must be reachable by your news agency or organisation for which you work.
- **Power Bank:** Your phone battery should be charged all the time.
- **High quality Backpack:** it is important that you get a sensible backpack that can contain all your essential tools with few personal stuff.
- **Up to date Passport:** you can be called up by your employer to travel spontaneously for an assignment, it is not at that time that you will start checking the expiry date of your passport. In 2021, I had to travel to Rwanda for a reporting assignment and less than one week to my journey my personal passport had expired. In Cameroon, things don't go smoothly at the pace we want. So I had to get to my General Manager who used his good offices to contact the Delegate General for National Security before a passport was delivered to me 48 hours before my journey.



NB: You must not have all these equipment. If you have just a good quality phone that can take good images, then a laptop computer with the sound and video editing software, a microphone, you are good to go, Also note that when filming using your phone camera, you need to place the camera on a landscape position and not a portrait position, This will balance your image when it goes on air



From the equipment cited above, it is therefore clear that as a backpack journalist, you must have knowledge of use of the equipment. Added to this, you must be assertive, proactive and speedy in delivery. We are in a fast moving world and only those that adapt get the job done in time. In our local context in Cameroon, if you don't adapt and join the moving train, you will continue to linger behind.



Maximizing Opportunities through Backpack Journalism

Civil society organisations are change makers in a world grappling with crisis of human rights, education, hunger and poverty, climate change and the list is unending. One of the best ways to address these crises is to get to the areas where the stories are happening and tell them in the most compelling way possible that can provoke change.



In 2018, there was flood in some of the villages of Cameroon's Yabassi Subdivision located along the banks of the river Wouri and River Nkam, scores of families were stranded. When I succeeded to get to the villages and produced a report which was aired on national television, it provoked administrative officials in charge of civil protection of Cameroon to dispatch relief materials to these villages. In 2016, there was a train derailment in Cameroon many families lost members. My report on some two children whose mother perished in the accident reconnected them with their father. The children were handed to their father by Cameroon's Minister of Women's Empowerment and the Family in a public ceremony.



It does not take a 24 hour shooting to produce such videos. An alert from somewhere could be the starting point for the video journalist. I met a young man in Douala recycling plastic bottles to produce chairs, tables, pen and chalk boxes, decorative ornaments and this was the starting block of an extraordinary story. I shot the story and it went on DW. You do not need to do very long stories. The length of video stories should range between 60 seconds to 6 minutes. Persons watching your video want to get hooked till the end. You must provide different angles of the shots. There must be some dynamism. Let people not have the impression that they are watching the same shots on their screens. You would not have succeeded to connect with your audience.



Challenges

Within the Cameroonian context, it is pretty daunting to practice as a backpack Journalist.

Training is expensive: One of the main schools that provide training in backpack journalism in Cameroon is the CRTV Institute for Conservation and Audio visual Heritage. The course runs for two years and costs a minimum of 1000.000 CFA Francs a year (more than 1500 Euros). For many people who want to go through this training, it becomes difficult because of the cost. We were privileged to be recruited and trained by the Cameroon Radio Television network which had to launch its all-news channel, CRTV News and needed our services.



- **Insufficient Finance to get to where stories happen:** There are times that news breaks far from the area of work or residence especially for our case in Cameroon; you may not get to the zone in time because the funds are not readily available. Consequently you will not serve the story to your audience.
- **Information hoarding:** This is a practice where information is deliberately kept in secret from the journalist who needs it for his or her story. It is a practical reality in Cameroon. At times we are bound to tell stories and admit that attempts to get to administrative authorities proved futile.



Links to few of my stories

- <https://youtu.be/Y47ytYHQoVw>
- <https://youtu.be/UxAOegpHx8Q>
- <https://youtu.be/DF3U5PxN9ji>
- https://youtu.be/n_stLMe7k8A



THANK YOU!!!
MERCI!!!



Forus podcast guide
Guide du podcast Forus
Guía de podcast de Forus





PODCAST guide



A practical guide on podcast making for CSOs

You can find examples of podcasts, some softwares that you can use, some tips on script-writing and more.



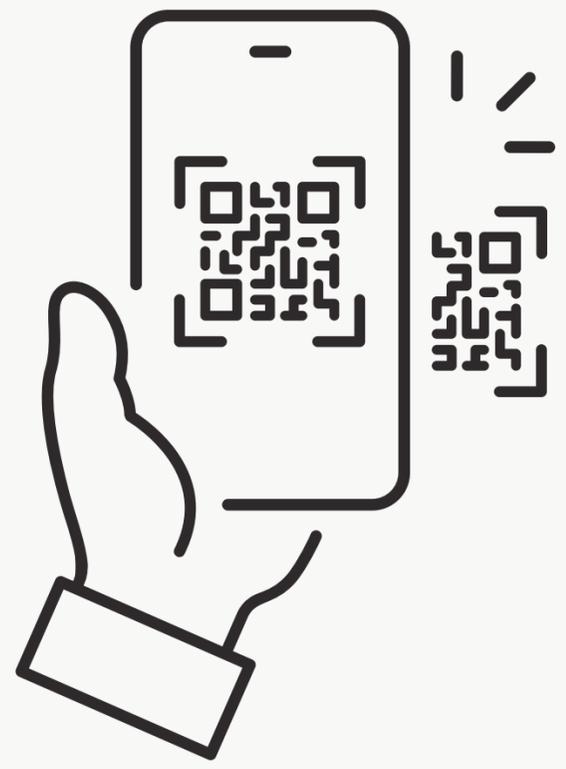
Un guide pratique sur la création de podcasts pour les OSC

Vous y trouverez des exemples de podcasts, des logiciels que vous pouvez utiliser, des conseils sur l'écriture de scénarios, etc.



Una guía práctica sobre la realización de podcasts para las OSC

Puedes encontrar ejemplos de podcasts, algunos softwares que puedes utilizar, algunos consejos sobre la redacción de guiones y mucho más.





MULTIMEDIA JOURNALIST

Régine Gwladys Lebouda

Régine Gwladys Lebouda est une journaliste multimédia et une écrivaine basée au Cameroun. Reporter engagée, elle coordonne depuis janvier 2018, le service économique de la toute première chaîne publique d'information continue au Cameroun CRTV News. Depuis 2011, elle parcourt les routes du Cameroun pour raconter les histoires des communautés éloignées des projecteurs.

Régine Gwladys Lebouda is a multimedia journalist and writivist based in Cameroon. As a committed reporter she coordinates since January 2018, the economic service of the very first public channel of continuous information in Cameroon CRTV News. Since 2011, she has been travelling the roads of Cameroon to tell the stories of far from the spotlight communities.

Régine Gwladys Lebouda es una periodista multimedia y escritora afincada en Camerún. Como reportera comprometida, coordina desde enero de 2018 el servicio económico del primer canal público de información continua de Camerún CRTV News. Desde 2011, recorre las carreteras de Camerún para contar las historias de las comunidades alejadas de los focos.

Le podcasting

Bio rapide
Definition
Pourquoi choisir le podcast?
Types de podcats,
Formules de podcasting
Matériel de podcasting
Créer son podcast

Biographie rapide: Régine Gwladys LEBOUDA

- **Journaliste multimedia**
+10 Grand reportages, Enquêtes a permis de construire un pont;
- **Chef du pool Economie à CRTV News**
Couverture des questions de pauvreté, production locale et industrialisation
- **Stratège en Communication**
Avant Chargée de com FAIRMED Afrique
- **Documentariste**
- **Enseignante de Journalisme :**
Doctorante en SIC



Qu'est ce que le Podcasting

Mode de diffusion d'un programme audio ou visuel sur internet
Formule de diffusion des contenus sonores, écoutables à la demande et téléchargeables

Historique du podcasting:

Né aux USA au début des années 2000 et explose avec le boom des smart phones

Types de podcasts

Podcasts natif: Contenu audio produit uniquement pour une diffusion numérique

Replay d'émission de radio: Mise en ligne d'un contenu audio originellement produit pour la radio pour qu'il soit disponible à la demande

Podcast en chiffres

Plus d'un million de podcasts individuels uniques. 66 millions d'épisodes de podcast en ligne

Environ 78,9 millions de personnes aux États-Unis regarderont des podcasts.

104 millions de personnes écoutent des podcasts chaque mois aux États-Unis.

66 % des consommateurs préfèrent aujourd'hui les podcasts à la télévision.

La plateforme Podcasts d'Apple rassemble plus de 800 000 podcasts.

Les appareils mobiles (65%) sont les appareils préférés pour les podcasts.

79,8 % des personnes écoutent des podcasts pendant leurs déplacements.

65 % des podcasts sont écoutés sur un appareil mobile.

Les recettes publicitaires provenant des podcasts devraient dépasser le milliard de dollars en 2021.

Pourquoi le podcast pour la SOCIETE CIVILE?

Flexibilité de la formule audio: peut s'écouter parallèlement à d'autres activités

Convivialité et chaleur

Couts de production bas

Idéal pour diffuser des idées

Créer une communauté d'auditeurs intéressés: Il faut avoir un intérêt certain pour un sujet pour suivre l'audio jusqu'à la fin

Disséminer les histoires de vie qui font le quotidien des associations et OSC

Outil de lutte et de visibilité: : peut contribuer à changer le monde quand il donne le temps à des voix silencieées de s'exprimer

Mobiliser autour d'une cause peu médiatisée: réunir autour de sujets qui n'ont pas toujours la cote

Formules de Podcast

Interview: Interview de groupe avec un ou deux hosts et un ou plusieurs invités dans le style questions réponses

Avantage: Permet d'exprimer une variété de points de vue avec divers profils mais peut exiger beaucoup de recherches et technicité. Plus de variété dans le contenu, Vue multiple, Bon pour votre réseau, Se prête également bien aux entretiens à distance

Inconvénients: Trouver des invités peut être difficile, nécessite une planification et préparation, équipement de votre invité doit être adapté au podcasting à distance.

Conversation: Deux personnes qui discutent d'un sujet; formule agréable si les deux hosts s'entendent bien et ont une bonne alchimie

Solo : Monologue du host qui entretient l'auditoire sur un sujet; Idéal pour démontrer son expertise sur un sujet

Podcast de Storytelling ou d'investigation: se distingue par son contenu informatif qui se focalise sur une histoire

Podcast de table ronde: sorte de débat entre plusieurs intervenants

Materiel de podcasting

Micro

Dictaphone

Lieu calme

Dispositif d'enregistrement à distance

Logiciel de montage audio

Internet pour inscription sur plateformes de podcasting



Créer son podcast en 10 étapes

1. Définir la mission du podcast: Visibilité? Expertise? Partage? Debat? Plaidoyer?
 2. Choisir l'angle du podcats, à résumer en un slogan
 3. Choisir sa formule de podcasting, le format et la périodicité
 4. Acquérir le matériel de son adapté (expérience sonore de qualité nécessaire pour gagner de l'audience)
 5. Créer ou faire créer un jingle d'intro et de sortie
 6. Définir des process pour les participants (Preparation, appels, architecture des questions, micro...)
 7. Faire une liste d'idées d'emissions et d'invités potentiels
 8. Enregistrer un stock d'emission avant la première diffusion
 9. Choisir une plateforme de podcasting
 10. Publier et promouvoir
- 

Difficultes

Gestion du son et du montage audio

Promotion du podcats sur les pleformes du réseau sociaux

Art de raconter, de captiver

Animer le podcas avec couverture et visuels

Les différentes plateformes de podcasting:



Conclusion

Quel avenir pour le podcast?



Merci



Collective Discussion
Debate colectivo
Discussion collective





- **Questions and tips: what is your experience with multimedia creation?**

- **Questions et conseils : quelle est votre expérience en matière de création multimédia ?**

- **Preguntas y consejos: ¿cuál es su experiencia en la creación multimedia?**



Micro-survey
Microencuesta
Micro-sondage



Collecting your opinion is very important for us!

Please take **20 seconds** to tell us **how satisfied you are** with today's meeting!

Scan the **QR code** with your mobile phone or click on the **link in the chat box**.

Connaître votre opinion est très important pour nous !

Merci de prendre **20 secondes** pour nous indiquer **votre degré de satisfaction** à

l'égard de cette réunion ! **Scannez** le **code QR** avec la camera de votre téléphone

portable ou Cliquez sur **le lien dans la chat box**.

¡Conocer su opinión es muy importante para nosotros!

Por favor, tome **20 segundos** para indicarnos su **nivel de satisfacción** sobre la

reunión. **Escanee** el **Código QR** con la cámara de su teléfono móvil o haga clic en

el enlace en la caja de diálogo.

A recolha da sua opinião é muito importante para nós!

Por favor, demore **20 segundos** para nos dizer **como está satisfeito** com a reunião

de hoje! **Digitalize o código QR** com o seu telemóvel ou clique no link na caixa de

chat.



Obrigado!

MERCI!

**THANK
YOU!**

¡GRACIAS!



What's next?

- Next ComsForUs workshop on monitoring and evaluation
- You can add your thematic interests and initiatives in our collective file
- You can participate to our podcast A Space For Us promotion and creation
- You will receive an email with the discussion from today and next workshops



¿Qué sigue?

- Próximo taller de ComsForUs Próximo taller de ComsForUs sobre seguimiento y evaluación
- Puedes añadir tus intereses e iniciativas temáticas en nuestro archivo colectivo
- Puedes participar en la promoción y creación de nuestro podcast A Space For Us
- Recibirás un correo electrónico con el debate de hoy y los próximos talleres



Étapes suivantes

- Prochain atelier ComsForUs Prochain atelier ComsForUs sur le suivi et l'évaluation
- Vous pouvez ajouter vos intérêts thématiques et vos initiatives dans notre dossier collectif
- Vous pouvez participer à la promotion et à la création de notre podcast Un espace pour nous.
- Vous recevrez un email avec les discussions d'aujourd'hui et des prochains ateliers.



Thank you !



Contacts:

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