Communications Toolkit

Forest Foundation Philippines

Let's grow together.

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This toolkit was prepared in the context of the programs and projects implemented by the partner organizations of Forest Foundation Philippines in its focal landscape areas. This was built on modules developed by Evident Strategic Research and Consulting Inc. for the implementation of a series of communication workshops participated by the Foundation's grantees and partner organizations.

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Introduction

For the past decades, the Philippines has witnessed a rapid decline in forest cover due to illegal logging practices, land conversion, and urbanization. To address this, various reforestation programs have been implemented by government agencies and non-government organizations with the help of community-based organizations. In 1995, the Community-based Forest Management (CBFM) approach was adopted as the national strategy to reforest and restore the country's degraded forest lands by the virtue of Executive Order No. 263. While CBFM serves as the government's primary strategy, organizations in the civil society sector also employ similar participatory approaches in their own programs.

Foresters, environmental practitioners, community organizers, and those involved in program implementation increasingly realize that they must use strategic communication to maximize impact and ensure the sustainability of their community forestry programs. While many see the value of communication to achieve their program objectives, organizations still need to enhance their communications strategy to ensure the success of their interventions.

This toolkit intends to help partner organizations of the Forest Foundation Philippines to develop their own communication strategy and to communicate more effectively to their target stakeholders. A specific section is dedicated to the aspect of building good relationships with the media, citing the important role they play in amplifying key messages and findings of the programs sponsored by the foundation. There is also a special section to guide organizations to communicate effectively with their internal and external stakeholders during a pandemic. This is in reponse to the shifting realities brought by the COVID-19 health crisis.

This toolkit also offers step-by-step guides and templates, which organizations can use for their communication interventions. It outlines the process of creating a stakeholder map, message map, and content plan. Sections providing the principles and tips in writing effectively for audiovisual materials, print media, and social media are also provided.

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The Communication Process and Its Applications

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The programs we create and implement vary in goals and objectives. Whether it is to improve the mangrove forest of a coastal community in Samar or to protect an ancestral domain of an indigenous peoples (IP) group in Bukidnon, we communicate with various groups to start and sustain our programs.

Communication breaks down the barriers among stakeholders, facilitates trust and information-sharing, and allows us to share the vision and mission of the program with the communities we work with. When done purposively, it binds and unites the stakeholders to ensure the success of our program.

But what exactly is communication?

Communication can be defined in many ways. Originating from the latin word "Communis," which means "common," the Oxford dictionary defines communication as **"the activity or process of expressing ideas and feelings or of giving people information."** Everett Rogers, a social scientist, defined communication as **"the process of transmitting ideas, information and attitudes from the source to a receiver for the purpose of influencing with intent."**

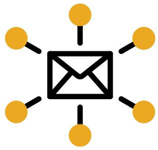
Both definitions highlight communication as an activity and process. While there are numerous models of communication that break down its process, all these depend on four key elements: a *sender*, a *message*, a *channel*, and a *receiver*. Communication takes place when all these elements are present. The following section explains the basic communication process and how it applies to our programs.

SENDER

In the implementation of our programs and projects, our organization is considered as the sender from which the message comes. Different organizations have different missions, vision, values, and key activities. In our case, the environment and natural resources programs we implement vary in goals and objectives, depending on the communities we serve or the problems we are trying to address. As project implementers, our project objectives should be clear to help us craft messages that can facilitate the change we want to make.

MESSAGE

The messages we develop are aligned with the objectives of our projects and programs. Determining what exactly we want to communicate is important to impact our target stakeholders' knowledge, attitude, and practices (KAP). For example, if we have a watershed restoration project in the province of Quezon and we want the local watershed management council to support our project, the messages that we will communicate to the members of the council must be aligned with our objective of gaining their trust and support. We can learn more about designing key messages in the succeeding sections of this toolkit.



CHANNELS

Our messages are carried to receivers through media or what we consider as physical channels. These may range from print, audiovisual, digital, and even interpersonal. Each medium has its strengths and weaknesses. Determining what channel to use will depend on our stakeholder’s communication behavior and the channels' availability themselves. For example, broadcast media/medium cannot be used in areas where television or radio signal are not available.

It is important for us to determine the best medium or the combination of media to use so we can effectively communicate our message to our stakeholders. If we are trying to reach fisherfolks in a coastal community for our mangrove rehabilitation program, it is important to know what media they are regularly exposed to so we can better reinforce our message on the importance of coastal management. Characteristics of the different communication channels will be discussed further in the succeeding sections.

RECEIVER

The stakeholders we intend to communicate with are what we consider as receivers. To successfully communicate the objectives of our program, we must consider their characteristics, which oftentimes include their age, sex, and socio-economic status. We can also get their knowledge, attitude, and behavior about the program or concept we are trying to introduce. This will also help us in designing our message strategies. As we deepen our understanding of the target group we are trying to engage in our project, the better we can customize the messages and adjust the activities of our projects to suit their needs.

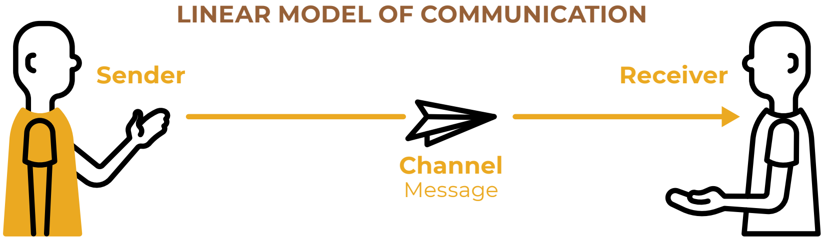
The communication process explained previously views our organization as the source or sender of the message and the stakeholders as the receiver. However, this is not always the case. Roles of the sender and receiver can interchange. Our stakeholders or the groups we work with can also be the sender of the message and we can be the receiver. They must not be seen as passive receivers of the message since they play an active role in the communication process. They respond to the messages we communicate through feedback. This is important as feedback helps us to improve not only our communication activities, but also how we implement our programs.

Communication Models

After learning about the different elements of the communication process, we will assemble them into communication models for us to visualize how they come together. There are many types of communication models, but these can be summarized into three.

The first type is the **linear model of communication**. Here, communication is one way. It consists of the sender encoding a message and channeling it to the receiver. The message is transmitted through a channel, which can be interfered in the presence of noise. In this model, the sender is given prominence.

We can typically observe the linear model of communication when we attend conferences and events, where a speaker delivers his opening remarks or keynote speech to the participants. In this case, we are the passive recipients of the speaker’s message and make no or little feedback.

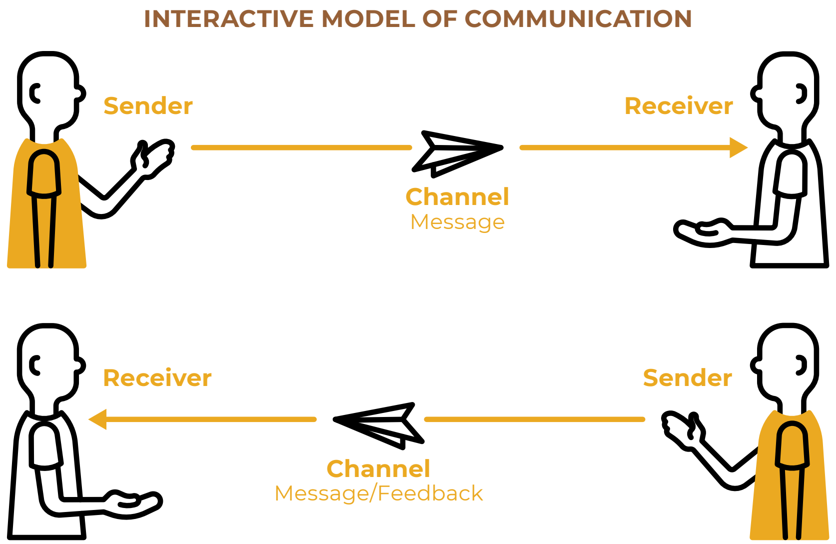


LINEAR MODEL OF COMMUNICATION

Key Features	Pros	Cons
• One way communication • Used to reach a large set of audience • Senders send message and receivers only receive • No feedback	• Applicable to persuading the audience	• Communication is not continuous as there is no concept of feedback • There is no way to determine if communication was effective

The second type of communication model is the **Interactive Model of Communication**. In this model, communication is a two way process. It can be described as two linear models on top of each other. The sender becomes the receiver and the receiver becomes a sender. Another key element featured in this model is feedback, however this does not happen simultaneously. Apart from this, there is consideration of **the common field of experience**, which includes the life experiences, cultural background, attitudes, values, and beliefs, that shapes interaction between the sender and receiver. Having a common field of experience allows us to connect and empathize with the person we are communicating with.

The Interactive Model of Communication can be observed when we communicate to our stakeholders or partners through text messaging and / or through email. It could also be observed when we do interactive community radio programs, where we allow our callers and listeners to take part of our conversation.

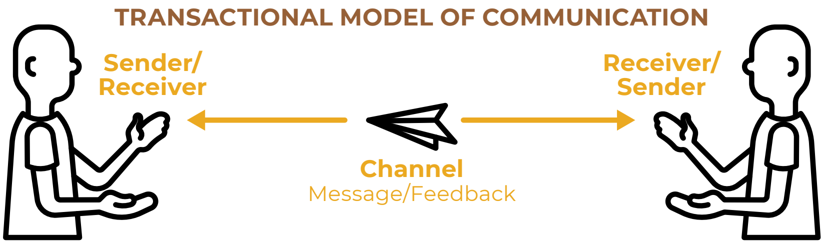


INTERACTIVE MODEL OF COMMUNICATION

Key Features	Pros	Cons
• Two way communication • Presence of feedback • Common Field of Experience • Communication is not interactive if receiver does not respond	• Applicable to new communication channels • There is feedback even in using mass communications	• Feedback can take a very long time • Sender and receiver might not know who they are talking with

The third type of communication model is the **transactional model of communication**. In this model, communication is viewed as a transaction, wherein communication takes place simultaneously. People involved in the two-way communication process are considered as sender-receiver and not merely a sender or receiver. We can observe this during face-to-face meetings, wherein two or more persons who communicate can give feedback right away through non-verbal cues, such as facial expressions and other body language.

The transactional model of communication are often used during our data collection and monitoring activities, wherein we conduct interviews with our partners and stakeholders. They often give non-verbal cues, such a nod and shake. We should always be sensible to these kinds of body language to engage them better.



TRANSACTIONAL MODEL OF COMMUNICATION

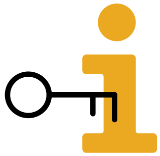
Key Features	Pros	Cons
• Commonly used for interpersonal communication • Senders and receivers interchange roles • Simultaneous feedback	• Feedback is simultaneous and instant • There is no discrimination between sender and receiver	• Aside from non-verbal cues, verbal cues can also lead to noise and misunderstanding, e.g. tone and manner of delivery

Communication for NGOs

As drivers of development in the environmental and natural resources sector, we must understand the important role of communication to advance our programs and projects.

An approach to communication that has gained prominence in the development sector is **Communication for Development (C4D).** This can be described as the use of communication for social and political transformation. It enables participation and social change using different methods and instruments such as interpersonal communication, community media, and modern information technologies.

C4D has four main tasks, which include:



FACILITATING ACCESS TO INFORMATION AND KNOWLEDGE

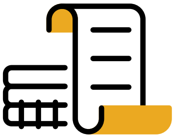
C4D bridges the gap of delivering knowledge and information to communities we are working with. For example, through our regular capacity building activities, we are able to strengthen the knowledge and skills of the officers of our partner people's organization.

PROMOTING PARTICIPATION

C4D promotes stakeholder participation, which is an essential aspect to establishing cooperation, creating a higher degree of ownership, and making our project or intervention sustainable. C4D also creates communication spaces to facilitate dialogue between stakeholders at different levels, which we can often see during our general assemblies. This helps us arrive at a consensus on what actions must be taken if we are formalizing the recognition of an ancestral domain. Through this, we are able to enact reforms and changes in the social and political structure of the community.

GIVING A VOICE TO THE EXCLUDED

C4D promotes inclusiveness by giving marginalized groups we work with a voice to be heard and the capacity to take part in the important dialogues. This is important when we are working with indigeneous communities and farmer groups, who are often excluded in the conversation on the ways they can lead change within their communities.



INFLUENCING PUBLIC POLICIES

C4D shapes public policies by facilitating inclusive debates on environmental, social, and political challenges which hamper social development. This is true when we conduct our consultation meetings with officials of local government units. By influencing local and national leaders, they are able to enact reforms and progressive policies that address the problems of their constituents.

C4D Tools and Channels

There are a wide range of tools and methods which we may use for our communication strategy. In the succeeding sections, we will further expound how our target audience, and the social and cultural environment determine the appropriate communication tools and media for them.

Communication tools used in communicating about forest protection and conservation in the upland communities is different from the tools used in communicating about the importance of urban forests among the city dwellers. We have to take into consideration the kind of tools or channel that are accessible to our stakeholders.

TYPES OF COMMUNICATION TOOLS

1. Direct communication between people
2. Communication through conventional mass media (press, radio, television)
3. Communication through the wide range of new media and multimedia (Facebook, YouTube, websites, text messages)

INTERPERSONAL COMMUNICATION

Public Meetings and Hearings

Public meetings and hearings allow us to get the opinions of our partner communities. This is useful when we want to consult the approval of a policy or ordinance that we want to be adopted or implemented.

Public consultation meetings conducted by Daluhay - Daloy ng Buhay, a community organization based in Aurora Province, in compliance to acquiring the free and prior consent of indigenous communities before implementing a project.

Field Visits

Field visits, as part of community organizing activities, promote dialogue and informal learning through personal relationships among the communities that we work with.

Regular visits to magrove plantations established by Kapunungan sa mga Gagmay ng Mangingisda sa Concepcion (KGMC), a fisherfolk organization in Kabasalan, Zamboanga Sibugay. This activity not only helped monitor mangrove growth and survival, but also provided implementation insights and learnings from the project stakeholders.

Cultural Activities in Barangay Plazas and in other Public Spaces

The messages we want to communicate are conveyed through performances, images, and lively emotions, which can help our target audience better retain and remember the information.

- Street theater
- Photo exhibitions
- Contests
- Community social events
- Festivals and concerts
- Exhibitions and fairs

Mission: Save Mother Earth, an educational puppet show conducted by the Development Communication Students of Isabela State University to promote environmental conservation in partner communities of Mabuwaya Foundation.

Part of the Forest Fest PH organized by Forest Foundation Philippines is a trade bazaar which showcased socially and environmentally responsible products and services.

Exhibitions and fairs allow us to showcase local crafts and products from our livelihood projects, disseminate innovative methods, bring producers and consumers together, and attract media attention.

Workshops and Seminars

Workshops and seminars are useful for teaching new ideas and concepts, and introducing new methods.

A workshop organized by Forest Foundation Philippines and Tropenbos International. The activity brought together various stakeholders from the Bukidnon-Misamis Oriental focal landscape to discuss and collaboratively identify options to improve their landscape governance strategies.

PRINT AND ELECTRONIC MEDIA

Print Materials

Print materials are commonly used to introduce new methods or raise awareness on complex issues. For example, we can use brochures to reinforce key concepts or illustrate the step-by-step process of proper tree growing. Setting up banners and billboards around the community can help them to be more aware about the importance of protecting and conserving the watersheds of their community.

Print materials include:

- Posters
- Brochures
- Flyers
- Billboards
- Newsletter
- T-Shirts and other collaterals

Policy Briefs and other knowledge resources produced for the 2nd National Environmental Dialogue (NED), an event organized by Forest Foundation Philippines and Tropenbos International which brought together stakeholders from various sectors to discuss lanscape opportunities and challenges on forest management and development.

Community Radio Stations

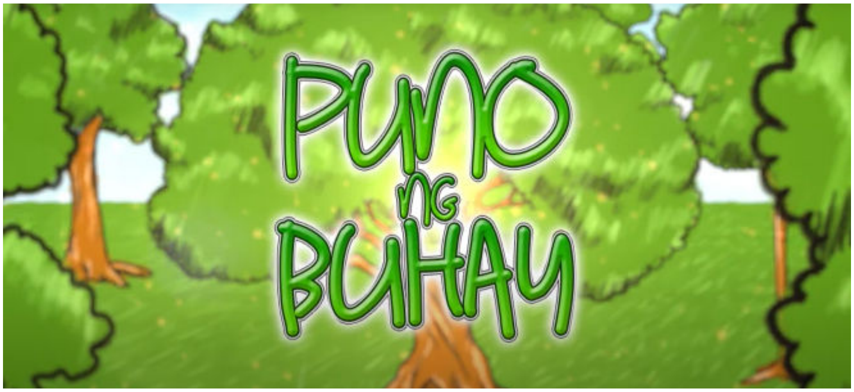
Community radio stations, due to their proximity, have the ability to interact "real-time" with the community. They are used as a platform to promote development-related issues and are useful for:

- Mobilizing the local community and promoting debate
- Disseminating educational programs
- Launching awareness-raising campaigns

Philippines Climate Change Adaptation Project, a World Bank-funded project, implemented by the Department of Environment and Natural Resources, partnered with a community radio station to educate listeners on the different characteristics of the Siargao Islands Protected Landscape and Seascape.

Video and Audiovisual Media

Videos and audiovisual media materials provide a more engaging sensory experience. Viewers can see and hear the concept being taught, which will help them acquire new skills, deepen their understanding, and motivate them to take action. These can be used during workshops and training, as well as on social media and other platforms.



Puno ng Buhay is an educational television program which integrates science concepts and forestry to inspire young students to be advocates of forest protection and conservation.

Campaigns in Schools and Teaching Centers

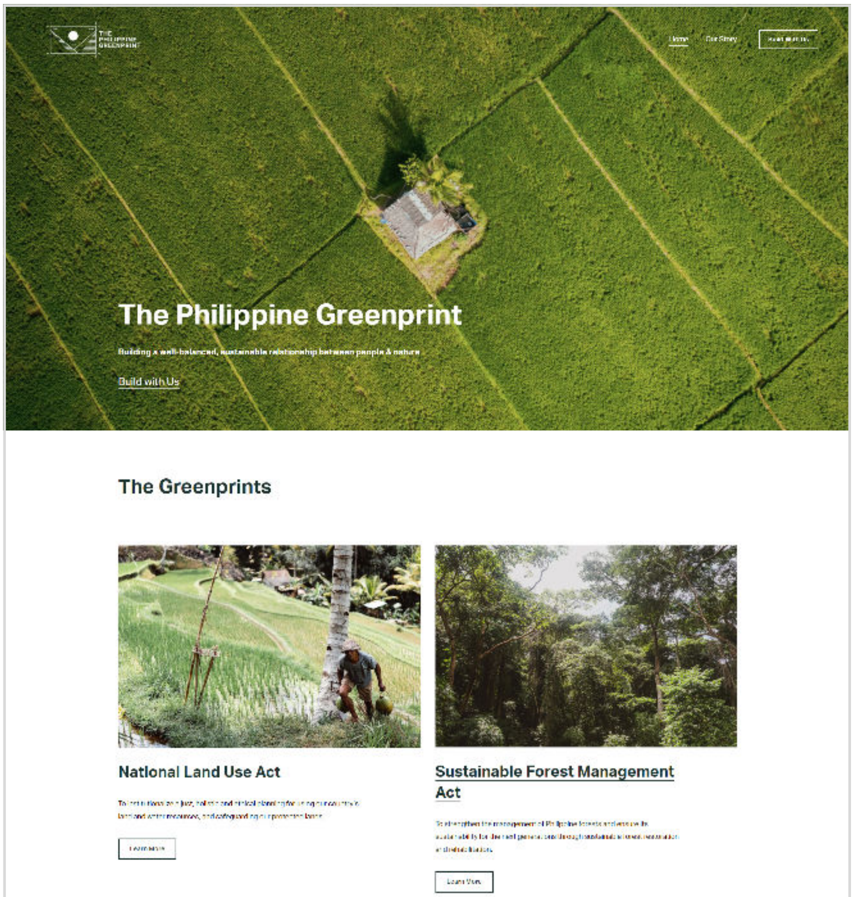
A school-based education campaign can help encourage communities to develop new behaviors and learn new things. Reaching out to students can facilitate the delivery of information and behavior change messages to their friends, family, and community. This can be effective when messages are packaged simply, regularly repeated, require minimal study time, and are perceived as relevant to local needs.

Forest Foundation Philippines and Knowledge Channel launched season 4 of Puno ng Buhay, an educational TV program on science copcents and forestry, in Manolo Fortich Central Elementary School in Bukidnon.

NEW MEDIA / MULTIMEDIA

Social Media and Online Platforms

Social media opens opportunities to engage with the general public, where they democratize opinion-making, empower people, and mobilize people around a common issue. We can use these virtual spaces to gather people and get them to rally behind a certain advocacy. For instance, we are opposing the construction of an intrusive structure within designated forestlands. Online clamor can sometimes help to put pressure on local authorities to take action in putting an end to practices that can harm our environment. Apart from generating support, social media and online platforms allow us to spread useful information, such as the importance of protecting certain species of flora and fauna that are native and endemic in our landscapes.



Social media posts can inform the general public about our #GreenPrintPH bills such as the National Land Use Act and Sustainable Forest Management Act. Learn more here.

Transformative Digital Storytelling

Digital storytelling videos, which is similar to citizen journalism, give our stakeholders the opportunity to tell stories and shape reality from their own perspectives. For example, we can ask our stakeholders to report or give a perspective on the environmental problems they encounter within their own communities.

Selfie Balita, a segment in ABS-CBN's news program Bandila. This portion allows Bayan Patrollers or citizen journalists to report stories from their own perspective.

Interactive Web Games

Interactive games, while can be costly, can tackle different kinds of issues and subject areas, promoting change in attitude and behavior to our stakeholders. Gamified information often works best for a younger set of stakeholders since this simplifies complex concepts. Web games on native trees can make it more interesting for students to learn about the topics.

ForesTREE, a Philippine-made educational game that tests and improves the user's memory while learning about indigenous Philippine trees. Download the game for free (Android or iOS).

Designing the Communication Plan

Why do we need a communication plan for our projects and programs?

We know that communication is more than providing information to our stakeholders. It facilitates stakeholder dialogue and raises awareness on the problems and issues that our program is trying to address.

With these in mind, the development of a communication plan ensures that the communication efforts we implement help accomplish the goals of our projects and programs, and that they are effective and coherent. Aside from this, it outlines the required human, monetary, and logistical resources, and how to use them effectively and efficiently.

A communication plan is important during:

THE INTRODUCTION OF OUR PROGRAM

There are a variety of communication requirements when we start our program. If we are only starting to introduce a forest conservation campaign in our identified community, it is important to identify how we can best reach our stakeholders to gain awareness and initial support to our activities.

REPORTING PROGRESS AND TRANSPARENCY

As we implement our program, it is important to communicate our progress and gains. Reporting our physical and financial accomplishments promotes transparency. This provides our stakeholders, from donors to our partner communities, the power to make us accountable on how we handle the implementation of our activities or how we utilize the funds entrusted to our organization.

SCALING UP OUR PROGRAM

Continuous and sustained communication strategy are required to sustain engagement and support of our identified stakeholders. This is also important for the sustainability of our program as we gear towards the institutionalization of our gains and as we advance the advocacy of programs, which could lead to policy reforms.

Analyzing and Mapping our Stakeholders

As we implement our projects and programs, we will encounter different stakeholders that can determine our projects' success or failure. Different stakeholders can drive the decisions we make for the projects and programs. In the case of CBFM, we typically partner with the following stakeholders:

1. **Partner Communities:** The community association or people's organizations that we tapped to implement the community-based project.
2. **Peers:** Similar organizations or projects engaged in the same work.
3. **Policymakers:** Government organizations, both from LGUs and National Government Agencies (NGA), that create and enable policy that could affect the project.
4. **Funders / Donors:** Organizations that provide funding and technical assistance to our project.
5. **The public:** People who can be tapped in implementing our projects/programs and can contribute through advocacy work, volunteering, and resource mobilization, among others.
6. **The media:** Journalists / reporters from both the traditional and digital mass media (print, television, radio, web-based platform). They are important to disseminate information concerning our project.

7 **Internal stakeholders:** Members of the implementing organization.

We can start analyzing our stakeholders by developing a list. We can be guided by the following suggestions to properly identify our stakeholders.

- Get other members of our organization to develop the list to make sure we do not miss anyone.
- Review project documents as this will be helpful to identify all key actors that we must involve in the project.
- Be specific as possible.
- Instead of listing organizations, identify who in each organization do we want to reach out. Is it the mayor? The community environment and natural resources officer? The protected area superintendent?

Once we have listed them down, we can classify them according to their impact and importance.

Primary stakeholders are those who are directly impacted or affected by our program, or conversely, those with the biggest impact or effect to the success or failure of the program. They usually relate to our core purpose, but may not have the reach and capacity that we possess. Likewise, primary stakeholders can fill in the gaps of our programs, offering funding support, wider scope, and access to more relevant information. Our relationship with them is often formalized through a contract, agreement, or a memorandum of understanding.

Examples: our program staff, our partner people's organizations, tribal councils, local officials.

Secondary stakeholders, on the other hand, are those who are indirectly impacted or affected by our program, and vice versa. Despite this indirect connection, they should still be engaged since they can shape the reputation and public perception of our organization and programs due to their influence and position. Specifically, they can rally more stakeholders to join our cause.

Examples: program consultants, suppliers, relevant or related government agencies or organizations doing work with the program

EXAMPLE | Organization: Xavier Science Foundation (XSF)

The XSF implements the Enhancement of Community Capacity for Sustainable Ecological Protection and Economic Development (ECOSEED), a project that aims to address the issues of environmental degradation and poverty in communities within Mount Kalatungan in Bukidnon.

XAVIER SCIENCE FOUNDATION*

Primary Stakeholders	Secondary
IP Communities in Mount Kalatungan: • MILALITTRA (Talakag) • PTTA (Pangantucan) • NAMAMAYUK (Pangantucan) • CALUDA (Maramag) • TUMINDOK (Valencia) • MANTALA (Valencia) • BLLUPENTTRAS (Valencia) Municipal Local Government Units: • Talakag, Bukidnon • Maramag, Bukidnon • Pangantucan, Bukidnon • Valencia, Bukidnon	DENR Region 10 DENR Forest Management Bureau National Commission on Indigenous People

*This table was co-developed with XSF during an ECOSEED activity

After classifying our stakeholders, we can now create a stakeholder map to determine their levels of influence and interest, as well as their potential contributions to the success of the project and program. By mapping them, we can obtain a picture of influential stakeholders, as well as their respective positions, with regard to the various issues and activities surrounding our program. Stakeholder mapping enables us to identify opinion leaders, as well as potential allies or adversaries. This also helps in identifying similar or parallel activities. As a result, opportunities for collaboration and maximum program success.

Conducting a thorough and comprehensive stakeholder mapping at the start of our program will also ensure that key actors, who we need to engage and are knowledgeable about the ideas and practices we are trying to promote, are able to participate and contribute to our program. However, it is also necessary to periodically revisit our stakeholder map to acknowledge and consider new stakeholders that could potentially affect the success of our program.

Mapping our stakeholders will involve placing them into a spectrum to determine if they oppose or support our project. The spectrum's distribution are as follows:

STAKEHOLDER MAP

Hard Opposition/ Obstacles	Soft Opposition/ Obstacles	Neutral	Soft Support/ Motivators of Desired Behavior	Hard Support/ Motivators of Desired Behavior
Organizations or people who are actively against our work and will not be moved into positive.	Organizations or people who favor a position other than ours, but are not opponents or activists.	Organizations or people who refuse loyalty to a particular position, or who are heavily influenced by their immediate circumstances.	Organizations or people who prefer our ideas and positions, but will not recommend them to others.	Advocates of our ideas and positions.

EXAMPLE | Organization: Non-Timber Forest Products - Exchange Programme Philippines

The NTFP-EP Philippines implements the Piloting REDD Plus Project in the Kimangkil-Kalanawan-Sumagaya-Pamalihi (KKSP) Mountain Range. Their goal is to sustain and expand initiatives on reducing the threats of deforestation and forest degradation by establishing a REDD-plus pilot site in KKSP.

NON-TIMBER FOREST PRODUCTS - EXCHANGE PROGRAMME PHILIPPINES*

Hard Opposition/ Obstacles	Soft Opposition/ Obstacles	Neutral	Soft Support/ Motivators of Desired Behavior	Hard Support/ Motivators of Desired Behavior
		DENR Forest Management Bureau DENR Region 10	IP Community of • PAMALIHI • MAMACILA • KALANAWAN • TAKASAMA	IP Community of • AGMIHICU
		NCIP Region 10	Philippine National REDD Plus	Forest Foundation Philippines
		Academe (Central Mindanao University)		
		Climate Change Commission		

*This stakeholder map was developed during a workshop with NTFP-EP

PRIORITIZING OUR STAKEHOLDERS

Once we have mapped out and identified who from our stakeholders will have impact and influence on our project, we now have an idea where to invest our time and resources. We can divide them according to priority:

1. **Top Priority (must communicate with)**
   We must communicate with these stakeholders to accomplish our project's goals and objectives. Specifically, they must be regularly informed about the progress of the project, involved in the planning and decision making processes, and be allowed to contribute their inputs as needed.
2. **Second Priority (advisable to communicate with)**
   Communicating with these stakeholders is useful and helps us advance the project's goals and objectives. They may not have a direct influence in the planning and decision making of the project, but their influence and reach are valuable in connecting us with more relevant stakeholders or communicating our project milestones to a wider scope.
3. **Third Priority (nice to communicate with)**
   Communicating with these stakeholders would be good, but they do not necessarily help in advancing the project's goals and objectives.
4. **Bottom Priority (not necessary to communicate with)**
   Communicating with these stakeholders would be irrelevant and would not serve any purpose to our project.

Once we have prioritized the stakeholders that we are going to communicate with, it is imperative to define their characteristics. We need to identify the number of their members, location, education, and background.

EXAMPLE | Stakeholders' characteristics

NAME OF STAKEHOLDER:
MIARAYON LAPOK LIRONGAN TINAYTAYAN TALAANDIG TRIBAL ASSOCIATION*

Characteristics	Question	Findings
Number	How many people are there?	2,500 households in 39 sitios
Location	Where are they located?	Barangays, Miarayon, Lapok, Lirongan, and Sitio Tinatytayn of Barangay San Miguel, Municipality of Talakag, Bukidnon Province, Philippines
Education	What type of education do they have?	Secondary (High School) and Tertiary (College) graduates
Language	What languages do they speak?	Talaandig-Binukid, Bisaya, Filipino, English
Background	Where do they come from? What are they like?	95% is of Talaandig descent, an indigenous people group. They are holders of a Certificate of Ancestral Domain Title (CADT).
Livelihood and Employment	How do they earn a living? What type of work do they do? What are their job responsibilities?	Major source of income is farming. Some members are employed into government offices, have small businesses, and engage in farm products trading.

*This table was developed during a workshop with the Miarayon Lapok Lirongan Tinaytayan Talaandig Tribal Association

We can gather the needed information from:

1 **Reports and literature.** We can get this from the baseline survey, design, and documents of our project.

2 **Documents and records from the organization officers and staff.** We can ask our colleagues who interact with our identified stakeholders. They may have valuable insights which can fill the asked information.

3 **An informal survey.** We can ask our stakeholders directly during consultation meetings and assemblies. These activities are useful to know our stakeholders better.

4 **A formal survey.** We can make communication-specific questions into a survey, which we can integrate in our baseline study. Apart from survey questionnaires, we can also collect information through focus group discussions and key informant interviews.

Understanding our Stakeholders' Knowledge, Attitudes, and Practice

Another way for us to immerse with our stakeholders better is by understanding their knowledge, attitudes, and practices on the concepts we are trying to introduce.

Knowledge: What the stakeholders already know about the concept / idea we are introducing
Are our stakeholders aware of it? What do they know about?

Attitude: What the stakeholders think about the concept / idea we are introducing
Do our stakeholders agree with the ideas or practices we are introducing?

Practice: What the stakeholders are doing about the concept / idea we are introducing
Are our stakeholders already pushing for the changes / development being introduced by our project?

By acknowledging these gaps, we can craft better messages for your communication interventions and strategy.

For example, we want to introduce coffee production as an agroforestry practice to the people's organization we are working with. While most are familiar with cultivating coffee, they are reluctant to grow the crop again due to their perception that they will incur financial loss. Our communication messages should show evidence on the profitability of coffee. See our more detailed example below.

EXAMPLE | Classification of information gathered on one of the priority target stakeholders of a mangrove rehabilitation project

NAME OF STAKEHOLDER:
COMMUNITY MEMBERS OF VIGAN, GEN. MACARTHUR IN EASTERN SAMAR*

	Question	Findings
Current Knowledge	What do they know about mangroves?	Mangroves protect their seaweed farms from strong sea currents and can increase their fish catch.
Current Attitudes	What do they think about it?	Community members value mangroves since they provide a variety of environmental, economic, and financial benefits.
Current Practice	What do they do about it?	There are initial efforts to rehabilitate the areas where mangroves were destroyed by Typhoon Yolanda.

*This table was developed with the community members in Vigan, Gen. MacArthur in Eastern Samar

DETERMINING OUR STAKEHOLDERS' CURRENT SOURCE OF INFORMATION

It is important that we know where our stakeholders get their information.

Are they easier to reach during meetings? Do they watch local television networks? Do they listen to community radio stations? Are they active on Facebook or Instagram? Do they check their emails? Do they have friends or neighbors that disseminate the information to them?

Understanding our stakeholders' sources of information will help us determine the best channels we should use to reach out to them. Let us say we are working in an upland community in Palawan. Based on our initial surveys, we found out that the community has a wide radio listenership. They use radio to be entertained and to listen to news. If we are to implement a forestry-based climate change project, tapping a local radio station is something that we can explore if we want to educate them about issues on climate change.

Determining how and where our stakeholders get their information would also help us to better craft our messages since this will set the length and extent of what we want to communicate.

While it is important for us to determine their current sources of information, we can also come up with other channels that could potentially help us in advancing the objectives of our project.

NAME OF STAKEHOLDER:
MUNICIPAL AND BARANGAY LOCAL GOVERNMENT UNIT OFFICIALS

	Question	Findings
Information Sources	How do they get their information? What media do they use?	Formal exchange during set meetings. They can be easily reached through mobile phones. Some officials use Facebook to communicate. They often conduct inspection and visits around the community and would see posters and banners posted around the vicinity.

DEFINING OUR STAKEHOLDERS' INTERESTS AND INFORMATION NEEDS

Aside from knowing where our stakeholders get their source of information, it is also important to determine our stakeholders' interests and information needs.

The interests of our stakeholders vary from one another. They would also need different types of information depending on their level of involvement in our project. For example, our donor or funding agencies would need regular updates, which include technical and financial reports of our projects and programs. On the other hand, while it is equally important to provide project updates to our partner communities, they may have different information needs. It may be more important for them to have access to information that would build their knowledge and capacity to sustain the project and eventually scale up best practices on forest protection.

It is important that we take into consideration what is important to our stakeholders. This way, we can determine how to craft the messages that would help them to effectively play their role in our projects and programs.

Framing Messages: How do we Communicate with the Stakeholders to Gain our Project's Support?

2

To gain support for programs or projects, we need to develop communication messages that would resonate best for every identified stakeholder based on a set of criteria, such as their needs, priorities, and characteristics. Knowing these three key elements per stakeholder is essential to framing messages. This section outlines the necessary steps for message mapping.

WHAT IS MESSAGE MAPPING?

Message mapping is the process of organizing our key message into more specific messages across our target stakeholders.

WHY DO WE NEED TO PREPARE MESSAGES BEFOREHAND?

We need to craft our messages beforehand for us to be able to gain support for our projects. We need to come up with communication messages that are **relatable, engaging, actionable, and would resonate best** for every identified stakeholder based on a set of criteria, such as their *needs, priorities, and characteristics.*

WHAT ARE THE OTHER CONSIDERATIONS IN CRAFTING MESSAGES?

Before we come up with a message map, it is important for us to be clear on our program/project objective so we can develop an overarching key message.

Familiarizing ourselves, not only with the characteristics of our identified key stakeholders, but also their level of influence on the success or failure of our program (Who are supportive of our project? Who are not?) is extremely valuable as this would affect how we craft our key messages for the project, as well as the strategies that we are going to use to ensure that our project will be successful.

NOTE: Please refer to the results of your stakeholder mapping before working on the exercise for this section.

Ready to craft messages? Here are the steps we need to know from stakeholder mapping to messaging:

1. Identify our organizational goal / objective;
2. Identify our communication objective and strategy;
3. Select our key stakeholders and arrange them into primary, secondary, and tertiary stakeholders based on our stakeholder mapping;
4. Create an overarching key message based on our programmatic objectives;
5. Create specific messages per stakeholder based on our overarching key message, and identify the stakeholders' *needs, priorities, and characteristics*; and
6. Document these in a message map *(template follows)*

EXAMPLE | Asia Pacific Forest Development Cooperation Organization (APFoDCO)'s Stakeholder and Message Map

Asia Pacific Forest Development Cooperation Organization (APFoDCO) is an initiative of the Korean Government to promote sustainable forest management while combating climate change in the Asia Pacific Region through policy development and implementation of science-based interventions.

They want a unified message that applies to all countries that they work and partner in, all language, cultural and political factors considered.

I Identifying organizational goals / objectives:

Asia Pacific Forest Development Cooperation Organization (APFoDCO) identified their organizational goal:

> ***Strengthen forest cooperation in the Asia Pacific Region, develop and implement science-based policies and interventions, and influence sectors to promote sustainable forest management***

II Identifying communication objective and strategy:

Based on the organization's programmatic objective, they should:

> ***Position Asia Pacific Forest Development Cooperation Organization (APFoDCO) as a thought leader in the Asia Pacific Region on progressing sustainable forest management***

As a strategy, they can do this following the get-to-by format: **Get** key stakeholders **to** participate in sustainable forest management **by** showing them the benefits when forests are sustainably managed: benefits to individuals, industries, environment, economy, and society)

Developing a communication strategy using the "get-to-by" format

This is one of the simplest ways to tell people what we want to achieve through communication:

- **GET:** Target stakeholders + the issue our communication efforts are trying to solve
- **TO:** Desired change or impact we want to see
- **BY:** One message or action we want stakeholders to do

This serves as a succinct briefer to the rest of our team for what we want our communication efforts to achieve.

III Select our key stakeholders and arrange them into primary, secondary, tertiary stakeholders based on our stakeholder mapping; create an overarching message; and create specific messages per stakeholder:

Asia Pacific Forest Development Cooperation Organization (APFoDCO) has identified the following as such. The succeeding table is a consolidated stakeholder and messaging map.

Overarching Key Message:

Our forests help grow our progress.

OVERARCHING KEY MESSAGE: INVESTING IN WOMEN IS SMART ECONOMICS

Audience Category	Specific Groups	Specific Messages	Desired Behavior Change
Public Officials	National Ministers/ Secretary of Environment, Forestry, and Climate Change	Environmental and economic benefits: You are a game-changer by investing and advocating for policies and programs that support sustainable forest management	For national ministers and other key government officials to express interest, commit to, advocate, for, develop, and implement national programs and policies in sustainable forest management
	Chief Executives of Local Government Units	Environmental and economic benefits: Supporting sustainable forest management initiatives can help foster local economic growth	For local chief executives to continuously express interest and support to sustainable forest management initiatives
Media and Thought Leaders	External: Thought Leaders and Opinion Columnists	An amplifier of change: You have the power to shape the mindset of a wider audience when it comes to discussions on sustainable forest management	Report coverage of more management initiatives of APFoDCO and its partners

Other tips, references, or resources when writing messages

We may refer to this table for a non-exhaustive list of wordings and terms we can use to relay **relatability, actionability, and measurability** of messages and desired behavior change.

CONSIDERATIONS IN MESSAGING: FRAMING

Frames are related bits of information stored in memory, which can be engaged by a single word, phrase, or image, as long as it carries a clear set of associations and implies a way of viewing the world. Like a play, frames have characters, locations, props, plotlines, relationships, emotions, and drama. They include **words, images, characters, actions, relationships, emotions, and values.**

Why is framing important?

Frames serve as perspectives through which we look at reality.

Keep in mind that we are constantly framing things in our work. Specifically, we apply framing in the way that we communicate with our community partners, how we present information to them, and how we involve them in our projects. By doing these, **we activate certain associations and beliefs instead of others', and these can either be helpful or work against our interests.**

More than words

Framing is not simply about words, it is every aspect of communication. Just as certain words bring to mind certain associations, so do places, images, and even body language.

What are some ways to apply framing to conservation organizations and advocacy initiatives?

Frames communicate how we positively experience and perceive the natural world. In this regard, our choice of words and story angle influence people's actions as a consequence of our communication. Most commonly:

1. **We can frame an advocacy by emphasizing the connection between people and nature.** Engage intrinsic values, such as *unity with nature or protecting the environment* by sharing personal experiences and provoking feelings of *awe* by using pictures of landscapes, wildlife, gardens, urban green spaces, and so on. Example, saying that *"animals and people thrive together", "the whole globe",* or *"living in harmony with nature"*.

2. **We sometimes tend to treat audiences as *customers* in framing our messages which is not entirely recommended** as this approach tends to overshadow any emphasis on nature conservation. Do not frame messages

like the following: *"Save Nature while you shop!", "the animals have proved their pulling power in our shops, as more than 10,000... products have been sold,"* or *"buy online and save 10%!"*

3 **We should consider talking more about the public benefits of nature and less about the monetary value of ecosystems.** While talking about the monetary value of ecosystems may be useful to some very specific, high-level stakeholders, it may discourage collective thinking and promote individualistic behavior to a public audience. We should focus on intrinsic values, including *self-direction (autonomous activity), universalism (unity with nature), and benevolence (concern for the wellbeing of others).*

What are the approaches in framing and overall communication that we should avoid as much as possible?

Conservation groups too often give passive roles to the public and their members, while portraying themselves as superheroes sorting out problems on behalf of others. We should motivate our audiences by portraying them as *active and involved, not just passive audiences.* Here are some of the examples of audience and speaker frames to avoid:

1 **The Superhero Frame** - portraying our organizations as heroic: "protecting" or "safeguarding" ecosystems, which is consequently framed as "fragile", "dependent", or "critically endangered". This is problematic as it relies on threat and fear. The organization is an all-powerful superhero and the audience is a passive and inferior helper. This is disempowering—reducing both an audience's sense of agency and the motivation for more active involvement.

2 **Passive People** - portraying our audiences as passive supporters is unlikely to motivate more active involvement. Instead, encourage participation and note opportunities for action.

INSIGHTING: Why is it important to get to the heart of the "why", and how do we avoid threatening messages?

It is always important to get to the root of the issue to know how we can empower our audiences to act. Our tone when we explain environmental issues to audiences is also important - are the explanations simple enough? Is it always threatening? Where such messages are unavoidable, balance them with information about how positive opportunities for actions fit into the larger picture of addressing a problem.

1. **Talking about why:** We tend to not always explain the causes of problems in our advocacy materials because a) we assume that people already know, or b) because we are concerned about them being too complex for the audience. Without a clear causal relationship, audiences cannot process what an appropriate response will be. They may also not see how these issues could affect them and the need for their involvement. While some issues may really be complex, we can find ways to simplify them through various means, like short videos or data visualization materials. Furthermore, the solutions and actions we recommend for each audience set should be realistic and achievable. For example, a recommended action to help slow down climate change to a legislator should not be similar to what you tell a student.

2. **Talking about threat:** When people feel overwhelmed and unable to act, they can become less motivated, and even more materialistic. Positive messages may be less shocking or attention-grabbing, but are likely to spur action and foster creativity, especially if audiences align with an advocacy's intrinsic values. Note that this is not to say that we should never talk about the severity of a situation. It is very important to distinguish where it is appropriate to talk about worst-case scenarios through contextualization of situations.

The "why" and roots of an issue: Using insight to assess what stakeholders would actually care about before developing a communication plan

In product or service marketing and advertising, agencies will go through a process called insighting. This process aims to find out a ***fundamental truth, or a compelling finding,*** that will better position the product as **the solution to the target market's problems.** However, when we talk about causes or specific advocacies, we are not selling them a product or service.

What is useful in the process of insighting for causes or advocacies is framing it as the **process of selling a cause, by making it emotionally or economically relevant. It tells them why and how a cause plays a part in their life.** This depends on the stakeholder we are communicating to.

But beyond just presenting them with worst-case scenarios or data, ask the following questions: **Is this important to them? Is it something that cannot be denied? Is it true across this stakeholder group?**

WHAT IS NOT INSIGHT?

- Data
- Observation
- Consumer want or need

WHAT IS THE PROCESS TO ARRIVE AT AN INSIGHT?

The specific process of insighting:

1. **Contextualize** - Set the context of the cause.
2. **Communicate the dilemma** - Illustrate the barriers, tension, or problem.
3. **Why is this important** - Stress the importance of the cause and how stakeholders can help.
4. **Capture the motivation** - Based on the known behaviors of the stakeholders, use at least one specific motivation as an entry point for action.
5. **Envision the ideal** - Illustrate to the stakeholders the positive change or impact of the cause and how it affects their lives.

The output of insighting is usually a short paragraph that illustrates this whole process. At the end of the process, it should provide us a very clear picture of why and how our cause matters. If it does not, then assess whether there is another pain point or tension that will serve as an entry point to make them matter.

Here are some examples of stakeholder insights:

1. *We enjoy using our outdoor pool but are often bothered by mosquitoes. I am hesitant about using repellants on my children because I am unsure of how safe they are. I wish there was an area repellant that had the strength to improve protection around pools so I did not have to use personal repellants for my children.*
2. *At puberty, 49% of girls feel paralyzed by the fear of failure, leading them to avoid trying new things. This insight sparked an idea that allowed the brand to expand on its original message, empowering girls to tackle this fear and 'keep going #LikeAGirl'.*

Here is an example of how we can communicate about an environmental cause to its stakeholders. The case study below was lifted from a policy paper titled, **"2010 to 2015 government policy: biodiversity and ecosystems"** by the Department for Environment Food & Rural Affairs in the United Kingdom. We lifted specific excerpts from the paper and offered corresponding commentaries on how they communicated the issue at hand.

Department for Environment, Food, and Rural Affairs (DEFRA) on biodiversity loss

Talking about threat, why, and balancing this with positive action

Text taken from DEFRA website.

"Our planet and its ecosystems supply us with all the natural resources we need to survive—essentials like clean air, water, food, and fuel. Contact with nature is good for our physical and mental health."

> This highlights the benefits we receive from nature in an intrinsic way- although more focus could have been put on our attachment and connection with nature.

"Biodiversity—the variety of life on earth—is declining, with up to a third of all animals threatened with extinction. Climate change is contributing to this decline, causing the diversity of life to be lost at a faster rate than ever before. A 1°C rise in global temperatures threatens the survival of 10% of these species."

> Here, the text could have also talked about the causes of climate change in brief, for example: "The scale of climate change we are currently seeing is largely caused by human energy and resource use."

"Our wildlife areas are too disjointed and fragmented, which makes it harder for wildlife to flourish and respond to climate change and other pressures, like pollution."

> This could also have mentioned reasons for fragmented wildlife areas—such as the built environment or agriculture.

"All countries need to act to improve biodiversity and preserve natural ecosystems. Otherwise the natural environment, wildlife and human life as we know it are all at risk."

> The text continues by discussing the action—international agreements, for instance—that may be needed to address climate change. Whilst it highlights the need for action, it risks being disempowering by focusing only on government-level action and focusing on a highly threatening message. A message that would be more likely to motivate would be one that highlighted the positive opportunities for protecting the natural world, and actions that could also be taken at individual and community levels, such as: "Together, in our communities, we can also act to improve our local areas." However, this was likely outside of the perceived remit of the author.

VALUES

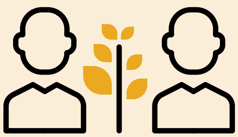
There is a close link between our communications and our motivations. Framing is important because it influences the way we think, feel and act: much of this is to do with our underlying values.

Values are promoted by experiences, as well as communications. Over time, these experiences can strengthen or weaken particular values. Given these dynamics, it is important to ensure that the experiences you create, through the policies you help bring into being, promote helpful values.

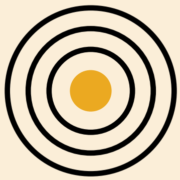
An example of this is how consumer experiences like high-street shopping are likely to foster materialism and sap environmental concern. Over time, our values are strengthened by society: from the policies and institutions we encounter to our education, from the media we consume to our experience of nature.

This means that it is not just the campaigning or fundraising materials which the organizations produce that influence their audience's values. The broad experiences an organization creates in its reserves and volunteering schemes, or through policy changes it successfully demands, will also have an impact.

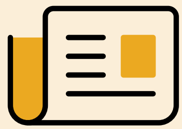
The following sections explore the implications of values in several areas:



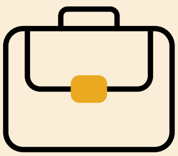
Engaging the public



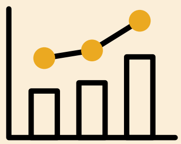
Influencing government



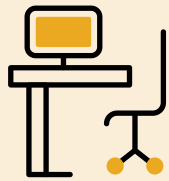
Engaging with the media



Working with business



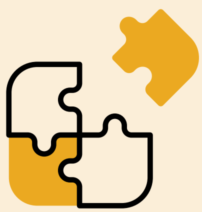
Measuring success



Our working practices

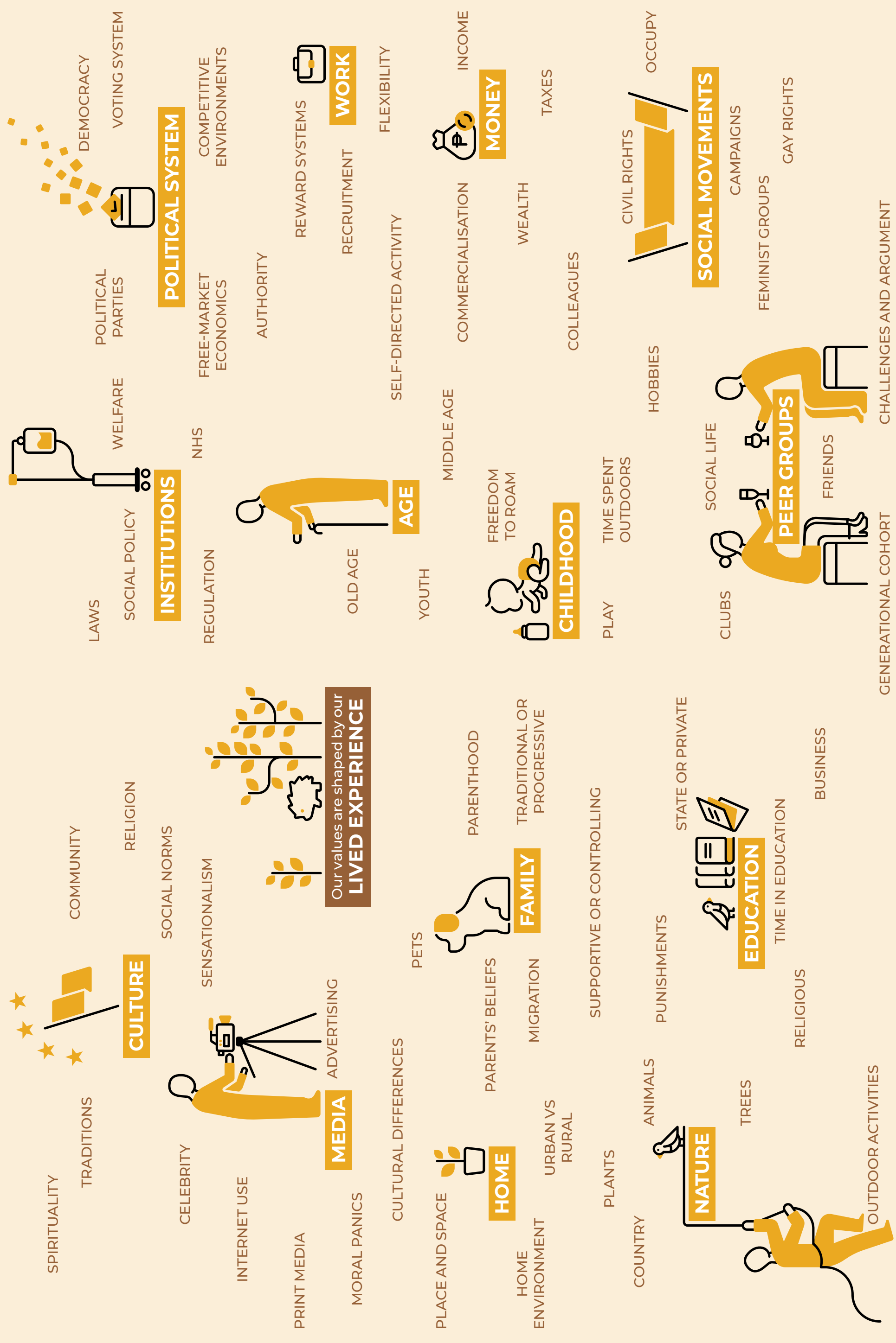
To help foster helpful values and limit the spread of unhelpful values, conservation groups should also consider:

Campaigning on values



Working together

(Adapted from Common Cause for Nature: A practical guide to values and frames in conservation)



(Adapted from Common Cause for Nature: A practical guide to values and frames in conservation)

WHAT'S NEXT?

Lastly, once we have the necessary elements laid out (programmatic objective/s, communication objectives, strategy, stakeholders, overarching message specific messages, and behavior change), these can all be consolidated in one template called **The Outcome House.**

The Outcome House

3

The **Outcome House** is the strategy template that serves as the foundation or framework of the whole plan, which outlines the program's goals and objectives, communication objectives, strategy, stakeholders, messaging, and tactics. This forms part of a program's communication plan.

WHAT IS THE OUTCOME HOUSE?

The Outcome House consolidates our program/project's

- Stakeholders
- Current mindset
- Value or importance to the organization
- Knowledge management and communication materials for both the internal and external stakeholders
- Behavior change we want to see in our stakeholders (think, feel, do)
- Channels and touchpoints we should use to communicate with them
- Specific key messages that will resonate with them
- Proof points (as proof of their behavior change)

The Outcome House serves as the **communication strategy** component of our program's plan. It will be our reference when developing communication materials for our stakeholders.

HOW IS IT USEFUL FOR NON-PROFIT AND DEVELOPMENT PROGRAMS OR PROJECTS?

Communicating about our program, in conjunction with knowledge management, is crucial in ensuring program sustainability. They are vital for the political dialogue and awareness-raising required to bring about social and institutional reforms.

We are using communication not so much for visibility (as it is not our primary goal). We aim to promote development through communication in order to contribute to social change, enable social participation, strengthen the sense of project ownership, and amplify its impact.

WHO (WITHIN THE ORGANIZATION OR PROJECT) IS BEST SUITED TO DEVELOP THE OUTCOME HOUSE AND THE FULL COMMUNICATION PLAN?

Communication for development is not a specialist discipline for communication experts alone, but a cross-cutting activity for all development professionals. We do not necessarily have to be a communication officer, specialist, or information officer to lead this activity, but we need the support of administrative and program teams.

HOW ARE WE GOING TO FILL OUT THE OUTCOME HOUSE?

Using our program design as reference, we can fill out the outcome house by observing the following steps:

1. Segment stakeholders.
2. Determine the mindset of each stakeholder segment about their program/project.
3. Identify their value or importance to the organization.
4. Map the stakeholder segment's preferred communication channels.

5. Outline the desired behavior change (what we want them to think, feel, and do in relation to their program).
6. Identify the channels we should use to commmunicate with the stakeholders.
7. Develop the specific message we want to deliver to the stakeholder group.
8. Identify the measures to assess the effectiveness of the communication efforts and the behavior change within our stakeholder groups.

Here is an example of how to fill out the Outcome House:

Scenario: Founded in 2002, under two bilateral agreements between the governments of the United States of America and the Philippines, the Forest Foundation Philippines is a nonprofit organization that provides grants to organizations that empower the people to protect the forests. Since its inception, the Forest Foundation Philippines has supported over 450 projects that improved the management of approximately 1.5 million hectares of forest lands, restored approximately 4,200 hectares of forests by reintroducing appropriate native species, established over 40 community-conserved areas, and built more than 60 community enterprises.

Forest Foundation provides grants and technical assistance to its partner organizations and grantees working on forest protection and conservation, but the organization also actively engages with the national office of the Department of Environment and Natural Resources as part of its governance structure. They have been identified as one of Forest Foundation's key stakeholders, and in line with this, the organization sought to develop a plan to engage them.

EXAMPLE | OUTCOME HOUSE

Audience	Current Mindset	Value to the Organization	KM / Comms Channels Being Utilized	Desired Behaviors			Channels and Touch Point	Key Messages	Proof Points
				Think	Feel	Do			
Department of Environment and Natural Resources and the following bureaus and individuals: Forest Management Bureau Biodiversity Management Bureau Assistant Secretary Ricardo Calderon	Forest conservation and forest protection is the mandate of the DENR	Recognized authority in the Environment and Natural Resources; Have resources (financial, manpower, policy) for disposal; Local communities are more familiar with DENR	Meetings/ briefing; Capacity building for some DENR staff on UNFCCC/ UNCBD and other multilateral processes; Scholarship support for some DENR staff; Support for conferences, policy forum;	The Foundation and the DENR are allies and can create more impact if we can work together	That the Foundation is not a competitor but rather a partner	Craft Executive Order/Memorandum circular or any appropriate policy that would champion the use of native trees and principles/activities/projects that may work (e.g. restoration of coastal and beach forests, etc.); Encourage NGP partners to access funding support of the Foundation	Policy forum, conferences, dialogues, round table discussions Board of Trustees meeting	DENR and Forest Foundation are partners and can create a more meaningful impact at the ground if they can work together (complementation of effort)	Contribution to the Philippine Biodiversity Strategic Action Plan (PBSAP) /Aichi Targets; Philippine Master Plan for Forestry

Branding for Our Organizations

4

For NGOs, changes are two or more organizations advocate for the same concerns and initiatives. It is thus important to stand out and show that we have an established brand. It is not enough that we are well aware of our advocacy. Framing our messages to influence our audience's perception is crucial as well.

WHAT IS BRANDING?

Branding is the process of assigning meaning to a specific organization or company by creating or shaping a brand in consumers' minds. A brand, as originally defined, is a name, term, sign, symbol, design, or a combination of them, which is intended to identify the goods and services of one seller or group of sellers and to differentiate them from those of competitors. These individual components form the brand identity, and are designed to evoke emotion or drive action to target stakeholders.

When we see the following logos, based on what they look like, ask ourselves: *What do I think of them? How do I feel when I see this organization and their logo? What do these organizations want me to do?*

WWF

PHILIPPINE EAGLE FOUNDATION

WHY IS BRANDING IMPORTANT TO NGOs?

Branding is often times associated with business, not as much for nonprofit organizations. Branding is about public image; it is about how we present ourselves, how the world, our audience sees our organization and the work that we do—our advocacy. An established brand can communicate the values of the organization, thus enhancing its credibility, attracting more stakeholders, and distinguishing itself from its peers.

A strong brand can help us reach the mission and vision of our organization, may it be to raise money, gain more donors or volunteers, increase awareness and support, or to strengthen our identity to set us apart from other nonprofits and build a reputation.

BUT ISN'T BRANDING ONLY APPLICABLE TO BUSINESSES?

Branding is not just for businesses, which may oftentimes have the goal of earning profit. It is for any organization that maintains a public appearance. Think about established NGO brands, such as World Wildlife Fund and Philippine Eagle Foundation, established brands that give a clear picture of their advocacy. Use branding as a way to tailor-fit our messages to our target stakeholders and how our messages are received.

WHERE AND HOW DO WE START?

Always keep in mind the following when we think of how we would like to brand our organization:

- Organizational objectives
- Programmatic objectives
- Communication objectives
- Key stakeholders
- Desired behavior change

Create our story and put it in a book

How do we stand apart from similar organizations? Just a simple search of "sustainable projects for the environment" will lead us to multiple organizations advocating for this, even government projects, and corporate social responsibility projects—and they are all on social media.

Break through this concentration by telling our story using our creative elements. This can come in the form of:

1 Logo

2 Social media posts

3 Tone of our copy

4 Other creative formats that we choose

Brand book

An example of communicating an organization's identity is through a **brand book or brand guidelines.** With the growing importance of branding, differentiation remains the key objective of branding. It has shifted from just being the typical name and logo to a wider variety of elements that contribute to brand personality and emotional benefits. A brand book documents and communicates an organization's brand story, and the visual and text elements that convey this story.

EXAMPLE | World Wildlife Fund (WWF)

WWF

Link to brand book:
https://bit.ly/WWFBrandBookINT

What does a brand book usually contain?

Our Brand

- History
- Background
- Our brand principles
- Taglines

Our Signature: Graphic Visual Guide

- Logotype
- Logomark
- Size and Space
- Unacceptable Uses
- Colors
- Color Variety
- Acceptable Backgrounds
- Unacceptable Uses

Visual Identity guide

- Typography
- Color
- Photography

Applications

- Letterhead
- Business Card
- Envelope
- Uniform/Shirt
- Brochure
- Etc.

Messaging

- Voice and tone
- Organizational Values

Who can use the brand book?

Most of the time, a brand book is used by internal stakeholders, which include our program staff, particularly communication officers or advocacy officers, as they are the ones in charge of all communication materials. However, if a program manager is assigned to manage communication efforts, they may also use this. The brand book can be also shared to publications, media news outlets, or suppliers as a media kit if the program is sending out press releases and a journalist has confirmed that they will be publishing it. This is important, especially if the press release contains photos or images and if the organization has specific guidelines for images and write-ups.

Writing for Our Stakeholders

5

Writing for our key stakeholders is key to properly communicate and resonate with them.

However, every platform has its own unique set of features that we have to learn about so we can maximize how to write effectively using them.

Although there are several types of media we can write for, this portion will focus on three types: the print, digital, and audiovisual.

Writing for Print Media

This section provides recommendations on creating good content for the most commonly used formats or medium by non-profit organizations.

NEWSLETTER

A newsletter is a printed or electronic document, written in news format, containing the recent activities of an organization, sent regularly to its members or subscribers. This is the marketing tool primarily used to generate awareness about our organization's activities amongst our existing supporters or members, but can also be used for the same purpose outside our organization.

Here are some tips in writing for a newsletter:

1 Identify the purpose of our newsletter, as this would affect the kinds of content we would include in the newsletter.

2 Identify the topics/stories we want to be featured in the newsletter. Take note that newsletters are publications that should be released on a regular basis. Hence, it is important to have a list of stories ready.

3 When writing the articles, use an inverted pyramid structure. Simply put, when we use this structure, the most important details are placed at the first paragraphs down to the less important ones. We will discuss this further in the section on *building good relationships with the media.*

4 Use words that are familiar and resonate well with our audience. If our audience is internal, we may use words/ jargons that are generally understood by our members, but if our audience is external, we may want to consider choosing words that are less technical.

Digital or printed? What is better?

This will depend on our target stakeholders and their most commonly used medium. If we would like to distribute newsletters to stakeholders with limited access to the internet, print and distribute. On the other hand, if we are distributing to internal staff and donors, whose most common medium used is email, opt to distribute via email newsletters instead.

Newsletter Timing and Frequency

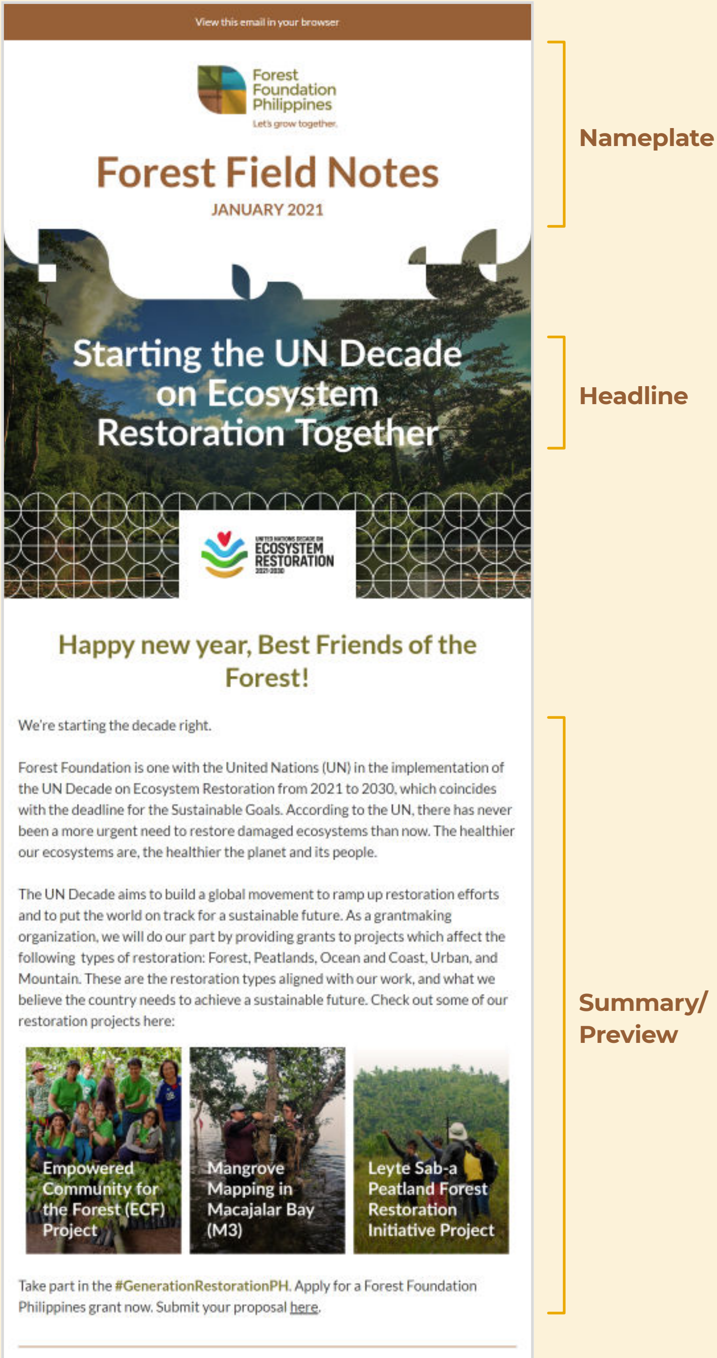
The frequency of newsletter distribution will depend on the volume of content we think the organization can churn out about the program. This can be anywhere between once a month to twice a year. If we feel like there will be certain challenges that will hinder us from consistently writing content for the newsletter, opt for a quarterly release, or a twice a year release. Coincide this with important events or gatherings when it will be easy to distribute newsletters, as we can be assured that stakeholders have us on their minds at that specific point in time.

Online Newsletter

If we are considering an online newsletter, here is a checklist of what we will need:

1. **Create an online database of our stakeholders' emails.** This is usually done during registration or sign-ups in offline events.
2. **Ensure opt-in or consent of stakeholders to receive emails.** We cannot send newsletters to stakeholders that have not consented to receiving newsletters from us. Inform them of the option to unsubscribe from our email newsletters. Refer to the Data Privacy Act of 2012 for more detailed information.
3. **To make the creation and distribution of newsletter easier, use free online email blast platforms such as Mailchimp.** There are a number of free resources available online to make newsletter creation easier. (Refer to *Free online writing resources*).
4. **Have an online repository of the articles or content that we will include in our email newsletter.** If we do not have a website, we may link content to your Facebook page or we may use free content management sites like *Wordpress*.
5. **Create newsletter content plans regularly.** Use our communication plan and activities calendar as key references for themes and stories, and for timing reference.

Sample Newsletter Template



View this email in your browser

Forest Foundation Philippines
Let's grow together.

Forest Field Notes

JANUARY 2021

Starting the UN Decade on Ecosystem Restoration Together

UNITED NATIONS DECADE ON ECOSYSTEM RESTORATION 2021-2030

Happy new year, Best Friends of the Forest!

We're starting the decade right.

Forest Foundation is one with the United Nations (UN) in the implementation of the UN Decade on Ecosystem Restoration from 2021 to 2030, which coincides with the deadline for the Sustainable Goals. According to the UN, there has never been a more urgent need to restore damaged ecosystems than now. The healthier our ecosystems are, the healthier the planet and its people.

The UN Decade aims to build a global movement to ramp up restoration efforts and to put the world on track for a sustainable future. As a grantmaking organization, we will do our part by providing grants to projects which affect the following types of restoration: Forest, Peatlands, Ocean and Coast, Urban, and Mountain. These are the restoration types aligned with our work, and what we believe the country needs to achieve a sustainable future. Check out some of our restoration projects here:

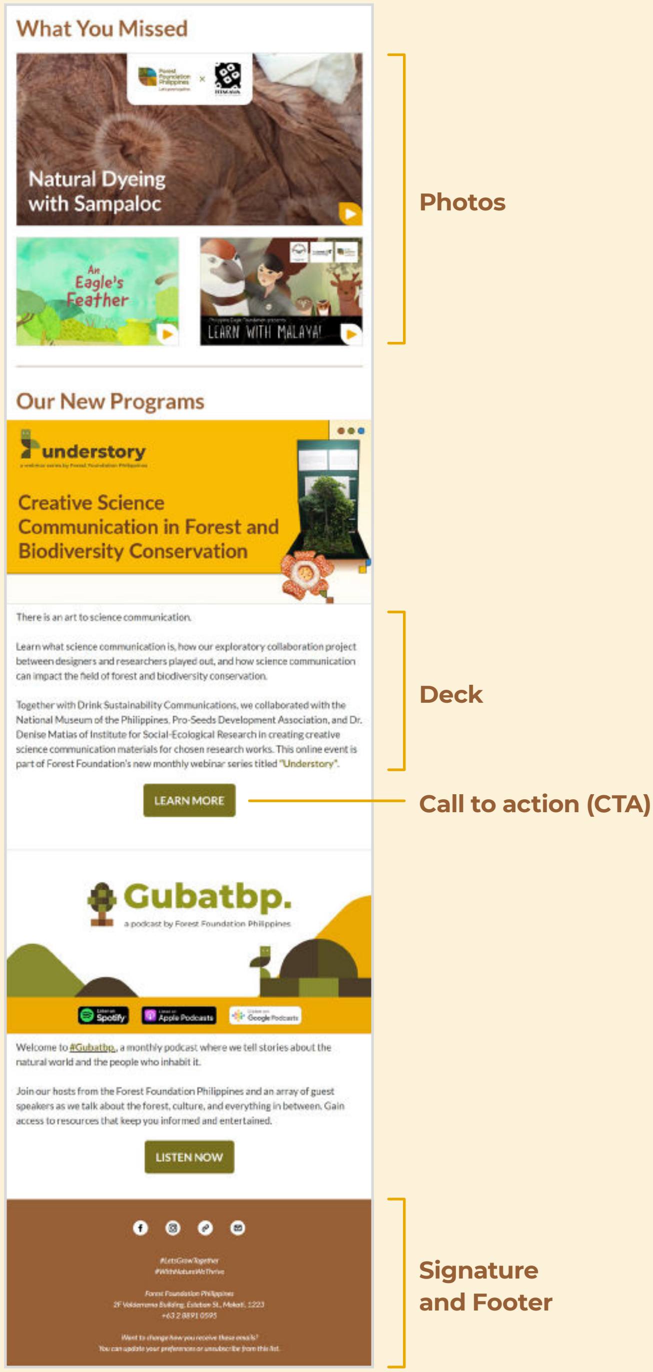
Empowered Community for the Forest (ECF) Project

Mangrove Mapping in Macajalar Bay (M3)

Leyte Sab-a Peatland Forest Restoration Initiative Project

Take part in the #GenerationRestorationPH. Apply for a Forest Foundation Philippines grant now. Submit your proposal here.

Sample Newsletter Template



Writing for Digital Media (social media and online platforms, infographics)

Unlike readers of print media, online readers have shorter attention span as there are a lot more elements online that could also grab their attention. Social media is the most public and personal channel everyone can use. It is there for everyone's use anytime, unlike TV and print ads. This is the exact reason why TV networks and print media have also begun maximizing social media platforms to create counterparts for their traditional formats.

Guide Questions for Social Media Writing

S - imple

Think of a simple, relatable analogy to explain our programs and advocacies. Can our position be stated in a resonant tagline, for example?

U - nexpected

Can we express our message in a compelling but unexpected manner?

C - oncrete

What are the concrete results of our initiatives?
What is our "proof in the pudding?"

C - redible

Do we have internal and external sources of credibility for our program?

E - motional

What emotion are we trying to evoke in our audience?

SS - tories

Who among our stakeholders are our greatest spokespersons and sources of stories?

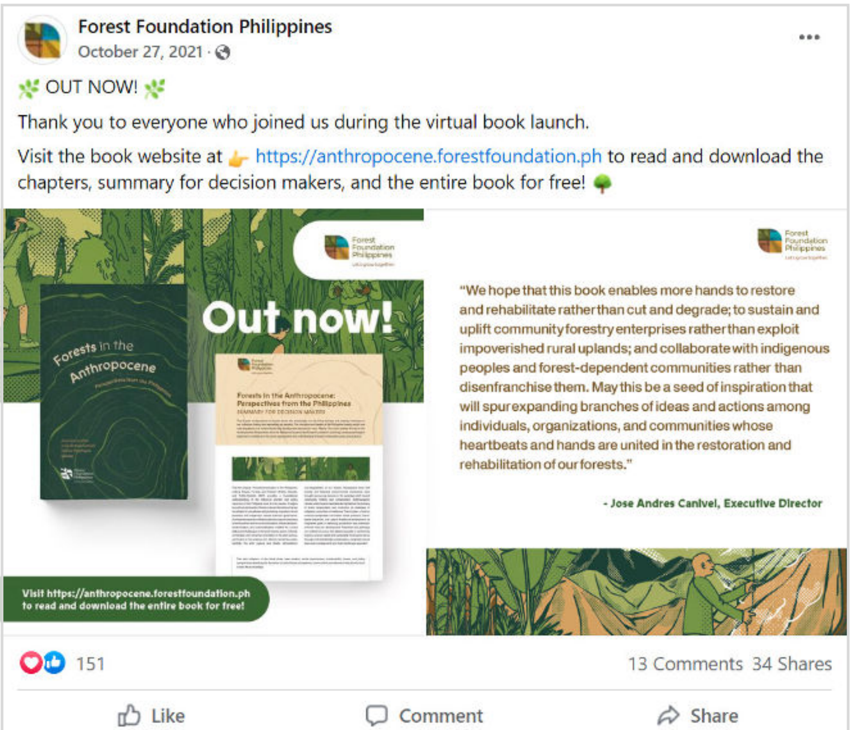
Here are some tips in writing for social media (e.g. text overlay in assets and captions/post text), and infographics:

1 Keep the text overlay to a minimum (ideally, at 20% only). Although only Facebook has this rule for boosting or sponsoring assets on its platform, it is best to apply the same rule across other platforms to quickly catch readers' attention as they scroll through their feed.

2 Have a short and attention-grabbing caption too. Readers online will quickly quit reading our post if it has a very long caption/text. Hence, we will lose the opportunity to convey our idea completely.

3 Stick to our brand persona or at least, stick to a thematic tone (how we want to sound online).

Here are different examples of how we can create content for social media platforms, specifically Facebook:



4 If we want to create infographics, the first rule is to make the data stand out. The main purpose of an infographic is to laymanize data-driven information so that a specific sector can better appreciate and comprehend what it is about.

5 Make the infographic tell a story rather than just presenting the data. Ensure that the data, and its flow makes sense and supports the overall message of the infographic.

6 Use conversational tone and simple phrases. Since the data and its flow is extremely important, the accompanying text just functions as a guide or transition, so there is not much need to use formal and complete sentences.

7 Only include relevant data. If it does not make sense to include it in the flow, do not add it anymore.

Examples of infographics:

TIPS FOR POSTING CONTENT FOR SOCIAL MEDIA PAGES

Social Media	Asset
Facebook	• **Facebook prefers static posts that have little to no text.** Unlike other social media platforms, Facebook has a 20% text rule, especially for assets that will be boosted. Basically, this means that we have to keep the texts in our Facebook assets to a minimum for us to maximize audience reach and engagement. • **Keep captions short.** Even though Facebook does not limit characters for the caption, it is still best to keep it concise so we would not lose our audience's attention. • **Keep videos between 60 to 90 seconds.** According to a research by Locowise, an online research and monitoring tool, those that lasted between 60-90 seconds out of 100 million Facebook videos had the highest views and engagement. People's attention span online is very short, so we have to communicate our message within this recommended time. • **Optimize title and description.** Write our video titles in a way that would catch our reader's attention. Research says that phrases with "to know about", "things to know", "what you need", and "5 things" are some of the titles that exceeded an average of 50,000 views. • **Place a Call to Action.** A call to action is the specific action that we want our audience to do. Placing one in our assets and videos will generate more engagement and reach not only for the material, but also for our page or website. • **Tag other Facebook pages and use hashtags as necessary.** If our organisation has conducted an event alongside other companies, sharing post-event photos with their pages tagged can create further engagement as this will drive them to share our content.
Twitter	• **Add relevant images to tweet.** Whether it is an original or an aggregate post, studies show that tweets with an image generate more reach and engagement. However, keep in mind that the image should always be related to what our tweet is about.

Social Media	Asset
Twitter	• **Place a call to action.** Instruct our audience on what to do upon reading our tweet to maximize its effectiveness. This could be to encourage them to visit our website, download a publication, etc. • **Limit post text to 280 characters or less.** Unlike Facebook, one tweet can only accommodate a maximum of 280 characters. This means we have to only communicate the most important message, including the call to action. • **Keep videos at a maximum of 140 seconds.** Unlike Facebook, a single tweet's shelf life is four times shorter than that of Facebook as more users tweet than post on Facebook due to the platform's brevity. It is also important to note that Twitter automatically loops videos that are 6.5 seconds or shorter. • **Use around three to five hashtags.** Using hashtags will make our content more discoverable, but keep in mind to only use ones that are relevant to our organization/campaign. It is best practice to use a specific hashtag that is unique to our organisation, but also use one that is more general so people can discover us.
Instagram	• **Have an aesthetical theme.** In Instagram, the best brand accounts seem to be those that keep an overall aesthetical theme or tone. Choose one that works for our brand/organization and is aligned with our existing color palette and brand guidelines. • **Ensure high-quality photos.** Remember that Instagram is a platform that is primarily made for people to share and see photos. Hence, it is extremely important that we only keep high-definition photos on our official Instagram page. • **Use around three to five hashtags.** Using hashtags will make our content more discoverable, but keep in mind to only use ones that are relevant to our organization/campaign. It is best practice to use a specific hashtag that is unique to our organization, but also use one that is more general so people can discover us.

Twenty-five Tips for Data Visualization Design

Source: 25 Tips to Instantly Improve Your Data Visualization Design (Katy French/Column Five)

Always remember: Every data visualization design choice that we make should enhance our reader's experience—not ours.

1. **Choose the chart that tells the story.** Consider what we are trying to achieve, the message we are communicating, and who we are trying to reach.
2. **Remove anything that does not support the story.** Be mindful of things, like chart junk, extra copy, unnecessary illustrations, drop shadows, or ornamentations. Design should help do the heavy lifting to enhance and communicate the story.
3. **Design for comprehension.** Consider what elements may be simplified, added, or removed.
4. **Include a zero baseline if possible.** While not mandatory, it should be included if it gives context or comparison.
5. **Always choose the most efficient visualization.** Do not overwhelm the reader by making them compare too many things.
6. **Watch our placement.** If two charts that are meant to compare are placed too far apart from each other, then we have already lost.
7. **Tell the whole story.** Especially if it makes more impact.
8. **Do not over explain.** If the copy mentions a fact, the subhead, the callout, and chart header, then do not reiterate it.
9. **Keep graph and chart headers simple and direct to the point.** There is no need to get clever, verbose, or pun-tastic. Focus on the quickest path to comprehension.
10. **Use callouts wisely.** They should be used intentionally to highlight relevant information or provide additional context.
11. **Do not use distracting fonts or elements.** Unless it is to emphasize a point.

12 **Use a single color to represent the same type of data.** Alternatively, we can use an accent color to highlight a significant data point.

13 **Watch out for positive and negative numbers.** Do not use red for positive numbers or green for negative numbers. Those color associations are so strong it will automatically flip the meaning in the viewers' mind.

14 **Make sure there is sufficient contrast between colors.** If colors are too similar, it may be hard to tell the difference. Conversely, do not use high-contrast color combinations such as red/green or blue/yellow.

15 **Avoid patterns.** Use different saturations of the same color instead. On that note, only use solid-colored lines and not dashes.

16 **Select colors appropriately.** Some colors stand out more than others, giving unnecessary weight to that data. Instead, use a single color with varying shade or a spectrum between two analogous colors to show intensity. Remember to intuitively code color intensity according to values as well.

17 **Do not use more than six (6) colors in a single layout.** Too many shades or colors may overwhelm our audiences. Keep the number of colors to a maximum of three (3).

18 **Double-check if everything is labeled.** Ensure that there are no doubles or typos.

19 **Make sure labels are visible.** All labels should be unobstructed and easily identified with the corresponding data point.

20 **Label the lines directly.** This lets readers quickly identify lines and corresponding labels so they do not have to go hunting for a legend or similar point.

21 **Do not over label.** If the precise values are not important to telling our story, leave the data labels out.

22 **Do not set our type at an angle.** If our axis labels are too crowded, consider removing every other label on an axis to allow the text to fit comfortably.

23 **Order data intuitively.** Order categories alphabetically, sequentially, or by value.

24 **Order consistently.** The ordering of items should mimic the order in our chart.

25 **Order evenly.** Use natural increments on our axes (0, 5, 10, 15, 20) instead of awkward or uneven increments (0, 3, 5, 16, 50).

Writing for Audiovisual Media (AVPs, Videos)

In the process of audiovisual production, a variety of script formats are used. The type of scripts used is usually dependent on the nature or complexity of the audiovisual project.

Three Types of Script

1 Narrative Script

2 Two-Column Script

3 Storyboard

NARRATIVE SCRIPT (OR COMMONLY KNOWN AS SCREENPLAY)

This type of script contains dialogues, actions, and detailed descriptions of scenes. This is generally used for dramatic-type videos (full-length movies and short films).

EXAMPLE | NARRATIVE SCRIPT

1. EXT. BAKURAN. UMAGA.

Maliwanag ang kalangitan dahil kakasikat lang ng araw. Kitang-kita ang luntiang kapaligaran dahil sa mga puno at halaman na nakapalibot sa bakuran ng isang payak na tahanan. Ang tahanan ay isang maliit na bahay kubo na gawa sa pawid at kugon. Sa isang parte ng bakuran ay winawalis ni Ada, 40, isang nanay, ang mga nahulog na tuyong dahon na nahulog mula sa puno ng talisay. Sa silong ng bahay ay nakatulala si Reina, 17, dalagang anak ni Ada.

ADA
Hoy Reina! Imbis na nakatulala ka dyan ay tulungan mo kaya akong magwalis dito. Ang dami ng kalat dito sa bakuran.

Hindi sasagot si Reina na mukhang nanaginip nang gising.

ADA
Reina! Naririnig mo ba ako? Ano ba iyang iniisip mo?

REINA
Ay Nay, pasensya na po! Iniisip ko lang kung ano ang mga dapat kong bilhin sa palengke pag bumaba tayo mamaya.

ADA
Ah ganon ba? Pwes, isulat mo na para hindi mo makalimutan. Alam mo namang matagal ang byahe pag bumaba tayo.

REINA
Opo, Nay.

Tatayo si Reina mula sa kinauupuan. Iiwan niya ang nagwawalis na si Ada.

2. INT. BAHAY. UMAGA.

Dumiretso si Reina sa may sala upang kuhanin ang ballpen at papel na nabanggit ng ina. Makikita niya si Nardo, 10, ang lalaki at bunsong kapatid, na kagigising lang at papunta sa may kusina. Maliit lang ang kanilang bahay kaya't magkadikit ang sala at kusina.

REINA
Nardo, tanghali na, buti't nagising ka na. Alam mo namang pupunta tayo sa palengke 'di ba?

NARDO
Anong tanghali na? Ate, alas siete pa lang nang umaga. Ano ka ba?

REINA
Tanghali pa rin 'yun. Alam mo namang mamalengke tayo di ba? Matagal ang byahe papunta ng bayan. O, siya, kumain ka na ng almusal.

TWO-COLUMN SCRIPT

Displayed in a simpler format than the narrative script, it uses two columns: the first column describes the visuals (scenes, actions, props), while the second column notes the audio (dialogue, voice-over, music effects). This is more commonly used for very short videos (30 seconds to about five minutes).

Crafting a Two-Column Script

1 Decide on the topic or purpose

2 Brainstorm and research

3 Identify the audience

4 Define the story flow

5 Create the script

EXAMPLE | TWO-COLUMN SCRIPT

TITLE: DIY NATURAL DYES WITH MARI VILLANUEVA

Presentation Type: Tutorial
Length: 5 minutes
Intended Audience: Art and Culture Advocates
Scriptwriter: Miya Garcia, Reyna Llanillo, Mari Villanueva

Frame No.	Visual	Audio
1	**MLS, NA of Mari Villanueva speaking** **Supers:** Mari Villanueva, Himaya PH	**(MSC UP AND UNDER: Guitar Instrumentals)** **MARI:** Hi! I'm Mari Villanueva of Himaya PH. I'm a fashion designer and a natural dyer. I create clothes from discarded natural textiles and handwoven fibers and I work with botanical or plant materials to create colors, dyes, or prints on textile.
2	**Cut to:** OBB: Forest Foundation Logo x Himaya PH logo	—

Frame No.	Visual	Audio
3	**Zoom Out to:** MLS, NA of Mari Villanueva speaking **Supers:** Forest Foundation is a non-profit organization that provides grants to empower people to protect our forest. **Supers:** Non-timber forest products (NTFP) are the commodities or materials, other than timber, that we source from forests for human use. **Supers:** Fruits, nuts, seeds, barks, honey, and resin.	**MARI:** Through this video in partnership with Forest Foundation, a non-profit organization that empowers people to protect and conserve our forest, I will show you how we can use non-timber forest products such as plants, in creating natural or plant-based dyes at home. Just a quick definition, non-timber forest products, are the commodities or materials, other than timber, that we source from forests for human use. Common examples include fruits, nuts, seeds, barks, honey, and resin.
4	**Cut to:** Montage of Different Forest Landscapes	**MARI:** Forests offer a lot of benefits, which include habitat for our wildlife, protection from natural hazards, and essential resources for everyday living such as food, water, shelter, and clothing. Forests also provide non-timber products that we can use to create nature-inspired art and innovate various eco-friendly products.

STORYBOARD

This is a visual representation of the story narrative. This is made up of a series of thumbnail images (usually illustrations) that shows the story sequence of a video. This can be used in conjunction with the two-column script.

EXAMPLE | STORYBOARD

Sample storyboard by Jazzielle Panesa

Here are some tips to maximize the function of our videos:

1 **Write as we speak.** Use simple, day-to-day words. Unlike other types of media, audiovisual media is fleeting: words and sentences can be easily missed and there is no chance to get back to it quickly. Hence, we need to use words that are often heard by people to avoid miscommunication and misinterpretation. Write the way we want to be heard.

2 **Make use of emotions, as needed.** The best kinds of videos strike a balance between the use of data and emotion.

3 **Write for our audience.** The information we include in a video should always be appropriate and palatable for our intended audience.

4 **Script format choice.** Use a two- or three-column-script which contains the visual, audio, and text for every frame as a best practice. This makes it easy for the editor to know where a voice over comes in, for example, and what visual has to show along with it.

5 **Structure our information logically.** The purpose of a video is not to simply share as much information as possible. From a viewer comprehension perspective, how we organize that information is just as important as the

information we share. Even the most insightful content is practically useless if it is illogically organized. Before we get into the nitty-gritty of whatever subject matter we are tackling, make sure to give our viewers the solid foundation they need to fully comprehend everything that is to come.

6 **Keep visual aids top-of-mind.** When it comes to video content, most people want to see more than a static talking head. After all, a video that shows nothing but a person speaking for several minutes straight gets boring. Plus, we should not ignore the fact that many people are visual learners. Without some form of images or graphics to accompany our speakers, our video content will not be as effective as it needs to be to leave lasting impressions on audiences. Conversely, we should never include something that does not legitimately enhance the viewer's learning experience. To ensure that our use of graphics is seamless and effective, we should consciously create opportunities for visual aids while writing our scripts.

Important Scriptwriting Jargons

- **SITNER** - Situationer. An establishing shot.
- **B-ROLL** - Supplemental footage that provides supporting details.
- **JUMP CUT** - Abrupt transition, used in interviews or in stirring the video narrative.
- **SPLIT SCREEN** - Incorporates more than one simultaneous image on screen.
- **SYNC** - Sound lining up properly with the image.
- **WIDE** - Wide angle shot.
- **WHITE BALANCE** - Process of capturing the correct colors for the type of available light.

Call to action

When writing communication materials for our programs, **never, ever forget to put a call-to-action at the end of the material.** This signals readers or viewers who view our materials what they can do to support our advocacy's objectives. Calls to action can be:

- An invitation to view our official website or Facebook page to access resources about our program
- An invitation to sign up to our newsletter
- To RSVP to an event or activity
- To sign a petition (do not forget the link to the petition)
- To apply for a grant or submit a proposal
- To advocate for a cause through discussions with local government officials

Having a call to action repeated across all of our communication materials ensures consistency of messaging, and participation by stakeholders.

Free online writing resources

1. **Mailchimp (https://mailchimp.com):** An online newsletter creation, distribution and databasing platform. Free for the first 2,000 contacts.
2. **Grammarly (https://www.grammarly.com/1):** A free grammar and spell-checker program
3. **Copyscape (https://www.copyscape.com):** A free online plagiarism checker

Creating our Content Plan

6

The content calendar consists of a detailed account of communication efforts per message/project for a specific planned duration (e.g. three months). Deciding on the timeline and guidelines can be accomplished by having a brainstorming session with key organizational members. An example is shown below:

TABLE 1. OVERALL SOCIAL MEDIA STRATEGY FOR CHOSEN TOPIC

Topic	EcoDiver recruitment
Strategy	Inform divers and snorkelers of what Reef Check Philippines does, and about the EcoDiver program
Tactic	Social media campaign: 8 posts/month
Slogan/Hashtag	#DiveWithAPurpose #ReefRanger
Communication Material	Social media accounts: Facebook and Instagram
Timeline	Q1: January to March 2020
Budget	PHP 50,000

SPECIFIC POSTING GUIDELINES

Posting guidelines serve as a directional guide for the organization's social media handler. This contains specific text and visual that should be present once the social media asset is posted. This also serves as a project tracker and can help the organization monitor their progress, and see its effectivity.

TABLE 2. SAMPLE ONE-WEEK SOCIAL MEDIA CALENDAR

EcoDiver recruitment: January

Date	10 (M)	11 (T)	12 (W)	13 (TH)	14 (F)	15 (SA)	16 (SU)
Platform	Facebook & Instagram			Facebook & Instagram			
Type of Post	#CoralFactMondays Infographic			EcoDiver of the Month #ReefRanger #VoiceOfTheOcean			
Social Media Copy	**Corals are not plants.** They're actually animals and are, amazingly enough, relatives of jellyfish and anemones. Want to know more about corals? Join our EcoDiver program! <insert link> #CoralFactMondays #DiveWithAPurpose			**Naomi Riskin** fell in love with the ocean when she was in college. Last July 2018, she joined the Reef Check Philippines team as an intern and helped us raise awareness about plastic pollution in the country. Listen to her Voice for the Ocean now!			
Text Overlay	Corals are not plants			Naomi Riskin Reef Check Ecodiver			
Visual Peg	Infographic peg (https://reefci.com/2017/08/11/5-amazing-facts-about-coral-reefs)			Template peg (https://amcap-print-shop-promo-store.myshopify.com/products/create-your-own-testimonial-social-media-post-free-download)			
Art Direction	Illustration Use template			Testimonial template			
Budget	2,083.33			2,083.33			
Notes	Include link to Reef check website when posting and add a lead gen button directs to the recruitment form.			Link Naomi's profile and Reef Check's website.			

What does the “Budget” row correspond to?

Notice that there is a “Budget” row in the specific posting guidelines template, where a specific monetary value is placed. What is this money for?

When we post an asset or content on your organization’s Facebook page, expect that **only 5.2%** of your Facebook page followers will see that post (2020). As Facebook’s algorithm constantly changes, and the total Facebook population of brands and organizations continue to compete for reach and visibility, it becomes more challenging to stay relevant to our page followers. It has been said that “organic reach is dead”. More and more brands and organizations allocate content boosting budget in order to reach not only more of their existing page followers, but also those that have not followed their pages but are possibly predisposed to being interested in the nature of their service, product, or cause.

How does content boosting work and how much should we allocate?

We should do this if we have a communication budget to spare to perform content boosting. If there is a very limited amount that can be used, use it on the most important, informative social media content and make sure that we boost it to specific stakeholders that we know have the highest likelihood to respond and act on your content.

To know more about how to boost posts on Facebook, visit Facebook for Business.

Source: Organic Reach is in Decline—Here’s What You Can Do About It (Katie Sehl/Hootsuite)

IMPORTANCE OF PLANNING AND STAYING ON TRACK

For a social media strategy to be successful, our organization must ensure that the strategy is monitored and aligned with the organization’s communication objectives. This calendar can help in the alignment of the organization’s marketing strategies, goals, and budget. A monthly detailed calendar will help the organization see the big picture as well as the specifics of their strategy.

It is vital for the organization to set key performance indicators (KPIs) for their social media presence to make sure that their communication efforts are measurable, and can be evaluated for improvement.

With the monthly view and outline of activities, specific messages, and plans of action, the organization is also able to identify communication gaps, ensuring that the strategies reflect the social media strategy, and maintains consistency.

Free social media management tools

Hootsuite (https://hootsuite.com) and Buffer (https://buffer.com): Free social media management tools for planning, scheduling, and posting online content.

7

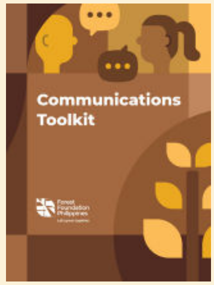
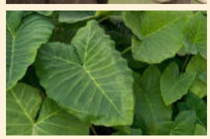
Using Impactful Visuals for Effective Communication Materials

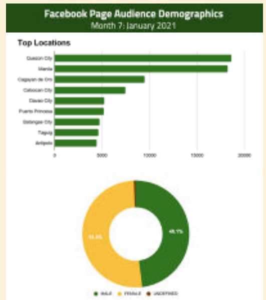
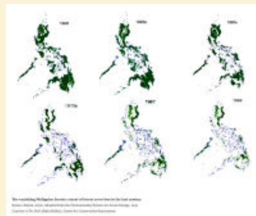
Graphics, photographs, and video are effective communication tools that we should take advantage when designing our communication materials. We cannot deny that powerful visuals can help our stakeholders to acquire new knowledge, build their skills, and compel them to take action on our advocacies. Thus, it is necessary to properly plan and compose the visuals we use in our materials so we can maximize their use.

In the field of education and instruction, visuals have different functions to facilitate learning. These functions can be appropriated to our organization's work since a lot of our programs and projects deal with building the knowledge and skills of our stakeholders, especially our partners—the indigenous people groups, farmer groups, fisherfolk groups, and other community associations.

While there are many different functions of visuals, we will only focus on their communication functions. This refers to how visuals convey information and their relationship with the content or message of our material. This can be divided into seven categories:

COMMUNICATION FUNCTIONS

Function	A Graphic Used to	Examples
Decorative	Add aesthetic appeal or humor	Art on the cover of our reports and manuals 
Representational	Depict an object in a realistic fashion	Photograph of a plant/tree species 
Mnemonic	Provide retrieval cues for factual information / visual analogies	An elephant ear and a plant's leaf that resembles an elephant ear to help recall the plant's name   **Alocasia: Photo by Alejandra Rodríguez on Unsplash** **Elephant: Photo by Eric Heininger on Unsplash**
Organizational	Show qualitative relations among content	A two-dimensional map 

Function	A Graphic Used to	Examples
Relational	Show quantitative relations among content	A line graph A donut chart 
Transformational	Show changes in objects over time or space	Maps of forest cover loss in the Philippines An animation/ plant growth 
Interpretative	Illustrate a theory, principle, or cause-and-effect relationship	A diagram showing how a watershed works 

Apart from choosing the right texts, selecting the right visuals is equally important to develop the materials we use for our capacity building activities, awareness campaigns, and other activities.

Using Photography for our Programs and Projects

Photography is a powerful communication tool that we can take advantage of. It is no secret that a powerful photograph can engage and compel people to take action.

In our projects and programs, we can use photography for the following purposes:

1. **Photography for storytelling**
   We use photographs to visualize the stories we get from the implementation of our programs and activities. It can stand alone or complement the narratives of our reports and other communication materials. For example, we are writing a case study or profiles of the indigenous community leaders we are working with for our forest protection project. Photos give face and humanize our texts by showing the people who we are writing about.

2. **Photography for spreading information and awareness**
   We use photographs as a complementing image to inform our audience about a concept or topic related to our project and program. Actual photos of native plants are useful during information campaigns for our stakeholders to gain awareness and retention of physical features of plant species, for example.

3. **Photography for active engagement**
   We use photographs to compel people to take action on the causes we are promoting. Photos with compelling subjects drive people to take part in our movement, whether it is participating in events or providing monetary donations to support our programs and projects.

4 **Photography for selling products and services**
We use photographs to encourage people to purchase the product or services we are offering. This is useful when we want to promote the products of the community enterprises we are working with.

COMPOSING OUR PHOTOGRAPHS

After knowing the different purposes of photography, the next challenge is how to compose a photograph properly. The placement of objects and elements in a photograph is important for us to visually communicate our message.

There are several composition techniques we can consider when we take our photos.

For capturing portraits and people in action

Use the Rule of Thirds. This is the most basic technique in composing our photos. It can be achieved by placing our subject into the intersections of a grid or imaginary line when we divide our image into three parts.

Rule of thirds helps us establish the environment / situation of our subject. We can use this technique when we want to properly capture people in action like those engaged in tree planting activities.

Use Golden Ratio. In this technique, we shoot our subject in such a way that it follows the curves of an imaginary golden spiral. This way the eye of the viewer will go straight to the object of interest and follow its natural expansion within the frame.


Use Balance. We can create balance in our photos by placing our subjects and/or elements side by side.

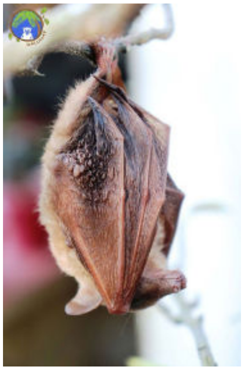

For capturing landscapes and seascapes

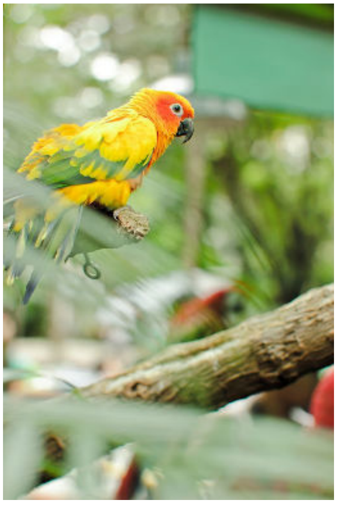
Use Perspective. This creates a spatial relationship between objects, giving depth in an image. This technique is best used in showing the vastness of landscape or seascape, useful when we want to highlight the forest areas where we work.


Find Leading Lines. This draws the attention of the view of a specific part of the frame by following a trail leading us to a person, or a vanishing point. Similar to perspective, the principle of leading lines provides depth in an image.

For capturing livelihood products, plants, and animals

Find Texture and Color. This highlights the features of the subject by focusing on its unique characteristics such as texture and color.





For capturing tree plantations

Find Patterns. This creates harmony in an image by showing the repetition of elements or objects.

ETHICS IN TAKING PHOTOGRAPHS

Aside from taking properly composed photos, there are guidelines that we must be mindful of, especially when we are taking photos of people. Sometimes, there are cultural sensitivities that we should take into consideration. Listed below are some DOs and DON'Ts that could guide us in capturing photographs.

DO's

- **DO** ask for consent (written or verbal) when taking photos of our subject. A sample consent form is attached in **Appendix A.** Explain to them the purpose of the photos and where it will be used.
- **DO** think of the background and elements to provide context of our photo.
- **DO** take photos of people in action.
- **DO** take note about the subject / photo to have truthful and complete information when writing a caption.
- **DO** move around the area and change camera angles to get a variety of shots.
- **DO** consider taking multiple shots of one subject. Remember, the first picture is not the last.

DON'Ts

- **DON'T** reinforce prejudice and stereotypes by taking photos of people in impoverished communities. We want to show that the people we work with are empowered, so as much as possible we want to portray them in such a way.
- **DON'T** take photos of children, women, and other members of the community looking pitiful.

WRITING EFFECTIVE CAPTIONS

While powerful images can sometimes stand alone without any text, it is important that we write captions to add information and provide context on the subject or the situation captured.

Good captions usually contains three main elements:

Title - The standard is usually 1-3 words and should be capitalized.

Details - This is the main body of the caption. We write in present tense.

Credits - This should follow the convention of indicating the name and/or organization.

EXAMPLE

Title — **TELLING TRADITIONS.** Teacher Cristine "Joy" Lagsila uses a storybook to tell the culture and tradition of the B'laan community in Sarangani, Mindanao. The book is part of the learning materials produced under the Flalok Project— an initiative to revive the art of B'laan storytelling. **Photo by TAMMY DAVID** — Credits

Details

Here are some guidelines when writing good captions:

1. Always check the facts.
2. Captions should add new information.
3. Always identify the main people in the photographs. If we captured a portrait or a person of prominence, we should always indicate his name and the organization/community where he or she belongs to.
4. Using present tense creates a sense of immediacy and impact.
5. The tone of the caption should match the tone of the image. We should not write humorous captions when the photo is not.

Free photo editing resources

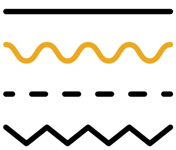
1. **Fotor (https://fotor.com):** Online photo editor and design maker
2. **Photopea (https://photopea.com):** Online photo editor
3. **Pixlr (https://pixlr.com):** Online photo editor and resource bank

Principles and Elements of Design

These principles and elements are not only for aesthetics, but also for the materials to effectively serve their purpose of conveying information to their intended stakeholders.

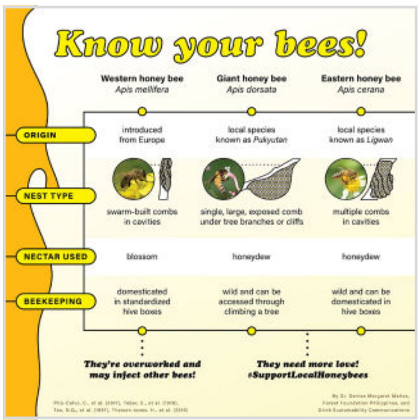
When designing our materials, consider the use of the following elements:

- **a** Line
- **b** Color
- **c** Shape
- **d** Texture
- **e** Typography



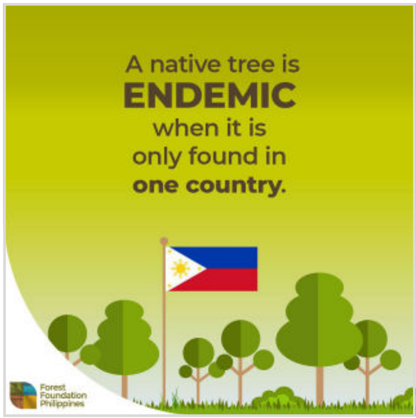
Line

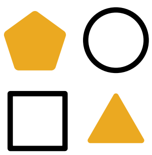
Line is the most basic visual element. Line helps us to add hierarchy and emphasis to a specific concept in our communication material.



Color

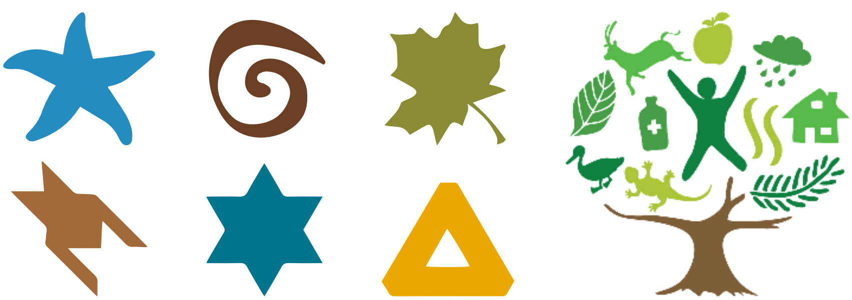
Colors are used to attract attention, group elements, indicate meaning and enhance the overall aesthetics of our materials.
In designing, we should consider colors that are aligned with our organization's brand.
We must also be sensitive in the use of the colors, since some indigenous communities associate the meanings of colors differently in accordance with their culture and traditions.





Shape

Shapes are defined by boundaries, such as a line or color and can be made with negative space. The use of shapes are often symbolic, so it is necessary for us to use shapes that align with what we are trying to communicate.



Texture

Texture shows how an object feels. It creates an illusion of roughness or smoothness. When designing, we can use texture to represent or decorate. We often use an image of a cracked rice land to show drought or dry spells.

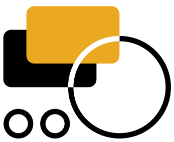
Typography

Typography is the design, selection, and arrangement of letters. Selecting the right font and arranging the text can help our graphic or layout more visually appealing to our indented stakeholders. Like colors, different fonts can have different meanings, which may help to direct our stakeholders on the specific actions we want them to do.

PRINCIPLES OF DESIGN TO CREATE EFFECTIVE MATERIALS

Apart from different elements, there are also principles of design that we need to keep in mind to successfully design effective materials. While there are hundreds of ways in which we can craft our materials, we should take into consideration the following:

1. Contrast
2. Hierarchy
3. Simplicity



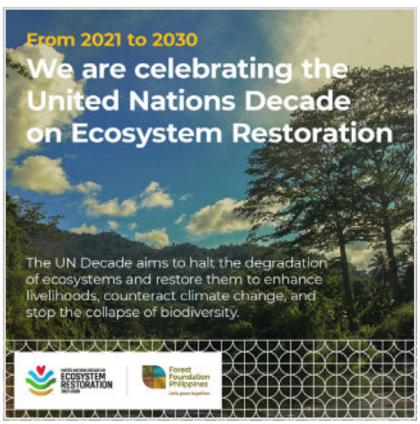
Contrast

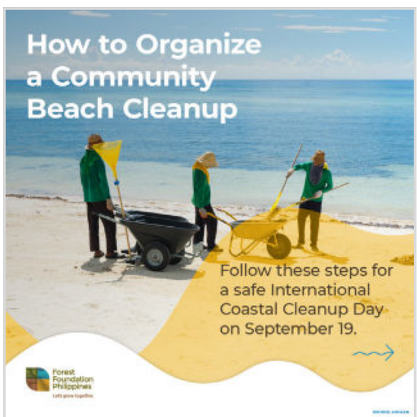
Contrast occurs when two or more visual elements in a composition are different. We use contrast when we want to show comparison. For example, two contrasting ideas (use of recycleable and non-recyclable materials) were presented in the post below. They were illustrated by having a bag that is cut diagonally, with the one half depicting a recycle bag and the other with a plastic bag.

Credit: United Nations Environment Programme

Hierarchy

The principle of hierarchy can be achieved by arranging visual elements according to their order of importance. Sometimes, the visuals or texts that we make bigger or prominent are the ones that we want our stakeholders to direct their attention to. Hierarchy is important if we want to underscore the ideas that we want our stakeholders should focus on.





Simplicity

Simplicity refers to the reduction of unnecessary elements in a design. While we have the liberty to use design elements for decorative functions, it is sometimes better to only use elements that will help us to deliver our message clearly.

Now that we have understood the different principles and elements that make up a good design, we should also consider the following steps when creating visuals for our materials.

1 **Conceptualize before we start anything.** It is important to come up with a concrete idea on how we are going to design our materials. We may do this by sketching or creating studies, so we know the important visual elements that we need to include.

2 **Think about our stakeholders.** Who will be using the materials? Earlier, we mentioned the importance of determining who our stakeholders are, so we know what works and what does not work for them. In conducting school campaigns about climate change or environmental protection, it is important to make the design child-friendly. Our design on the other hand will be different if we are

targeting members of the people's organization as we need to make the visuals appropriate to their age.

3 **Get inspiration from other designs, but do not plagiarize.** It is okay to look for ideas which we can use as basis in coming up for our design, but we should never copy a design deliberately.

4 **Ask for feedback.** Be open to criticism to improve the design. Feedback helps us to determine what aspects could we improve to make our materials effective in communicating our message. In the succeeding chapters, we will discuss the importance of pre-testing and post-testing that help us to measure the effectiveness of our materials.

5 **Proofread! Check the copy/text (if any) of the layout.** It is important for us to proofread the texts in our materials. If we are releasing announcements on a community consultation meeting for the watershed policy we are trying to lobby, we need to check if the information laid are correct.

6 **Align the design with our organization's branding.** Are there specific colors or fonts that our organizations use? We need to take this into consideration when designing materials to promote consistency. This could help our stakeholders easily identify the materials we produced.

Free graphic design resources

1 **Canva (https://canva.com):** Online design and layout maker

2 **Google Fonts (https://fonts.google.com):** Free and open-source fonts from Google

3 **Freepik (https://freepik.com):** Free graphic and artwork resources

4 **Flaticon (https://flaticon.com):** Free vector icon resources

Using Audiovisual Media for Science Communication

Similar to photographs, videos are powerful communication tools that we can utilize to get our message across. Videos can be used to inform, educate, motivate, and entertain our stakeholders.

WHAT ARE THE DIFFERENT PURPOSES OF VIDEO?

Video in application to our programs and projects can be categorized based on the purpose and objective of the intervention where it will be used. The categories are not mutually exclusive, video can serve multiple purposes.

A Typology of Video in Development

1. Video for Raising Awareness and Advocacy
    - Video for awareness
    - Video for advocacy
2. Video for stakeholder engagement and action
3. Video for capacity building
    - Video for rural learning
    - Video for the exchange of experiences and reflection
4. Video for reporting and data collection

VIDEO FOR RAISING AWARENESS AND ADVOCACY

Video for awareness raising is limited to informing our stakeholders about certain causes or topics. Creating awareness does not necessarily require for people to take action or change their behavior.

This type of video can visually portray many issues or arguments, which might be unfamiliar to our stakeholders. In the example below, the video informs the audience about the problem of the Philippines in plastic use and how it contributes to the global pollution of oceans. Through videos, the audience will learn that simple activities like throwing their trash in the right bin will be beneficial to the environment.

EXAMPLE | China, Indonesia, Philippines among world's worst ocean polluters #BeatPlasticPollution

Producer: FYT

Description: The video explains the contribution of the Philippines to the global plastic problem.

Link to video: http://bit.ly/PHPlasticProblem

Video for advocacy, while also aiming to inform, is characterized by the intention to persuade and change the attitude and behaviors or actions of its viewers. If awareness raising videos are targeted to the general audience, video for advocacy is specifically intended to decision-makers and policy-makers. This is useful if we want to target the key officials of the LGUs, such as the Sangguniang Bayan to pass and approve policies that institutionalize our work (e.g., protection of certain areas or designation of zones for exclusive use of the local and indigenous communities).

Videos for advocacy help simplify complex problems and process into digestible pieces of a story. It also bridges the gap between marginalized stakeholders and decision-makers, which helps to expedite the process of addressing the problem or concern.

EXAMPLE | #ENDCOAL in Zambales

Producer: Greenpeace Philippines

Description: The video calls the local and national government to end the country's dependency on coal and halt any proposed construction of coal-fired power plants.

Link to video: http://bit.ly/ENDCOALZambales

VIDEO FOR STAKEHOLDER ENGAGEMENT AND ACTION

This purpose is utilized in multi-stakeholder development activities when addressing complex problems and realities. This aims to bring together different stakeholders at various levels to discuss, negotiate, and decide in taking actions for the identified problems. This is useful when we have multi-stakeholder efforts such as watershed or protected area management councils and consortiums.

When we produce such videos, it covers sharing of stakeholders' views for learning, mediation, negotiation, conflict resolution, and encouraging action. Their difference from videos for advocacy is that they do not seek to convince decision-makers. The communication process is horizontal rather than vertical since communication takes place within networks through different platforms. Video is used as a platform to highlight and exchange different views and realities to facilitate the arrival of consensual decisions that will address the concerns of all involved stakeholders.

EXAMPLE | The use of participatory video in crocodile conservation

MABUWAYA FOUNDATION, INC. 2003

Producer: Nicolien Pul, Mabuwaya Foundation

Description: The video presents a case study of using the participatory video technique to engage local communities in the conservation of the Philippine Crocodile.

Link to video: http://bit.ly/MabuwayaPV

VIDEO FOR CAPACITY BUILDING

Video can be used to instruct or educate and thus increase the knowledge and technical skills of our stakeholders. For example, in our extension activities, we use videos to introduce new practices and simulate effective techniques in agroforestry plantation.

Production of this video can be participatory. For example, farmers can be included in the production process by consulting them on the content, in co-directing the filming of practices, and capturing the farmers' expertise.

Video for capacity building can further be divided into two sub-categories:

Video for Rural Learning

Video for rural learning is extensively used in agricultural extension and community organizing. This type of video provides us the opportunity to localize the training materials by portraying stakeholders such as upland farmers speaking in their local language and applying farming techniques. The involvement of farmers in the production of videos has been an effective strategy to increase their interest in adopting new ideas and practices. Farmers would likely adopt new ideas and practices when they see the experiences of their fellow farmers.

EXAMPLE | Cacaorami: Paano Pangalagaan ang Cacao?

Producer: Bayan Academy

Description: The video follows the farmers of CAFA as they practice proper maintenance of their cacao trees. This includes watering, application of organic fertilizer, and making sure that the cacao trees get enough shade during their first year.

Link to video: https://bit.ly/CacaoramiVideo

Video for Exchange of Experiences and Reflection

We can use videos as a tool to share knowledge and experiences to facilitate development. The exchange can take place among people in the same community, among different communities, community organizations, and even with the development organizations working in the same field. The intention is to emphasize experiences and good practices, which can be replicated to address particular problems. This type of video usually takes in the form of a documentary composed of interviews and anecdotal accounts of people involved in a development intervention.

We can also use videos as a tool for reflection where we can show a video to our stakeholders and let them reflect to elicit their own insights. This can then be used during discussions. Documenting and showing videos with real stories of people can help other viewers identify and apply the situations in their own context.

EXAMPLE | What is home? South Sudanese poet reflects on decades of flight and exile: Birth Water

UNHCR The UN Refugee Agency

Producer: UNHCR, the UN Refugee Agency

Description: The video features Bigoa Chuol, a South Sudanese poet who reflects on decades of flight and exile, questioning the true meaning of home for refugees and displaced people.

Link to video: http://bit.ly/UNHCRBirthWater

VIDEO FOR REPORTING AND DATA COLLECTION.

We can use videos to capture reality, which can be used in data analysis and documentation of activities. We can use this type of video when we want to do qualitative research, action research, monitoring and evaluation, reporting to donors, visual reporting, oral history, and video letters. Video can be an alternate or supplementary resource material in reporting. For some donor agencies, it is an appealing way to present accomplishments as it visualizes the numbers and figures being reported. For researchers, it makes data collection easier and allows them to playback the captured subjects.

EXAMPLE | Preserving forests and creating livelihoods: how digital data tools can improve lives and our planet

Producer: Mobile Solutions Technical Assistance and Research (mSTAR)

Description: The video reports the success and gains of the USAID-funded B+WISER, a project that used digital technology to help preserve 7 million hectares of forest in the Philippines.

Link to video: http://bit.ly/USAIDBWISER

Designing Video Interventions

- We should have clear objectives when we want to integrate videos in our activities.
- We should take note of the cultural sensibilities when taking videos.
- Since video is time-consuming and sometimes costly to produce, we should consider the cost of adding videos since there could be other means that might achieve the same purpose.

SHOTS, ANGLES, AND MOVEMENTS

After learning the different purpose of videos, it is time for us to know the different types of camera shots, angles, and movements used during actual video shoots.

These are the different camera shots we can use when we shoot our videos.

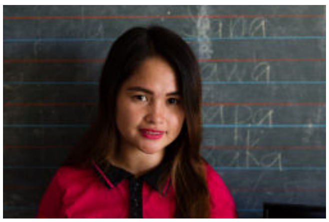
For shooting landscapes and seascapes and establishing locations of our subject

Extreme Long Shot (XLS)
Long distance

Long Shot (LS)
Head to toe

Medium Long Shot (MLS)
Knees to head

For showing emotions and/or highlighting specific features of your subject



Medium Close-Up (MCU)
Shoulder to head

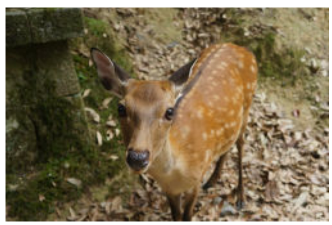
Close-Up (CU)
Whole face

Extreme Close-Up (XCU)
Specific feature

The use of camera angles also show different meanings:

To Show Power/ Dominance or Establish Enormity
Use Low Angle (LA). This can be achieved by placing our camera below our subject.

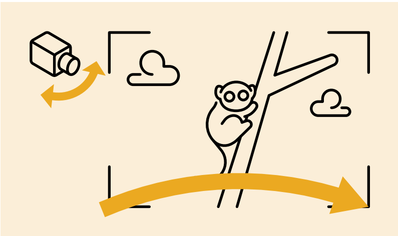
To Establish Equal Footing
Normal Angle (NA). This can be achieved by placing our camera at an eye-level angle.



To Establish Insignificance/ Submission
High Angle (HA). This can be achieved by placing our camera above our subject.

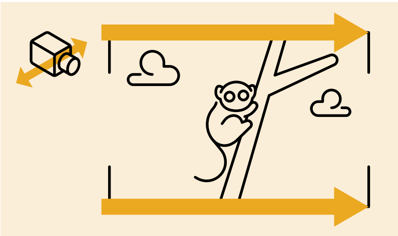
Aside from the camera angles and shots, there are camera movements that we also need to consider:

For Creating a Sense of Space and Establish a Landscape



Use Pan (Left or Right)

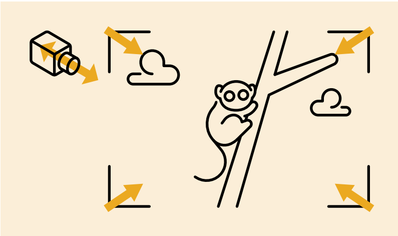
This can be achieved by swiveling our camera to the left or right.



Use Track (Left or Right)

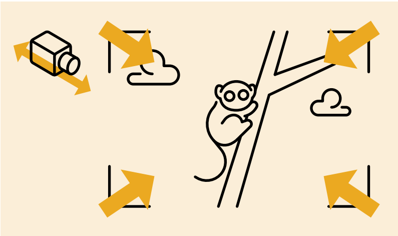
This can be achieved by moving our camera to the left or right.

For Magnifying our Subject and Establishing its location



Use Zoom (In or Out)

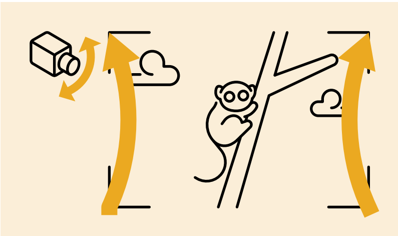
This can be achieved by the zoom function of our camera or by adjusting its lense.



Use Dolly (in or Out)

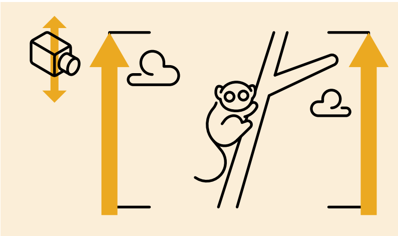
This can be achieved by moving our camera forward or backward.

For Establishing Size and Significance



Use Tilt (Up or Down)

This can be achieved by swiveling our camera up or down.



Use Pedestal (Up or Down)

This can be achieved by moving our camera up or down.

VIDEO PRODUCTION WORKFLOW

Importance of the Production Workflow

Having a clear video production workflow will help us to manage resources effectively and make use of time efficiently. It reduces the room for error, which could help us prevent costly delays and miscommunication among members of our video production team.

Pre-Production - Production - Post-Production

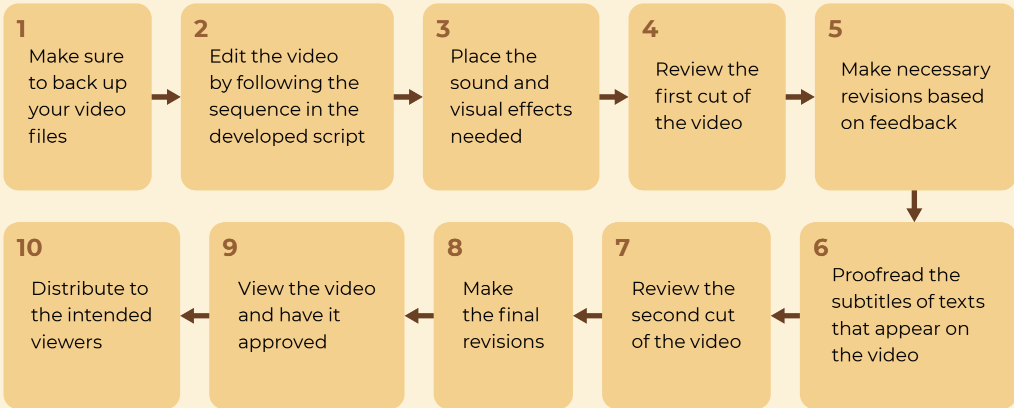
Pre-Production Workflow

1. Form the team and delegate tasks
2. Decide on the topic and purpose
3. Brainstorm and research on the topic
4. Identify our audience
5. Define our story flow and develop the script
6. Visualize the script
7. Create a checklist of requirements
8. Develop a timeline/ schedule
9. Identify your actors/ interviewees and shooting location
10. Secure permits (if necessary)
11. Prepare the questions if shooting a documentary/ interviewing people

Production Workflow

1. Meet the production team at the shooting location
2. Conduct a quick site inspection to help the videographer/cameraman to plan out their shots
3. Arrange set-up with the actors/interviewees as indicated in the developed script
4. Start shooting the scenes/interviews
5. Shoot additional B-rolls (secondary shots) if producing a documentary
6. Download and back-up the footages taken from the shoot

Post-Production Workflow



While it is ideal to follow the video production cycle, we often improvise due to our organization's limited resources. We can outsource a production house to develop the video for us. The bid preparation process is presented in Appendix F while a sample video production workflow is found in Appendix G. It is also important to temper our expectations against what usually happens in reality.

Expectations	Reality
• Follow the step-by-step process • Budget to mount a full scale production • Production team • Months to produce output	• Quick process required • Minimal resources • Task delegated to a few people • Days/ weeks to produce output

Free video editing resources

1. **Animoto (https://animoto.com):** Online video editing tool for creating videos from scratch or using professionally designed templates
2. **Moovly (https://moovly.com):** Online video editing tool for creating dynamic video content
3. **Adobe Creative Cloud Express (https://www.adobe.com/express/create/video) and Premiere Rush (https://www.adobe.com/products/premiere-rush.html):** Online video editing tools for generating high quality, cinematic style videos
4. **Canva (https://www.canva.com/video-editor):** Online video editing tool for creating engaging videos using customizable templates

Pre-Testing and Post-Testing our Communication Materials

8

Once we produce our communication materials, it is important to pre-test and post-test them to ensure their appropriateness and effectiveness. Pre-testing allows us to check for errors, especially in the visual elements, before we proceed in mass production and distribution. Post-testing, on the other hand, lets us assess if the materials we produced are effective and if there are elements we can improve on if we decide to distribute the materials to similar stakeholders but in different areas.

What is Pre-testing?

We can simply describe pre-testing as the measurement of reactions and feedback from a group of individuals to a communication material before its widespread distribution. Its main purpose is to get an response and insights on the effectiveness of our material and identify elements for improvement to make it more effective.

Pre-testing is all about getting feedback from our intended stakeholders of the communication material. If we are producing material intended for students on climate change, we should make sure that the visuals and language are appropriate for their age.

WHAT CAN BE PRE-TESTED?

Almost all communication materials can be pre-tested. This can range from:

1. Concepts and logos
2. Elaboration of concepts
3. Layout evaluation
4. Materials and methods

DESIGNING A PRE-TEST

Our pre-test can range from sophisticated to very simple measuring tools depending on the objective or the type of our communication material.

The best way to do pre-testing is to conduct it with a sizable sample of our intended stakeholders, which can provide useful insights on how to improve the communication materials.

There are different pre-testing procedures which we can do. These include:

- Survey questionnaires (Yes-or-no question or Likert scale)
- Focus Group Discussions (FGD)
- Key Informant Interviews (KII)

WHAT SHOULD PRE-TEST MEASURE?

Attractiveness

- Is our communication material interesting enough to attract and hold the attention of our target audience? Do people like it?

- If more than one communication material is tested, which attracts the most/is best liked?

Comprehension

- Is the content of our material easily understood?
- If more than one communication material is tested, which among the materials is best understood?

Acceptability

- Does the communication material contain anything that is offensive or distasteful by our intended stakeholders?
- Does it contain anything that people perceive to be false?

Self-Involvement

- Is the communication material perceived to be directed to the individuals of our target stakeholders?
- Do they feel the communication material is for themselves or is it for others?

Persuasion

- Is the content of the material able to convince the target stakeholder to undertake the desired behavior?

In-house review is another form of pre-testing. Before conducting the pre-test with our intended stakeholders, we can also get the opinions and reactions of people within our organization. This can help gauge the expected reactions from our target stakeholders where the materials will be pre-tested.

Strategy	Content	Artistic Elements
• Is this the best approach to get our idea across? • Would the message be more effective if an entirely different theme were used? • Should the appeal be more emotional or less?	• Does this material convey the intended message? • Does this communication convey any secondary, unintended message that might have a negative effect?	• Is the visual appropriate for our intended audience? • Does the visual catch attention and excite curiosity about the contents? • Is the visual easily understood?

DEVELOPING PRE-TEST INSTRUMENTS AND PROCEDURES

When we design a pretest for specific communication material, it would be useful if we have an outline of the following features.

1. Variables to be measured
2. Type of exposure to communication
3. Recommended sample
4. Pre-test instrument
5. Estimated length of each interview

DESIGNING THE PRE-TEST INSTRUMENT

We can start designing our pretest instrument by identifying first the set of measurement indicators of effectiveness—persuasion, attraction, acceptability, and self-involvement. This can serve as the main guide in developing the contents of our questionnaires and interview schedules.

EXAMPLE | PRE-TESTING QUESTIONS

Survey Questionnaire:

SAMPLE YES OR NO QUESTIONNAIRE

Name of Respondent: ______________________________

Age: ________ **Sex:** ☐ Male ☐ Female

Address (Barangay / Town): ______________________________

1. In your own words, what message is conveyed by the (specify the type of material).

____

2. Does the (specify the type of material) say anything which you don't believe to be true?
☐ 1. Yes ☐ 2. No ☐ 3. Don't Know

2a. If yes, what? ______________________________

3. Is there anything in the _____ that might offend the people who live in your community?
☐ 1. Yes ☐ 2. No ☐ 3. Don't Know

3a. If yes, what? ______________________________

4. (If there are people in the photographs). Do the people you see in the material remind you of your family, friends, or neighbors? Or do they look different?
☐ 1. Yes, they look similar. ☐ 2. No, they look different. ☐ 3. Don't know

4a. If No, in what way do they look different? ______________________________

5. For whom is the (specify the type of material) intended?
☐ 1. Someone like myself ☐ 2. Other people (specify) ________________

6. Is there anything in particular that you like about this (specify type of material)?

6a. If yes, what? ______________________________

7. Is there anything in particular that you dislike about this (specify type of material)?

7a. If yes, what? ______________________________

8. In comparison to other (specify type of material) you have seen/heard these days, would you rate this _______ to be:
☐ 1. Excellent ☐ 2. Good ☐ 3. Fair ☐ 4. Poor ☐ 5. Don't Know

9. What do you think could be done to make this a better (specify type of material)?

____

10. Please take a second look (or listen again to) these (specify type of material) this time altogether. Of these two (three, four) ____, which do you like best?
_____ 1. (specify type of material) 1
_____ 2. (specify type of material) 2
_____ 3. (specify type of material) 3
_____ 4. (specify type of material) 4
_____ 5. Don't know

10a. Why? ______________________________

LIKERT SCALE

1 - Strongly disagree **2 - Disagree** **3 - Neutral** **4 - Agree** **5 - Strongly agree**

I find the colors attractive.	1	2	3	4	5
The visuals easily catch my attention.	1	2	3	4	5
The text / message is catchy and memorable.	1	2	3	4	5
I find the visual elements appropriate to the intended audience.	1	2	3	4	5
There are no offensive elements in the (insert type of material).	1	2	3	4	5
I can clearly understand the message of the (insert type of material).	1	2	3	4	5
The content (insert type of material) persuaded me to take part of the activity.	1	2	3	4	5

FOCUS GROUP DISCUSSION QUESTIONS

1. Let us start our discussion by discussing the characteristics of the (insert type of material). What are some of the positive aspects of (insert type of material)?
2. What are some things that are not so good about the (insert type of material)?
3. What can you say about the content of the (insert type of material)?

What is Post-testing?

After we have produced and distributed our materials, we can conduct post-testing to measure if they are indeed effective. Its main purpose is to determine whether the material has successfully achieved its purpose.

Post-testing aims to measure the effectiveness of our communication campaign, where multiple materials and strategies were used to deliver a particular information or concept.

DESIGNING A POST-TEST

Similar to the procedures of pre-testing, there can be sophisticated to very simple post-test measuring tools.

Different post-testing procedures include:

- Survey questionnaires
- Focus Group Discussions (FGD)
- Key Informant Interviews (KII)

WHAT INDICATORS SHOULD BE USED IN DOING POST-TESTING?

Materials Used

- If multiple materials were used, where did our stakeholders get their source of information?
- Which among the materials did they find the most useful?
- Which among the materials did they find the most effective?

Knowledge Gain

- Are the materials effective in increasing their knowledge about the concept / idea?
- What information did they gain?

Attitude Change

- After exposure to the material, has their perception towards a concept / idea now more favorable?
- Has their perception become positive or negative?

Behavior Change

- After being exposed to the material, are they more likely to adopt the concept / idea?

EXAMPLE | POST-TESTING QUESTIONS

Specific to a solid waste management awareness campaign

Survey Questionnaire:

What are your sources of information on waste segregation? (Check all boxes that apply)

	Radio
	Brochure
	Poster
	Billboards / Signages
	Social Media (Facebook, Instagram)
	Friends and Family
	Barangay Events

Which among the materials do you find most effective in acquiring information on waste segregation? (Check all boxes that apply)

	Radio
	Brochure
	Poster
	Billboards / Signages
	Social Media (Facebook, Instagram)
	Friends and Family
	Barangay Events

Do you know the different types of waste?

☐ Yes ☐ No

If yes, how should we segregate waste?

☐ a. Biodegradable, Non-Biodegradable, Recyclable
☐ b. Hazardous, Food Waste, Special Waste
☐ c. Recyclables, Residuals, Food Waste, Special Waste

Do you know the penalties of improper waste segregation?

☐ Yes ☐ No

Questions on Attitude

1 - Strongly disagree 2 - Disagree 3 - Neutral 4 - Agree 5 - Strongly agree

Proper waste management has health, environmental, and ecological importance	1	2	3	4	5
I have the responsibility for the proper collection and disposal of waste	1	2	3	4	5
It is okay to mix recyclables and residuals	1	2	3	4	5
Waste segregation is not needed	1	2	3	4	5

Questions on Behavior

Do you have special bins for different types of waste?

☐ Yes ☐ No

If no, how do you manage waste?

☐ Burning
☐ Putting everything in one bin
☐ Placing in a compost pit
☐ Open Dumping

FOCUS GROUP DISCUSSION QUESTIONS

1. Let us start our discussion by discussing the characteristics of the (insert type of material). What are some of the positive aspects of (insert type of material)?
2. What are some things that are not so good about the (insert type of material)?
3. What can you say about the content of the (insert type of material)?

Institutional Communication and Public Relation Basics

9

Public Relations (PR) is the process in which organizations, companies, or individuals communicate their products, services, campaigns, and projects, among others, to the public and the media. It is the field which looks after reputation, with the aim of earning understanding and support, and influencing opinion and behavior.

Because the business sector is characterized by fierce competition, companies use communication tools like PR to retain clients/customers and win new ones. A company or individual's positive image is key to creating strong relationships with different stakeholders (shareholders, customers, public), which ultimately translate into an increase in sales and profit.

Non-government and civil society organizations also need public relations. The goal of PR in our sector is mostly the same:

1. To promote projects, campaigns, and advocacies;
2. To build a positive image with stakeholders;

3. To improve donor relations, which translate into an increase project funding opportunities; and
4. To differentiate the organization from its competitors

Compared to the business sector, however, PR in our sector is just one aspect of an organization's external communication initiatives—other examples being for communication campaigns, and internal communication protocols.

In public relations, we use multiple tools—mainly divided between activities and literature—to achieve communication objectives. Activities include press events, media management and media relations, stakeholder relations, and community relations. Literature produced in PR are communications plans, press releases, advertorials, multimedia content, and social media copies.

PHILIPPINE MEDIA LANDSCAPE

Navigating the Philippine media landscape is a challenge for many companies, civil society organizations, and non-government organizations. It is, however, important that we know the different media and its key players so we can properly tap them in our advocacies and projects.

Philippine media still mostly operate in TV, radio, and print—and in that order. In recent years though, online media has become popular. It currently has a fair share of audience in the Philippines.

Print Media

Print organizations with the most readership are dominated by tabloid newspapers. The table below shows how the newspapers are actually owned by few corporations and families. In terms of niche, some newspapers are focused on providing information to key demographics. Good examples are BusinessWorld and Business Mirror targeted for business executives.

The Philippine Print Market

Rank	Percentage that read this newspaper yesterday	Newspaper	Company/Owner
1	1.92%	Bulgar	**Sison's Publishing Corporation** *The Sison Family*
2	1.17%	Abante	**Monica Publishing Corporation** *The Macasaet Family*
3	0.27%	Abante Tonite	**Monica Publishing Corporation** *The Macasaet Family*
4	0.8%	Manila Bulletin	**Manila Bulletin Publishing Corporation** *The Yap Family*
5	0.38%	Balita	**Manila Bulletin Publishing Corporation** *The Yap Family*
5	0.1%	Tempo	**Manila Bulletin Publishing Corporation** *The Yap Family*
6	0.65%	Philippine Daily Inquirer	**Inquirer Holdings** *The Rufino-Prieto Family*
7	0.55%	Bandera	**Inquirer Holdings** *The Rufino-Prieto Family*
7	0.14%	Inquirer Sunday	**Inquirer Holdings** *The Rufino-Prieto Family*
8	0.65%	Pilipino Star Ngayon	**MediaQuest Holding/ Hastings Holdings** *Manuel V. Pangilinan*
9	<0.1%	The Philippine Star	**MediaQuest Holding/ Hastings Holdings** *Manuel V. Pangilinan*
9	<0.1%	BusinessWorld	**MediaQuest Holding/ Hastings Holdings** *Manuel V. Pangilinan*
10	0.12%	People's Tonight	**Philippine Journalist's Inc.**
10	0.12%	BusinessMirror	**Philippine Business Daily Mirror Publishing, Inc.** *Antonio Cabangon-Chua*

Inquirer Holdings — **Freezines:** Libre Cebu Daily News, Forbes in Touch, Dasmariñas Village Gazette, Southern Living, Northern Living, Turista, Multisport Philippines, Soul BGC, F&B World Magazine (commercially sold)

9.62%

of Filipinos read a newspaper yesterday

9.8% of Filipinos read a newspaper every day

27.8% read a newspaper at least once a week

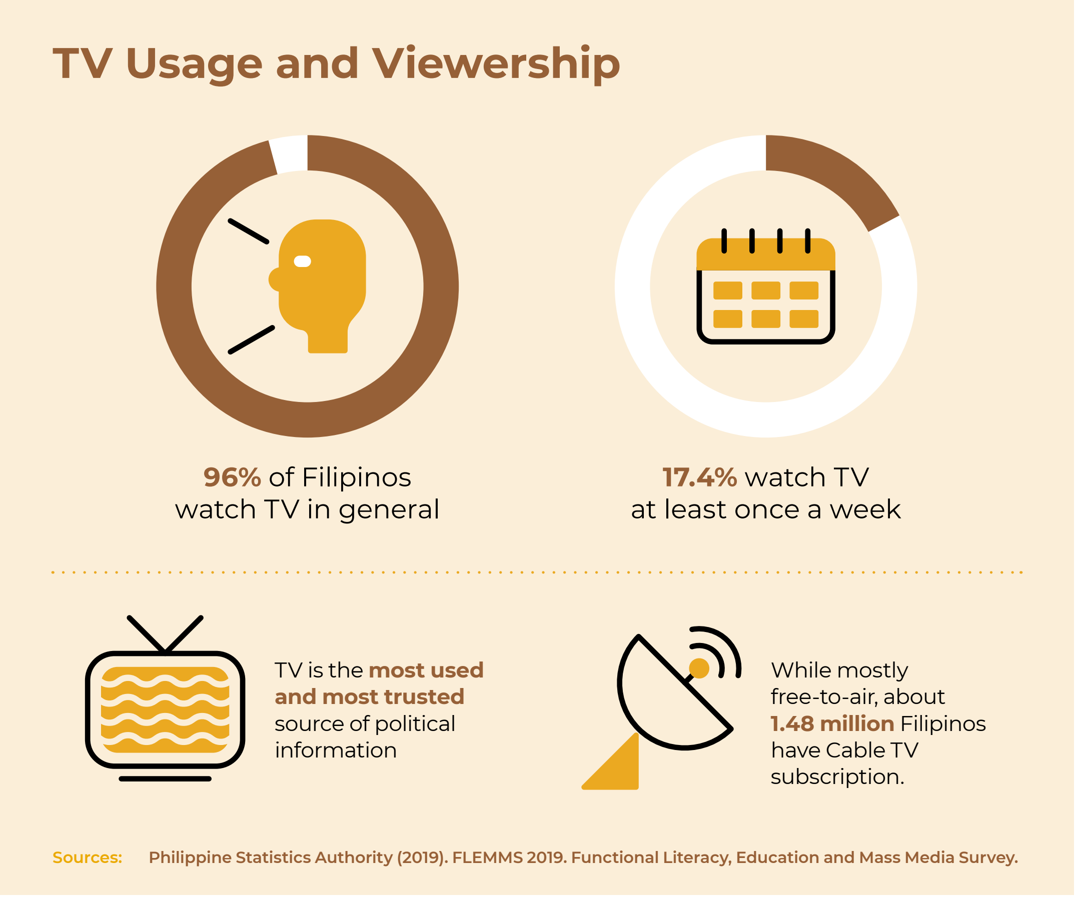
Newspapers lose their **relevance** as a source of information

Among the top 10 most sold newspapers are **seven tabloids** and **three broadsheets**

Sources: Philippine Statistics Authority (2013). FLEMMS 2019. Functional Literacy, Education and Mass Media Survey.
Nielsen Philippines (2016). Nielsen's "Consumer and Media View" (Jan-Aug 2016).
EON (2015). The Philippine Trust Index. Executive Summary.

Television

Broadcast television remains one of the most profitable. According to the Philippine Statistics Authority, 96.0% of Filipinos typically watch TV, with 17.4% watching at least once a week. GMA Network has the highest revenue and viewership nationwide.



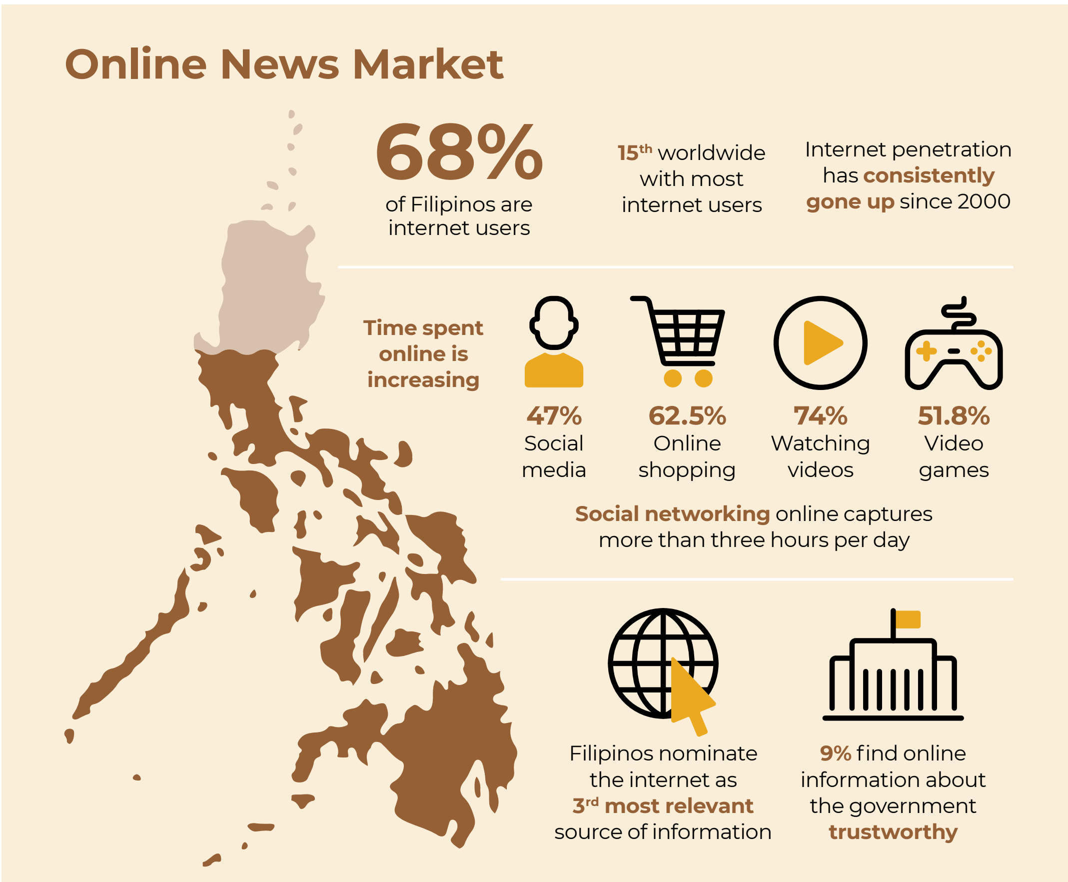
Radio

While print is the most niche based and TV is the most profitable, radio is the most far reaching in the Philippines. This is because of the absence of cell and data signals in many rural parts of the country. In most provinces, radios are still the main source of news and information.

DZMM of ABS-CBN and DZBB of GMA are the top two radio stations in terms of listenership. The government's radio station, PBS-BBS is on third, while DZRH is on fourth. However, local radio stations cannot be discounted. Bombo Radyo, for example, while not in the top four, is mostly listened to in rural areas.

Online

Most traditional news organizations have migrated to the online space for better and cheaper reach. ABS-CBN and GMA's online news sites dominate the top two spots. Other independent and purely online news networks like Rappler and Vera Files are also important players, especially in terms of independent investigative reporting.



Source: DataReportal

THE MEDIA LANDSCAPE IN THE SELECT FOCAL LANDSCAPES

Samar and Leyte Media

Local media in the islands of Samar and Leyte have characteristics similar to most local media in the provinces. These are:

- Community papers are still very much alive. Circulation is usually province-wide with a readership of around 5,000 to 25,000.
  - The biggest local news group Eastern Visayas in terms of readership and subscription is **EV Mail.** This is printed weekly and with a regional circulation. EV Mail publishes in English and occasionally in Cebuano.
- Most local journalists cover local politics. Some local political clans own local media outlets. Thus, these outlets are sometimes used for forwarding political agenda, and as PR agencies for the owner.
- **Leyte Samar Daily Express,** a local tabloid newspaper, has the biggest circulation in Tacloban. They publish in Waray and sometimes English.

Meanwhile, the following characteristics make the local media in these islands unique.

- Some publications have been quick to adapt to digital. Although their websites are not as developed as those of national media, they heavily utilize social media platforms like Facebook and Twitter.
  - A good example is **Este News,** a local media network based in Borongan. Este News publishes newspapers monthly. They are also very big on digital. They publish news stories on their website regularly, have video reports published on Facebook everyday, as well as weekly podcasts.

- The Catholic Church's media service is one of the most credible independent media groups in these areas.
    - The **Voice of the World Media Network,** which owns Este News, functions as both a distribution platform of regional church news, and as a platform for credible journalism.

- There is a strong and independent citizen journalism movement among the youth in Samar and Leyte, mostly concentrated on institutions like Eastern Samar State University, Visayas State University, and Southern Leyte State University. Campus journalists can easily be tapped to report news for a national audience.
    - This wide movement can be attributed to previous engagements done by national media groups to train students from these areas to report news. Of particular note is **ABS-CBN's Ipatrol Mo program**, and **Rappler's Citizen Journalism program.**

Palawan Media

Local media in Palawan has also been used as a vehicle for political agenda. However, compared with Samar and Leyte, journalists are more in danger in their reporting in Palawan. Take note of the following cases.

- Credible journalists based in Palawan have a slant towards reporting on the environment. The environmental concerns in Palawan puts these journalists ahead of some of their peers. However, the political climate puts them at greater risk. Radio broadcaster Fernando Batul was gunned down in 2006 for attacking the corruption in the city government, while Dr. Gerry Ortega was assassinated in 2011 for his anti-mining advocacy.

- There are several local broadcast stations such as **Brigada News FM** and **Palawan Broadcasting Corporation.** They have sub-stations installed all over different areas in Palawan.

- Local print media such as **The Palawan Times. The Palawan Star** and **The Palawan News** have embraced digital platforms for publishing stories. They are active in covering local politics and local events.

Sierra Madre Media

The local media in provinces in proximity with Sierra Madre is dominated by traditional platforms: television, radio, and print.

- Mainstream media networks, **ABS-CBN** and **GMA**, are present in Sierra Madre areas, together with the **Sonshine Media Network International** TV-37 in Isabela and **DCG Radio-TV Network** TV-8 in Quezon.
- Radio stations are also present in the area. Residents in Cagayan, Nueva Vizcaya, Isabela, Aurora, Rizal, and Quezon can access information through various local radio stations. **DZRH** is specifically present in Cagayan, Nueva Vizcaya, and Quezon, while Rizal has access to stations in the Metro Manila area.
- Several local newspapers are located in the provinces traversed by Sierra Madre. Among these news organizations are the **Northern Forum in Cagayan**, the **Luzonwide News Correspondent** in Isabela, **Valley Journal** in Quirino, **Sentinel Times** in Quezon, **Laguna Courier** in Laguna, and **Rizal Weekly Post** in Rizal.

Bukidnon Media

In Bukidnon, print and radio with digital counterparts are the prevailing media platforms.

- There are local publications such as **Central Mindanao Newswatch** and **BukidnonNews.net**.
- Multiple radio stations can be heard in Bukidon, which include **DXDBB Radyo Totoo/Radyo Bandilyo, DXMB Radio Mindanao Network, DXMV Radio Ukay, DXCR Voice of Hope, and DXJR Radyo Hilaga.**

Writing Press Releases

A press release is the most basic written document in PR. It reads just like a story, except that it is geared towards promoting our event, product, or even our own organization instead of objectively reporting on them.

Press releases are not news articles. However, because it should be read as a story, background knowledge on news writing is necessary. This is especially true for the following aspects: newsworthiness, story structure, and lead writing.

NEWSWORTHINESS

Newsworthiness is what determines what events/products makes the news and what does not. This is important in PR so we know what stories to highlight, seed, or pitch that will capture the media's interest. For example, we should not write a press release about the multi-stakeholder forum we conducted two weeks ago because that is already considered stale by news standards. Or, we should not write a press release about a tree planting activity if we could not highlight a new and interesting angle to the story. Did we invite new participants in our tree planting activity? Is there a prominent person who took part? Those are some angles we could look at.

There are different news values that we could consider when writing press releases:

Currency - The story is about a recent, current, or upcoming event; spot news. It could be a biodiversity conference we are hosting or a festival that we are sponsoring for the community.

Timeliness - The story is relevant at the moment it is reported, or there are developments that would make it relevant again. For example, our country is experiencing an El Niño phenomenon, which led to droughts and water crisis. We can relate the current activities or undertakings that we have to this issue.

Significance - The story is an important one because it will affect a large sector of people or entities. A massive forest fire incident in Mt. Kitanglad could hit national news because of the significance of the protected area to the people of Mindanao.

Prominence - The story is about a widely-known figure; could be a celebrity, a government leader, a company a lot of people rely on, etc. Is the president or a key government official gracing our event?

Proximity - The story is about an event/issue affecting the Philippines and Filipinos within the country or overseas. An issue affecting the Sierra Madre could be relevant to the provinces bounded by the mountain range.

Conflict - The story is about a type of conflict (man vs man/ nature/machine).

Oddity - The story is about a bizarre event, person, creature, invention, etc. It could be a rare animal or plant species that what once thought as extinct has recently resurfaced.

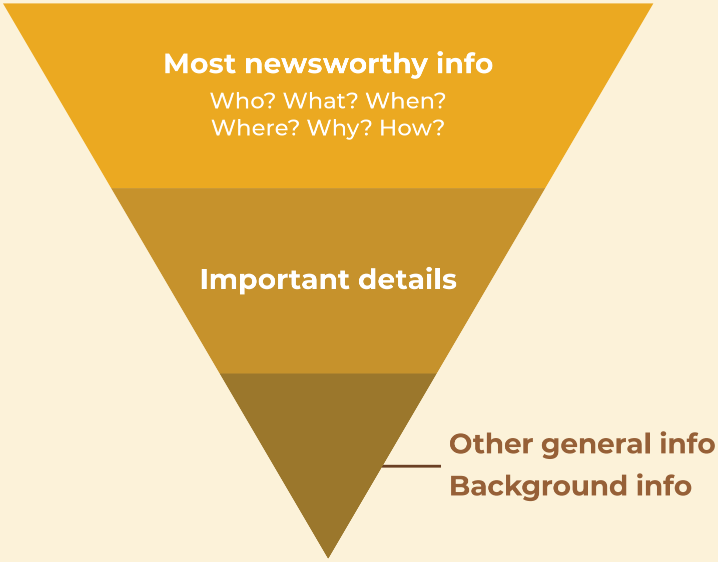
Human Interest - The story captures extraordinary achievements and/or experiences of a person, which can touch a reader's emotions. This could be an IP leader in our partner community who has dedicated his or her life to conserve and protect their traditions.

STORY STRUCTURE

When we write press releases, we can follow any of the two types of story structures: **the inverted pyramid** or **the hourglass structure.**

We use the **inverted pyramid** for writing straight news stories. These are straight-to-the-point articles about an event, a product, or an issue statement. Straight news articles can be composed of around 300 to 500 words.

Inverted Pyramid Story Structure



Meanwhile, we use the hourglass structure for press releases following the news feature narrative. News features are stories that are written to be less timely. It focuses on human interest stories, which give writers more freedom to write lengthy articles and evoke human emotions. News feature type press releases can run between 600 to 800 words.

LEADS

Leads are the first paragraph of our news story and hence, also of a press release. Straight leads are used for straight news stories. These include the basic information of 5Ws and 1H (who, what, when, where, why, how).

Creative leads are used for news features. It can be a statement, a question, a creative summary, or a witty statement.

Examples of a straight news press release can be found in **Appendix B,** while a news feature press release can be seen in **Appendix C.** Study the difference between the narrative, the story structure, the leads, and the length.

TYPES OF PRESS RELEASES

There are three types of press releases that we can write based on when they are released.

Pre-event - Introduces our organization, gives context about our event and other details. It is meant to get journalists to cover and our target stakeholders to attend. **Appendix B** is an example of a pre-event release.

Event release - A basic news release that would help the media get the sense of our event program and designations of our speakers.

Post-event - Reports highlights from our event, next steps (future events of the organization, accomplishments of the event). **Appendix D** is an example of a post-event release.

Seeding vs Pitching

After we have written a press release, we can distribute it using two ways: seeding and pitching.

Seeding is the act of sending out the release to news desks and journalists for publication. We can have two goals when seeding a story. First, is that the news organization publishes the press release as is. This mostly works for public event invites, product releases, and issue statements. For example, we want to invite people to attend the biodiversity conference that we are hosting, or to buy the new coffee / chocolate product of our partner people's organization or about a road clearing / construction project that is intruding on the protected area where our projects are stationed.

Second is for journalists to “storify” the press release, which means that they analyze the data provided and add layers of their own research. This means that the press release tackled an important topic.

Meanwhile, pitching is the act of suggesting a story idea to journalists and providing relevant related information. This can be supplemented by media interview rounds, field trips, and research materials.

Building Rapport with Journalists

Aside from seeding or pitching our press releases, it is important that we build personal relationships with journalists and editors. This is because at the end of the day, journalists are people and they will have inherent biases on what stories to cover.

Here are some tips on how we can build rapport with journalists:

We should know their beats and expertise. We do not invite a business journalist to cover an environmental forum.

DURING EVENTS:

- We can assist, but we do not pamper them.
- We should be sincere in helping them.
- We stay professional even if we are being interviewed by a well-known journalist. We do not ask for photos or autographs as much as possible.

OUTSIDE EVENTS:

- We respect the news writing process and their independence.
- We make them believe the ideas / advocacies we are trying to promote.
- We should remain consistent. When we ask to seed or pitch our stories to them, we should also be reachable whenever they need any information from us.

CREATE OPPORTUNITIES FOR INTERACTION—INSIDE OR OUTSIDE WORK

- We can host media field trips. For example, we can invite them to tour the agroforestry plantation we developed with a local community.
- We should invite them to press briefings. This is important when we are trying to spread information about a certain advocacy like saving an endangered species of animals or plants.
- We take them to Interview rounds. This helps us to build trust with journalists by getting to know us better and the causes we are trying to promote.
- We can invite them to socials.

MEDIA ETIQUETTE

There are several guidelines that we must follow to ensure that we build a positive working relationship with journalists and media groups.

DO's

- **DO** send original and compelling content. This should be the final version and complete package, which includes photos and logos of our organization.
- **DO** Interact with journalists and editors during events. Feel free to introduce our organization and advocacy.
- **DO** create meaningful events for media coverage.
- **DO** show gratitude. But do not over patronize.
- **DO** respect the news process and journalistic independence.

DON'Ts:

- **DON'T** be pushy when requesting for an erratum. If it is a small matter, let it go.
- **DON'T** create too many events consequently.
- **DON'T** belittle a medium. Just because they are a "print" organization does not mean we are only giving them one slot to the event. They can bring photographers and videographers as well.
- **DON'T** bribe a journalist. This can be in the form of allowances, expensive gifts, etc.
- **DON'T** ask for a copy of the story before publishing.

Media for Advocacy (Case Studies)

Through social media, it has become possible to use news and PR to push for key advocacies. These case studies show how netizens, NGOs, and even corporations can use social media and storytelling to promote advocacies and encourage citizen action.

LIGHT FOR DANIEL CABRERA

On June 23, 2015, a student named Joyce Torrefranca posted the photo of a young boy, Daniel Cabrera, in Cebu doing his assignment in a makeshift table outside a McDonald's store. He was using the light from the store to see his homework.

Such a sight inspired netizens, especially on how Daniel valued his education. When a news organization published his story, help came flooding in. Netizens gave school materials and cash donations, among others. Ultimately, Daniel received a scholarship from McDonald's and the Mandaue City Police. Total cash donations amounted to PHP 250,000.

This is an example of how a story can grow organically through social media, how good content can move people to action, and how social media can facilitate social mobilization towards a good cause.

WHIP IT!

This case study is unique in that it was a PR event by a brand for a specific advocacy, in partnership with a news organization. Pantene initially approached Rappler in 2013 asking for a PR campaign for their hair products. Naturally, it targeted women and would have easily been a simple online advertorial. However, Rappler's Sales team thought of connecting to the advocacy of women empowerment. Instead of just promoting a hair product, they thought of connecting it to the issue of double standards women face. Hence, #WhipIt was born.

The #WhipIt campaign, composed of a series of online conversations, PR content, advertorials, which culminated in a forum on gender bias in the workplace. The forum was attended by women's rights advocates, academics, and celebrities. An online conversation was held while the forum was ongoing and the reactions were captured on data and analytics.

The campaign went global in terms of reach. The conversations gained participants and the videos gained views from as far as the United States and Canada. The hashtag also trended online and even Facebook COO Sheryl Sandberg posted about the content.

DIGITAL INFANTRY

A good example of an organization that effectively use communications in creating real change is Project Agos, a joint project between Rappler and Ateneo de Manila University (ADMU). Agos trained local government officials, disaster response officers, and other front line agency officers in using social media to improve their disaster communication systems. The differing technological capabilities of different barangays were studied, and LGUs were taught to come up with disaster communication plans.

Rappler and ADMU got the support of the National Disaster Risk Reduction and Management Council (NDRRMC) for the project. NDRRMC used the Agos Map as a single platform to manage all reports from SMS, social media, and other government systems. All workshop participants from local governments, NGOs, and civil society groups were also named the government's digital infantry in charge of collecting reports from social media. Aside from these, Rappler ran a disaster preparedness campaign with the key message of #ZeroCasualty. Articles, online conversations, and multimedia assets were produced to encourage people to be prepared and to use social media to send reports to the government.

Agos ended up saving a lot of lives. When the project was running, there was a volunteer corps composed of at least hundreds of netizens whose job was to monitor social media, verify reports, and forward it to the government for action. It combined development communication framework and new media technology with civic engagement, which resulted in more resilient communities.

Communicating with the Business Sector

In the private sector, corporate communications is the field that deals with the everyday communication needs of a company. It is the practice of developing, cultivating, and maintaining a corporate identity, brand or image. While it is very close to the practice of PR, the main difference being that corporate communications has internal aspects.

Communicating with businesses is important because of the following:

- It gives our organizations access to resources that we may not have.

- Big corporations have corporate social responsibility (CSR) programs, which we can integrate into our advocacies through sustainable partnerships.
- As community-based civil society organizations, we have a role in helping businesses become sustainable and more environmentally conscious.

Communicating with the private sector may seem daunting but it is quite easy to navigate with practice. Here are some tips to consider when communicating and engaging with corporations in relation to our advocacy:

- **Formalities.** Corporate communications is all about etiquette and formalities. We should always observe proper grammar and syntax.
- **Corporate Hierarchy.** There is a hierarchy in most corporations that is strictly observed. We should not try to go around this hierarchy and deal only with representatives assigned to us.
- **Research.** Know the company and the person we are talking with before meeting them. If we are pitching a partnership, we should know their projects and their performance for background knowledge.
- **Understanding Development.** Many corporate personnel may have a skewed or a lack of understanding of development programming. It is thus our role to educate them in such.
- **For Profit.** Aside from implementing advocacy programs, corporations also aim to build their brand image with an end goal of increasing their revenues.
- **One Size Fits All.** As with our work in our communities, what works in one corporate setting does not necessarily work for another. A nuanced approach for every company is thus necessary.

- **Change Management.** Like any big organization, change takes time in the corporate setting, even when we are dealing with the top management. We should be patient in engaging with the private sector and target company policies to institutionalize changes.
- **Outright Opposition.** If a company is unconsciously violating forest protection laws or is negatively affecting an advocacy area of our organization, do not just immediately oppose them. They may or may not be doing it consciously given the magnitude of operations of some corporations. Instead, seek for a dialogue and present our case. Our next action will be determined by the company's level and type of response.

Communicating for Ecotourism

Because of the widespread use of social media, many social enterprises involved in the ecotourism sector have successfully used this medium in promoting their products and services. Using social media is more accessible and cost-efficient than traditional media and it can have more targeted stakeholders.

A good example of an organization that effectively use communications to promote ecotourism is **Kawil Tours**, the first and only full-fledged tour operator in Culion, Palawan that organizes trips and expedition tours around Cullion, Coron, and Busuanga Islands in Palawan. They utilize social media not only for promoting their business but in pushing their advocacy of reconnecting the former leper colony to the rest of the world.

Some of the recommendations in terms of using social media and engaging with media can already be used for this aspect. To summarize, these are:

- **Target our audience.** Let us not waste resources promoting on social media within the vicinity of our operations if our target audiences are tourists from other parts of the Philippines and abroad. Use social media targeting techniques for more efficient promotion.

- **Stick to our key messaging.** For our partner community enterprises, we are more into the advocacy than the profit side. We should stick to our key advocacy when doing interviews with the media and publishing content. The public responds more to services and products with advocacies.
- **Crowdsourcing is best.** A lot of people capture their experience and eventually post them on social media. The best content are those that come from our stakeholders. We should encourage them to post about their experiences when they visit our area.
- **Sustainability is king.** We should be responsible when promoting our ecotourism areas. We should ensure that the area's carrying capacity can accommodate the sudden influx of tourists.

Communicating for Social Enterprises

Effective communication is essential in building and sustaining successful social enterprises. While committed to doing social good, social enterprises are still businesses that require financial sustainability to keep its operations. Critical to its growth is driving up the demand for its products and services, which would require employing communication tools. Similar to communicating for ecotourism, social media has been one of the most accessible and cost-efficient platforms for social enterprises to reach and expand their target market.

Examples of social enterprises who have successfully sustained their businesses include **Theo and Philo** and **Messy Bessy.** Theo and Philo is a local chocolate brand that sources its local ingredients from cacao farmers in Davao and other parts of

Mindanao, and Bacolod. The chocolate brand has successfully infused distinct local flavors in their chocolate products. On the other hand, Messy Bessy offers affordable and earth-friendly household cleaning products. Intertwined in their business is empowering at-risk young adults. Both social enterprises have successfully utilized communication strategies to help their business grow. This includes employing proper branding techniques and crafting effective messages.

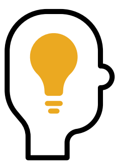
Here are some of the recommendations we can employ if we want to effectively communicate our social enterprises.

- **Define our market.** It is important that we know who we will communicate with and how we will reach them. This should be explicitly addressed in our business plans.
- **Define our marketing strategies.** We should clearly define our marketing mix (4Ps of Marketing: Product, Price, Place, and Promotion) to have a better understanding of our business and thus attract and draw customers.
- **Communicate our impact.** Social mission is part of our brand appeal. As social enterprises, it is imperative for us to communicate how we are changing the lives of our partner communities.
- **Balance social impact with quality.** Our brand's social mission appeal must balance with our appeal to our customers. Part of our communications should highlight how working closely with our partner communities gives us quality products and services to drive demand from our customers.

Communicating About the Environment During the Pandemic

The COVID-19 pandemic disrupted the global economy. In January 2020, some countries started closing borders to curb the spread of the novel coronavirus. By March 2020, most countries, like the Philippines, were on lockdown as the number of infected people continued to rise. As the pandemic put the world to a standstill, economic shockwaves were felt in different sectors: business, government, tourism, and of course, development organizations.

The global pandemic has drastically changed the way organizations from different sectors conduct their projects. The term “new normal” has entered the common lexicon to represent the adaptive measures individuals and organizations have to implement in their operations to thrive during this pandemic. But the “new normal” should not only represent operational guidelines like “social distancing” measures. It should also be adopted to the way we communicate. For NGOs that are focused in implementing environmental programs, this means rethinking the way we communicate our advocacy to our stakeholders.



RETHINKING THE ROLE OF OUR ORGANIZATION AND FITTING IT TO THE NEEDS OF THE COMMUNITY

Where does our organization sit in the socio-economic and political landscape during the COVID-19 pandemic? How do we continue implementing development initiatives and promoting our advocacy amidst the “new normal”? These are questions NGOs have to answer in ensuring organizational continuity during this pandemic.

A good example is from the Wildlife Conservation Society (WCS), which has been working with communities on global reef conservation for the past years. According to Dr. Emily Darling, a conservation scientist from WCS, an NGO's commitment to communities should not stop during this pandemic. But how do we ensure that we do not threaten our communities with the risk of getting infected while we do our work with them? She gives a few guidelines.

1. We shift communications with different stakeholders online. In Indonesia, WCS has continued to engage with government officials and development actors through the use of webinars and other online meetings. To get data and measure impact, NGO workers use texting and calling to survey community stakeholders. This approach uses existing, easily-available technologies to continue advocacy work.

2. We need to add public health as a priority—at least for the communities we are working with. Even if it is not within our original advocacy agenda and priority area, we have a role to ensure that our communities survive the pandemic. This means cascading risk communication messages to communities.

3. Along with the addition of public health to our agenda, we must also rebalance funding priorities to cater to their basic needs. In Madagascar, for example, since tourism has collapsed, WCS supplied their partner communities with masks and soap to augment their basic needs.

4. We need to reframe our environment agenda to issues of local resource management and sustainability. Many of our communities feel the brunt of the impact of struggling global supply chains. We need to reframe conversation

from the standpoint of improving local supplies. As Darling noted, local food chains need to be sustainably managed by protecting ecosystems and the communities that depend on them. This is key to ensuring our partner communities' survival in the coming years.

BRAND RESILIENCE

Aside from operations, another thing we have to consider is how to ensure that our organization's brand survives the pandemic—that we continue to be relevant despite the massive shift of interest and funding to public health. International brand consultancy firm, Landor, gives five key tips to good brand management during this pandemic.

1. **Speak the truth.** NGOs, especially in the environment sector, need to be transparent with their operations and their advocacies. We need to be honest with our stakeholders about the disrupted status of initiatives. We need to tell them about the shift in funding priorities. We should not mislead them into believing that everything will run as normal.
2. **Continue doing what we do best.** As earlier mentioned, our work in the environment does not have to stop during the pandemic. We just have to adapt different work guidelines and reframe our advocacies to include the public health perspective. In the Philippines, another potential perspective to include in our advocacy is the issue of human rights, environmental justice, and job security, especially the changes in our current socio-political environment.
3. **Cultivate our community.** Again, we should not let our communities go just because projects are halted. We should continue engaging with them using easily available technology, if face-to-face communication is still not possible.

4. **Be prepared to change.** From the reframing of our advocacies to changes in community projects, we need to be adaptive during pandemics as it may take a longer time for the situation to stabilize. We have to map out emerging issues in the environment sector and be ready to create new initiatives that answer this need. A stakeholder and issues mapping workshop might be useful.

5. **Practice the attainable.** We should not over commit to new projects or start planned projects that do not fit within the new funding and community priorities. Careful planning must be conducted beforehand, and NGO budgets must be strictly spent and monitored.

In the next section, we will discuss points on how to communicate and engage with our stakeholders as an NGO during this pandemic. We divide it into two sections: internal and external operations.

INTERNAL COMMUNICATION: COMMUNICATING WITHIN OUR ORGANIZATION

Ensuring safety

The COVID-19 pandemic has changed the way we work, especially in the development sector. We can no longer go to the field constantly and we have to advocate from home. As an NGO, we have to come up with guidelines on field work, funding, partnerships, and other parts of our operations. In doing so, we should prioritize our staff and communities' safety. It also matters that we include insights from our staff and get their take on how they think the organization should move forward.

Such guidelines should be communicated to, and agreed upon by our staff before cascading it to our partners and communities.

Comfort and compassion for our team and our partners

The global pandemic has put a strain on many people's mental and physical health since we have to work—and even advocate for our causes—from home. The global pandemic calls for being less strict with work guidelines and being understanding of our staff's mental wellbeing.

We should make sure that our organization is also ready to provide necessary support to our employees and maybe key community leaders. We should try to think of ways to sustain our team's morale. This goes for our communities, too.

EXTERNAL COMMUNICATION: COMMUNICATING AS AN ORGANIZATION

How we communicate as an organization to our external stakeholders during this global pandemic is crucial to sustaining our patterns and communities' trust and support. We list key tips on how we can continue to engage with stakeholders in the "new normal."

Setting up a team to ensure continuity

We need to set up a team who can continue to engage with communities remotely. While it is a challenge to build this capacity, this should be prioritized. This means not only ensuring that team members have access to reliable technology but also ensuring the same for our community leaders and partners.

The job of this team is to ensure that any changes in our organization's priorities are communicated in a timely manner to our communities. They will also gauge to current needs of the community so that your organization can realign budget priorities. The North American Association of Environmental Education (NAAEE) also suggests that such teams involve employees with different perspectives to ensure all bases are covered in decision making. In the Philippines, it is crucial to involve community leaders.

When lockdown restrictions ease and staff and community members' health safety are ensured, explore the possibility of visiting the communities to see the impact of the pandemic in their area. This will help NGOs come up with projects aligned to environmental advocacy with the public health perspective.

Being sensitive to the new realities

Some of our key stakeholders may not have the time and resources to engage with us anymore. Local government and community officials may be burdened by other tasks during this pandemic. Our communities may first prioritize other issues over our environmental advocacy. These are some realities that we may experience in our external engagements during this pandemic.

Hence, it is important for our NGO to be able to adapt quickly and respond actively to the needs of our communities. We must remain relevant to our communities, too, through initiatives that can help them get through this tough time.

Aligning communication efforts to prioritize safety

The safety and security of our staff and communities must be the priority. Assess whether fieldworks and immersions are still necessary or possible.

To ensure community safety, we should push for IEC materials and information drives related to the pandemic and personal health safety. Consult with your communities on how to best create such materials.

Utilize technology

As billions of people around the world realized during this pandemic, it is possible to stay at home and be productive at work because of the availability of technologies. In meeting partners, consider using Zoom, Google Meet, Microsoft Teams or other platforms instead of face-to-face meetings.

However, this would be challenging for rural communities that have no Internet or data access. Consider providing mobile devices for community leaders for SMS and call updates.

For community partners with network signals, consider training them on how to shoot photos and videos so they can send multimedia documentation of their project sites and update on the status of communities. Capacity building activities can also be done online or can be cascaded through printed materials.

Monitoring and Evaluating our Communication Strategy

10

Once we have started to implement our communication activities, it is also important to ask if they are able to achieve our desired changes. Are the people in our partner communities more aware about the environmental issues in their community? Are they now active in participating in community meetings. and general assemblies? In social media, do we have followers who actively share our posts?

These questions can be answered when we do monitoring and evaluation activities. Monitoring and evaluation are integral components of our communication process. This ensures the success of our communication strategies by tracking which activities are effective or ineffective in meeting our set communications goals and objectives.

Monitoring is how we keep track of our progress. We often monitor our financial expenditure and use of resources during the implementation of our communication activities. By conducting monitoring activities, we are able to gain insights that can inform our organization's decision making to improve the implementation of communication interventions. For example, through our monitoring system, we are able to compare the actual delivery of environmental messages from our original plan.

Evaluation examines the implementation of our communication activities, helping us analyze and understand why our target results were or were not achieved.

In our communication plan, our set communication objectives must have corresponding key performance indicators (KPI), which will serve as the metrics of success of our strategies. The KPIs will also depend on our chosen communication interventions or channels.

Below is an non-exhaustive list of KPIs that we can use to measure our communication interventions:

Format and Channel	Appropriate Audiences	Recommended Measurement
Communication Plan	N/A	Completion and cascade of plan to stakeholders
Digital Audience Targeting and Boosting Strategy		Audience targets are generally based on profile of key stakeholders, translated to digital audiences usually via: • Age • Gender • Location • Interests • Job Titles/Positions • Industry • Device Use Content boosting strategy is based on the audience sets, and also specific calls to action (ex. awareness, lead generation) • Marketing Funnel: From potential reach, to reach, and leads generated

Format and Channel	Appropriate Audiences	Recommended Measurement
Public Relations: General	• B2B communication • Media • Opinion leaders • Business leaders • Policymakers • Institutional Stakeholders • Organizational stakeholders	• PR value (Monetary) across channels (TV and print), the computation of which can be manual or automated. For this toolkit, we recommend using tools such as Media Meter and Isentia to not only compute the PR value but also implement media monitoring, analytics, and insights. • Media pickups (local, national, digital)
Channel: Facebook	• General public (Specific target publics) • Target audiences for awareness • Target audiences for lead generation • Community management for target publics	• Audience Demographics • Geographic Reach: Top Cities • Total Likes • Number of Posts • Page and Timeline Visits • Impressions • Reach • Engagement • Engagement Rate • Content Themes • Paid Ads Reach and Engagement • Paid Ads Cost per Result
Channel: Twitter		• Followers • Mentions • Tweets • Impressions • Engagement • Engagement Rate
Channel: Instagram		• Followers • Page visits from posts • People reached • Total engagement
Channel: YouTube		• Subscribers • Likes • Shares • Views

Format and Channel	Appropriate Audiences	Recommended Measurement
Newsletters (opt-ins are required)	• Internal Staff • Program Implementers • Subscribers from the target general publics	• Subscribers • Readership • Open rate • Bounce rate
Website Content/ Pages	• Audiences who are signed up in the newsletter • Social media audiences	• Total Site Traffic • Traffic Sources • Conversion Rate • Lead Generation Cost • Bounce Rate • Average Session Duration • Interactions per Visit • Top Pages • Exit Pages
Event or Activation (Specific to public campaigns, ex. BFF Movement)	• Social media audiences (target publics)	• Event sign-ups or registration • Actual event attendees • Event posting by attendees (hashtag tracking) • Post-event coverage
TV Spots	• General public (Specific target publics) • Target audiences for awareness	• Viewership • Media value
Radio Plugs / Segments	• General public (Specific target publics) • Target audiences for awareness	• Listenership • Media value
Publications (Posters, Brochures, Flyers, etc.)	• General public (Specific target publics) • Target audiences for awareness	• Number of downloads (for online publications) • Number of publications disseminated

HOW DO WE KNOW IF OUR COMMUNICATION INTERVENTIONS ARE SUCCESSFUL?

There are different ways on how we can monitor and evaluate our communication interventions. This may include doing key informant interviews, focus group discussions, formal and informal surveys, or using sophisticated analytics softwares. Regardless of how we do it, it is always important to ask the right questions. The questions we ask for monitoring are different from evaluation.

Area of Interest	Monitoring Questions	Evaluation Questions
Coverage or Reach	How many of our stakeholders were reached by our messages? How did they reach them?	Did we reach those who intend to receive our messages? If not, why not?
Process	Did we complete our communication activities on time and on our budget? Did we encounter issues on logistics during the setting-up of our workshops or events?	Did we effectively and appropriately invest our time and budget to conduct our communication activities? How did our issues on logistics affect the implementation of our communication activities?
Results	Was our communication activity successful in achieving the targets set for our intended outcomes?	If we achieved our target outcomes, did the results vary by different groups within our target area?

Aside from these questions, it is also important to ask how our gains from communication activities contribute to the goals of our project or programs. We have to acknowledge the importance of aligning our communication goals with our project goals. If part of our project is to implement a forest-based livelihood project, it would be useful to ask the following: Have our communication activities helped in improving the livelihood opportunities of our partner communities? Were we able to link them to potential buyers and new markets?

While these questions are worth asking, it does not automatically mean that our activities were unsuccessful if we fail to meet our target communication outcomes. Sometimes, our communication activities can have unintended positive effects. For example, we launched a social media campaign on the protection and conservation of an important watershed to one of our partner people's organization. Our original objective is only to create awareness of these issues. However, because of our compelling content, this resulted in netizens creating an online petition to stop illegal activities and protect the watershed.

Our communication activities play a pivotal role to change the mindset and behavior of our stakeholders. However, there are social, cultural, and political barriers which may not be solely resolved by our communication interventions. Addressing these underlying factors needs the complementation of our communication and technical project efforts. This holistic understanding of communication and its relation to our project activities will help pave the path to achieve our desired change. But regardless of outcomes, we must celebrate the gains and wins as these help us to continuously improve the implementation of our communication activities.

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Appendix

APPENDIX A - CONSENT AND MEDIA RELEASE FORM

[NAME OF ORGANIZATION]
PHOTOGRAPHIC, VIDEO AND PUBLICITY CONSENT AND RELEASE FORM*

I hereby authorize [Name of Organization], and those acting in pursuant to its authority to:

a Record my likeness and voice on a video, audio, photographic, digital, electronic or any other medium;
b Use my name in connection with these recordings;
c Use, reproduce, exhibit, or distribute in any medium, such as print publications, website and social media publications, and videos in offline and offline format, these recordings in relation to the project ______________________________.

I release [Name of Organization] and those acting pursuant to its authority from any liability for any violation of any personal or proprietary right I may have in connection with such use. I understand that all such recordings, in whatever medium, shall remain the property of [Name of Organization]. I acknowledge that I will not receive any compensation for the use of the materials. I have read and fully understood the terms of this release.

*

Subject's Signature

Name: ______________________________

Address: ______________________________

____

Phone: ______________________________

Signature: ____________________ Date: ____________

Parent/Guardian Signature (if under 18):

Name: ____________________ Date: ____________
SIGNATURE OVER PRINTED NAME

APPENDIX B - PRE-EVENT PRESS RELEASE

Forest Society PH, J.C. Morgan to hold last leg of 100 Trees A Day series in Manila

MANILA, Philippines — What challenges and opportunities will the Philippines face in its forestry sector? How can individuals, policymakers, and educators confront the new socio-economic realities that have direct effects on the country's forests?

These key questions and more will inform discussions at the last leg of the 100 Trees A Day Series on 4 June 2019 at The Archipelago Manila Hotel. Organized by Forest Society Philippines and global development bank J.C. Morgan, the event will bring public, private, and civil society leaders to discuss the theme "Rethinking the Future of Tree Growing to Restore Forests in the Philipines."

The 100 Trees A Day Series is a public platform where distinguished experts and academics investigate critical issues affecting restoration efforts in the Philippines. Previous forums were hosted in Vietnam, Thailand, and Cambodia.

For the Manila leg, key panel sessions will be on the following topics:

- Unleashing the Potential of Forest and Landscape Restoration in the Philippine Context
- Forest and Landscape Restoration Practices for Scaling
- Innovative Financing Mechanisms for Forest and Landscape Restoration

Panelists for the Manila forum include leaders from the International Forest Organization, and the Organisation for Environmental Development, as well as McKinley and Company Associate Partner Doris Van, 100 Trees A Day Program Leader Mario Lopez, and NCAS Director General Dr Shekhar Khan. They will be joined by local leaders, Hayala Company Chair and Founder Jaime Hayala, and Ministry of Environment and Natural Resources Minister Mon Lopez.

“After centuries of decline, we can now see that forests, albeit slowly, are getting restored again. Now is the time to capitalize on this promising trend by scaling restoration practices and applying for innovative financing mechanisms,” Gretchelle Ho, Forest Society Philippines Chair noted.

The state of forests in the Philippines

According to 2015 data, the forests in the Philippines covered 7,014,156 hectares or over 23% of the country’s total area of 30,000,000 hectares. Forests provide alternative sources of income for forest communities and can be turned into sustainable livelihoods that offer non only monetary benefits but also ecosystem services.

In recent years, however, the national government has found out that such services are not getting utilized due to the communities’ lack of awareness, knowledge, and skills, among others. They resort to the “kaingin” practice, which was deemed easier and more convenient than previous programs that the government wanted to implement.

Gretchelle Ho noted: “We should know how to communicate the diverse benefits of ecosystem services that our forests offer. This way, the surrounding communities will be able to see that they can get their needs from the forests and serve as environmental stewards who will protect these forests — both from human and non-human intenvetions."

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Forest Society is the leading educational organization dedicated to promoting environmental protection, natural resources management, forest and landscape restoration, and climate change adaptation and mitigation in the global context. Its local arm, Forest Society Philippines Foundation, is a non-profit foundation established by California Sycip on March 23, 1999.

J.C. Morgan is a Japan-based development bank that funds development projects in developing countries.

APPENDIX C - NEWS FEATURE PRESS RELEASE

Unemployed youth find hope in Youth4Forests recruitment drives

MANILA, Philippines — At 30 years old, Jovelyn Baisa serves as coordinator of the Palawan Farmers Cooperative. While she has only been working in the Cooperative since 2012, Jovelyn quickly rose through the ranks because of an “advantage.”

“When I started, it was very hard because I have colleagues who are much more experienced than me,” Jovelyn said in Filipino. “I almost quit, but my education taught me that I can overcome this if I just show them that I can work.”

According to Jovelyn, the training she received from a 6-month training program with the Amihan School in San Jose City buoyed her to success. Through the program’s Dual Training System (DTS) — a technical and vocational education and training delivery system that combines in-school and work-based training — Jovelyn alternated every few months between training in the school and in an actual cooperative in their community.

“The [DTS] became my edge against other cooperative members since I already knew what was really happening inside,” she said.

Because of the partnership between Amihan and the Cooperative, Jovelyn was hired first as bookkeeper then also served as treasurer. Seven years later, as she sits at the helm of the Cooperative, she continues to master her craft.

“Amihan taught me to be virtuous in approaching my profession,” Jobellyn said. “I still do research on how I can improve and add to my techniques. I ask my colleagues for some ideas.”

Education to employment

Amihan School is just one of many partner schools and corporations that help Youth4Forests — a workforce development project by the United Kingdom Agency for International Development (UKAID) and the Philippine Enterprise for Education (PhilEntrep) — attain its goals for young Filipinos.

In a bid to improve opportunities in youth education and employability, the P1.7-billion program aims to recruit high school graduates aged 18-24 who are not in school, employment or training (NEET), and provide them with work-based skills training through partner schools and corporations.

“As we shatter the barriers faced by the youth when searching for employment, we must give them holistic education that will empower them and make this industry better in the process,” said Carol Dy, Youth4Forests Program Coordinator.

Youth4Forests aims to reach 41,000 NEET across the Region 3, a major agricultural region in the Philippines. Out of these, the goal is to get 4,000 trainees employed in various cooperatives, farmer groups, and non-government organizations, among others.

“We are working very closely with the private sector to give the youth relevant work readiness and job skills training in the context of environment and community development” said UKAID Office of Education Director Marc Levey during a recent media briefing.

He added: “Work readiness or life skills includes how to present oneself, how to communicate with stakeholders, and how to work effectively with colleagues.”

Youth4Forests conducted their first recruitment drive in Cagayan on April 8. This was attended by more than — youth interested in forest-based technical vocational programs. They held a recruitment drive in Cagayan State University on May 17, which was attended by 430 youth interested in forestry and agroforestry.

The program’s latest outreach was at the Isabela State University on May 26. More than 500 youth were presented with forest-related career opportunities in partnership with IIE Corporation.

Hope for the future

Among the youth who participated in Youth4Forests’s outreach events was 18-year-old Sheryl Silvano from Tuguegarao, Cagayan. Silvano has been a scholar since she started school. She participates in such activities to get better opportunities for her continuing education.

“My father is the only one supporting me. I’ve been looking to get a job — any job — so I can sustain myself as I continue my education,” Sherey said in Filipino. “I hope Youth4Forests can bridge us to more programs that tackle future in-demand jobs.”

Krissy Mallari, also 18, went to the same event to learn about opportunities for scholarships, now that she's about to graduate from senior high school. Khrizia's father is the family's only breadwinner. Thus, her family has to rely on cash benefits from the Pantawid Pamilyang Pilipino Program (4Ps).

"I am grateful for this free workshop because just listening here gives me a chance to study in college," Khrizia said in Filipino. "I will share [to my peers] whatever I can learn from this."

As for Jovelyn, she wants to inspire more youth to achieve what she had accomplished. "My advice to them is to not lose hope even if they don't have the means. Everything will be okay."

Youth like Sheryl and Krissy will have more chances to explore opportunities from Youth4Forests initiatives, as the program is set to conduct more recruitment drives and outreach events in Regions 2 and 4.

For more information about Youth4Forests, log on to www.philentrep.com/youth4forests. Those interested to join future Youth4Forests trainings can register here: www.philentrep.com/youth4forests-register.

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About UKAID:
UKAID is the UK's lead government agency for international development and disaster assistance. In the Philippines, UKAID partners with the national government to build a more stable, prosperous, and well-governed nation. For more information, visit http://www.ukaid.gov/philippines or email infoph@ukaid.gov.

About PhilEntrep
A non-profit organization founded in 2006 by top CEOs in the country, PhilEntrep is the business community's response to the need for greater alignment between education and the economy. Its advocacies include workforce development and improving teacher quality.

About Youth4Forests:
Launched in 2018, Youth4Forests is PhilEntrep's five-year, P1.7-billion workforce development project in partnership with the United Kingdom Agency for International Development. It aims to make education and training more responsive to the needs of the economy by working with the government, industry, and academia to provide opportunities to out-of-school and unemployed youth.

APPENDIX D - POST-EVENT PRESS RELEASE

Forest restoration to open more livelihood opportunities in the countryside

In his keynote address at the 100 Trees A Day Manila Forum, Jaime Hayala says forests can unlock new livelihood opportunities for communities in the countryside.

MANILA, Philippines — As the Philippines continue to pursue its ambitious restoration targets, the biggest challenge becomes mobilizing the surrounding communities to adopt sustainable forest management practices.

This is what forest leaders and government authorities sought to address in the last leg of Forest Society's 100 Trees A Day forum on Tuesday, 4 June at The Archipelago Manila hotel. The forum focused on identifying livelihood opportunities and enhancing the skills of communities.

“Now more than ever, employers, policy makers, educators, civil society and parents must communicate, must learn and collaborate to understand the fast approaching future,” said Forest Society Philippines Chair, Gretchelle Ho.

J.C. Morgan Philippines chair Alfrancis Panlilio added: “We believe discussions like this will provide us with insights, foster new approaches to existing challenges, and generate awareness for a more coordinated and concerted effort to ensure that our youth have the skills, tools and the system they need to thrive in the coming generation.”

Is “tree planting” useless

Many environmental enthusiasts and advocates have criticized tree planting activities since they are deemed unsustainable and oftentimes only used as public relations move of local governments and non-government groups.

Doris Van, McKinley and Company Associate Partner, had suggested to adopt a paradigm shift from “tree planting” to “tree growing,” which entails taking responsibility and ensuring that trees fully grow in the future.

“Planting trees is not enough,” Van said. “Done are the days that simply planting trees will save the environment. We should put more responsibility on ourselves and accountability too to ensure that what we're doing is sustainable.”

Van cited as an example the payments for ecosystem services projects being implemented in the Cordilleras, where forest communities get to enjoy water, food, wood, and other services available in the forests in exchange for taking care of them.

“This should have been our arrangement with nature in the first place,” he said. “...nature giving us resources to live and we serve as caretakers of Nature.”

Sustainable forest management

For Hayala Company Chair and Founder Jaime Hayala, who gave the keynote address, more than improving the reskilling and upskilling of forest communities, organizations, governments, and donors should reexamine their research models and adapt to generational changes.

“The era of dole out mentality is done,” he said. “We should not treat communities as empty glasses waiting to be filled up with knowledge and experience. Rather, we should see them as partners of change. It’s easier said than done, but I believe taking action now is a big step towards achieving that goal.”

Hayala emphasized the need to involve the communities starting in the planning stages of projects. He also recommended that communication interventions be integrated early to allow better communication and coordination among the stakeholders involved.

The Hayala Corporation chief is a strong believer in the private sector’s capacity to create meaningful change.

“We should no longer go for profits and profits alone,” he said. “What about sustainability? Communities have the capacity to sustain our forests since they are the ones who are directly interacting with them. The best thing we can do is provide the necessary support.”

Inclusivity and equality

Meanwhile, the Philippine government is also adapting to this changing dynamic by determining their priority areas, and working with relevant champions

“We are looking to integrate training and development better in sustainable forest management,” Ana Alum, Deputy Director-General of the Training and Development Institute of the Philippines, said in Filipino. “For example, we should identify necessary trainings for communities according to what they already know and applying on the ground.”

Alum said that aside from identifying livelihood opportunities, they are also working towards inclusive growth and social equality on the ground.

“We can’t just conduct training in the communities,” she said. “We have to come up with programs that will cater to the needs of indigenous people, former rebels, and rehabilitated drug addicts.”

Other discussions in the forum focused on supply and demand in the labor market, vocational education, and reskilling and upskilling the workforce.

“Bringing together policy makers, educators, industry leaders and civil society in ongoing dialogue — with no less than equity and inclusion as guiding principles — remains a critical component to navigating and framing developments around the changing forest landscape,” noted Jose Ma. Mendoza, JC Morgan Philippines Senior Country Officer.

100 Trees A Day forums were conducted in Vietnam, Thailand, and Cambodia in the last five years. The series serves as a platform where distinguished experts and academics converge to investigate critical issues affecting the forest sector in the Southeast Asian region.

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Forest Society is the leading educational organization dedicated to promoting environmental protection, natural resources management, forest and landscape restoration, and climate change adaptation and mitigation in the global context. Its local arm, Forest Society Philippines Foundation, is a non-profit foundation established by California Sycip on March 23, 1999.

J.C. Morgan is a Japan-based development bank that funds development projects in developing countries.

APPENDIX E - OUTCOME HOUSE TEMPLATE

OUTCOME HOUSE

Audience	Current Mindset	Value to the Organization	KM/Comms Channels Being Utilized	Desired Behaviors	Channels and Touch Point	Key Messages	Proof Points

APPENDIX F - THE BID PREPARATION PROCESS

1 **Brief Producer**

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2 **Bidding Meeting**
Invite production houses

↓

3 **Submission of Bids**

↓

4 **Award Supplier**

↓

5 **Formal Briefing**

↓

6 **Feasibility**
Agency + Supplier (prod house)

↓

7 **Pre-production Meeting**
Agency + Supplier + Client

7A

- Talents
- Location
- Outfit
- Props
- Sound
- Lighting
- Hair and makeup (H&MU)

7B

- Soundtrack/Sound Design Pegs

APPENDIX G - SAMPLE VIDEO PRODUCTION WORKFLOW

The workflow assumes the production of one (1) video between 60 secs to 2 minutes with field shoot requirements

WORK PHASE	DELIVERABLES	DURATION
Pre-production	**Scriptwriting and Storyboarding** • Scoping and consultation with client on available brand guidelines and art direction • Video concept development (provision of video pegs/references for look and feel) • Scriptwriting • Storyboarding	3 weeks to 1 month *(with client review and revisions)*
	Pre-production Preparation • Request for proposals/bids from production houses • Final selection of production house • Alignment on director's treatment • Development of shot list, and time and motion • Feasibility meetings • Ocular inspections for field shoots • Production design and logistical preparations • Pre-production meeting • Field travel	2 weeks to 1 month *(with client review and revisions)*
	Photography • Sourcing of photographer for field shoot (as needed)	
Production	**Field Shoot** • Field shoot with production crew, agency and client	Depends on the final script and storyboard

WORK PHASE	DELIVERABLES	DURATION
Post-production	**Offline and Online Video Editing** • Splicing of footage • Voice-over • Musical score • SFX/sound engineering • Color grading • Text overlays/supers • Animation/graphic requirements • Subtitling • Rendering to final format • Reproduction of copies for client	1-2 months *(with client review and revisions)*

Additional Reading Materials

1 **For Rural Community Engagement**

a Development Communication Strategies for Rural Communities http://www.fao.org/3/u1320e/u1320e01.htm

2 **For Communications Audits**

a Communication Audits: https://www.nspra.org/nspra-communication-audits

b Knowledge Exchange: Collaborative learning about communications https://www.iied.org/knowledge-exchange-collaborative-learning-about-communications

c How to carry out internal audits? https://www.allthingsic.com/audit

d Sample of a Communication Audit: https://wjccschools.org/wp-content/uploads/2018/01/WJCC-Audit-Report-Final.pdf

3 **For Building your Brand**

a Reference Brand https://bigduck.com/work/keshet

b 7 Principles to Building a Strong Brand https://www.forbes.com/sites/jiawertz/2017/06/02/7-principles-to-building-a-strong-brand/#3a6d4752781a

c Tips for NGOs to Establish a Strong Brand Positioning https://arab.org/blog/ngos-strong-brand-positioning/

d Eight Building Blocks of Strong Nonprofit Brands https://nonprofitquarterly.org/the-eight-building-blocks-of-strong-nonprofit-brands/

4 **For Environmental and Development Communication**

a Campaigns: https://www.iied.org/campaigns-activities-framed-strategy-support-project-aims

b Applying the Theory of Planned Behavior and Media Dependency Theory: Predictors of Public Pro-environmental Behavioral Intentions in Singapore https://dr.ntu.edu.sg/bitstream/10356/107305/1/EC_rr2.6.pdf

5 **For Development Communications with Indigenous Peoples and Communities**

a How to Overcome Cross Cultural Communication Barriers https://www.communicationtheory.org/how-to-overcome-cross-cultural-communication-barriers

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Philippine Native Plants Conservation Society

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