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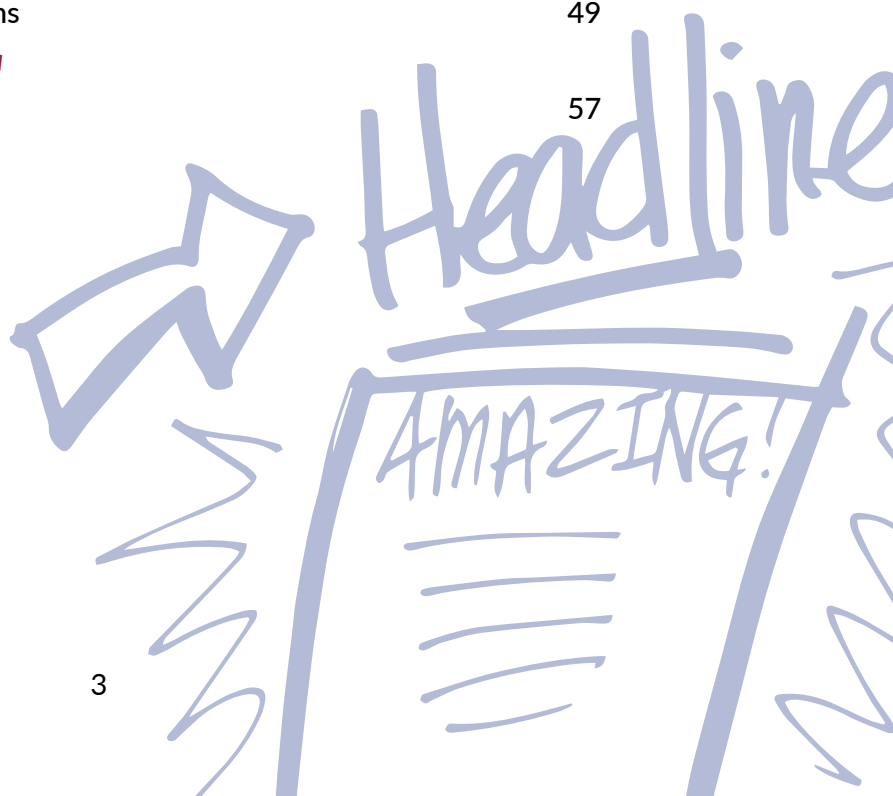
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Part I

What is YRE?



The Young Reporters for the Environment (YRE) programme is a global network of passionate young people educating and getting educated for sustainable development through the production of engaging and creative environmental journalism. The programme runs in 45 countries, under the supervision of the Foundation for Environmental Education (FEE).

1. The History of YRE

The birth of global changes

When the depletion of the ozone layer was detected in the Polar Regions, back in 1985, the world understood it as a global environmental threat directly resulting from human activity. By 1991, scientific expeditions to assess the extent of the problem and measure its evolution had been launched – the first of which based in Kiruna, Sweden’s northernmost town, and in Sodankylä and Utsjoki, in Finland.

Youth as special envoys

Struck by these developments, an enthusiastic and idealistic young Frenchman, Philippe Saugier, founded the Ozone Project, which sent three youth missions up north to follow, monitor, and report on the work of scientists. This series of field visits and expert interviews attempted to fully understand the ozone issue, and to report it to the widest possible audience in real time. Germany, Denmark, Finland, France, Latvia, Norway, Poland, and Switzerland were the first to send “youth envoys”.

The birth of the Internet

Change was also afoot in the communications industry. Things that are easy today were complex and time-consuming a mere 25 years ago. The Internet and emails already existed, but were unavailable to the wide public, and mostly limited to research centres and universities. In Denmark, the University of Copenhagen quickly became the focal point



for the international communication between the youth envoys and the local teams.

Local teams carried out missions and interviews to probe further into the how the 'ozone issue' was rooted locally, and deeply ingrained in our daily lives.

A FEE programme

When the project was experimentally absorbed by what was then FEEE (the last E stood for "in Europe", and was dropped once it became an international organization, the last step to create what we know today as YRE had finally been taken. In 1994 Luxembourg would become the first country to officially implement the programme. It was no longer an experiment.

2. YRE Today

The global coordination of YRE has since moved from FEE's office in Paris to the FEE International Head Office in Copenhagen.

As of October 2019, over 350,000 students and 13,300 teachers in 45 countries were involved in the YRE Programme. Over 10,800 photos, 600 videos and 5,000

articles have so far been submitted to national competitions to date, in three categories – articles, photography, and video. Nine international winners are chosen every year.

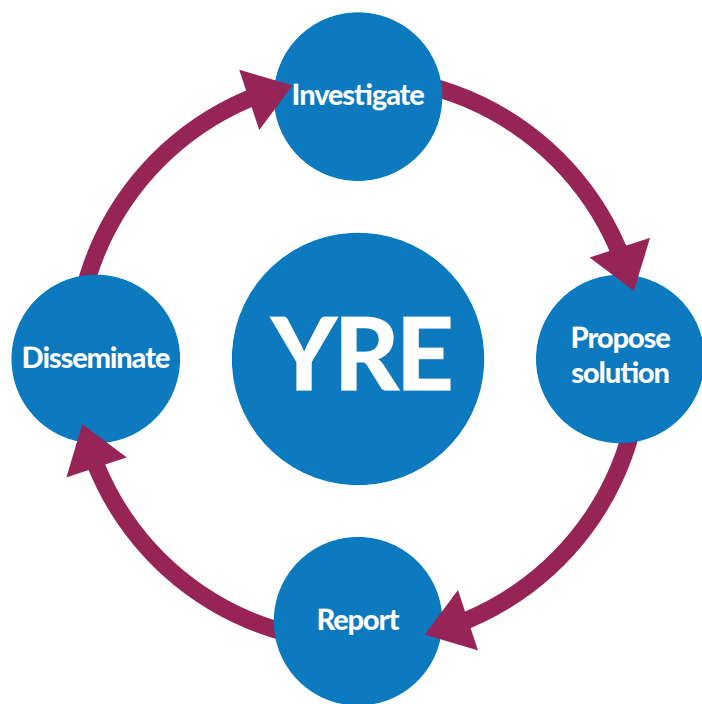
For more information about the origins of YRE, [check out this video](#) featuring Philippe Saugier – the YRE creator – and Pedro Marcelino, one of the earliest YRE students (Mission Antarctica, 1996).

3. The YRE Process: How does it all work?

YRE engages participants aged 11-25 in environment-focused citizen journalism, looking at issues, problems, and solutions, and reporting on them through articles, photos, or videos.

The programme develops participants' skills and knowledge about environmental issues, enhances communication and citizenship skills, individual initiative, teamwork, critical analysis, social responsibility, and leadership abilities.

It uses a tested and tried four-step methodology:

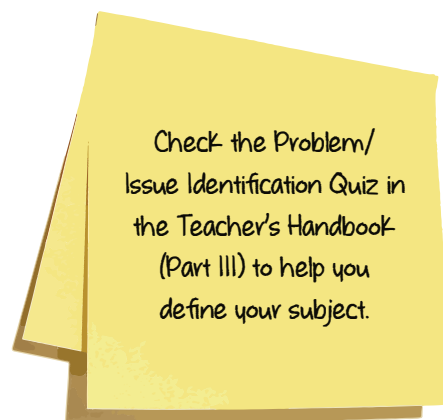


3.1. Investigate

Investigate a local environmental problem or issue:

- ✓ Identify, define and communicate a local environmental problem and/or issue;
- ✓ Investigate (look up, compare, interpret, evaluate) relevant information from primary and secondary sources;
- ✓ Identify key individuals and groups and find out what their different perspectives on the issue are, their approaches to resolving it and their assumptions and goals;
- ✓ Conduct original research, such as surveys and questionnaires, and interview key individuals or groups to obtain first-hand information;

- ✓ Cover relevant historical, economic, social and/or political implications and possible consequences of the problem or issue;
- ✓ Link the local environmental problem and/or issue to the bigger global picture (problem).



3.2. Propose Solutions

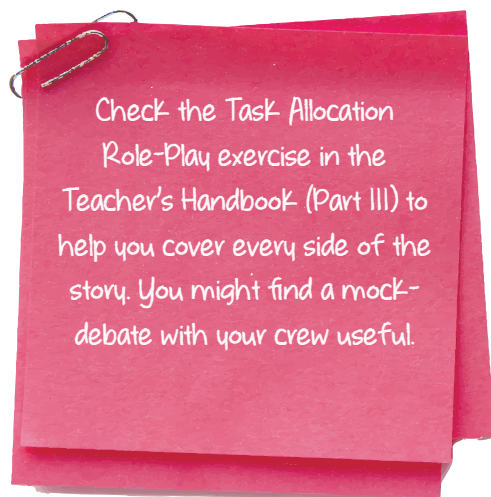
This step aims to provide constructive agency as an extension of the project. Young Reporters are encouraged to go beyond the investigation of an issue, to finding adequate solutions and to foreseeing their local implementation. For FEE and its partners, the YRE programme should aim to create positive action, enabling young people to apply their knowledge and add a constructive, optimistic dimension to their ideas.

As a Young Reporter, you should think of possible solutions for the problem/

issue at hand. This requires creativity, knowledge, fairness and plenty of research. You may want to reach out to local experts or community leaders who can back up your proposed solution. Make sure you fact-check, and remember this: solutions that are not feasible today or in the foreseeable future are unrealistic, and may be more akin to the realm sci-fi or speculative fiction. Stay grounded.

Propose solutions to a local environmental problem or issue:

- ✓ Identify a possible solution to an environmental problem and/or issue and evaluate its likely effectiveness, giving reasons for and against (pros and cons);
- ✓ Develop and propose a solution, then justify it with the help of statements to experts or community leaders.



Check the Task Allocation Role-Play exercise in the Teacher's Handbook (Part III) to help you cover every side of the story. You might find a mock-debate with your crew useful.

3.3. Report

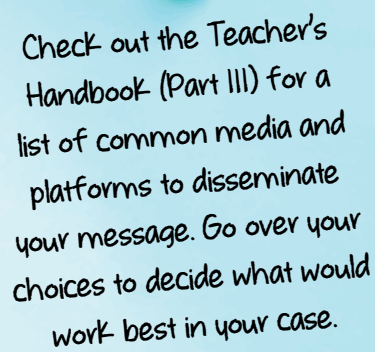
Report on a local environmental issue and its possible solution through a journalistic production targeting a local audience:

- ✓ Identify your target audience and choose the best way to reach and communicate with them, i.e. which media do they read/watch/listen to?
- ✓ Plan how you will report on the problem and/or issue (who need to be informed? how? when?) and use the appropriate journalistic format and style.
- ✓ Create an article, photograph, or video that documents the environmental problem and/or issue; and a possible solution.
- ✓ Take a positive approach to inspiring change and finding a solution.

Creating an excellent article, video, a photograph, or other means of reporting (e.g. audio), has to be based on a few principles. Here are a few essentials:

- ✓ Choosing an angle of approach: determines the perspective you take, and defines your goals;
- ✓ The diversity of points of view: a journalistic report gathers the points of view of agents in every side of an argument, to ensure impartiality and objectivity;
- ✓ Reference to relevant data: Support your journalistic piece, by referring to factual and statistical data, mentioning their respective sources;
- ✓ Taking your audience into account: Bear in mind that your report is intended to be read, seen or listened to by an audience. You need to draw interest. Your report should be concise and precise, in order to keep the public's attention and provide clear information.

relevance and originality of your project, you are encouraged to request a collaboration. This could be in the form of a workshop, proofreading sessions, sharing contacts, story angles, revisions, help with software... Use their knowledge!



Check out the Teacher's Handbook (Part III) for a list of common media and platforms to disseminate your message. Go over your choices to decide what would work best in your case.

In this stage, it is strongly advised that you contact your local media (newspaper, TV, radio) to access information and get advice from an industry professional. You might need to get help from a teacher or a parent to do this, but you'll find that local journalists are accessible. They know your community well, and are open to ideas about what's going on. Once you secure access, and if the journalist is available, and convinced of the

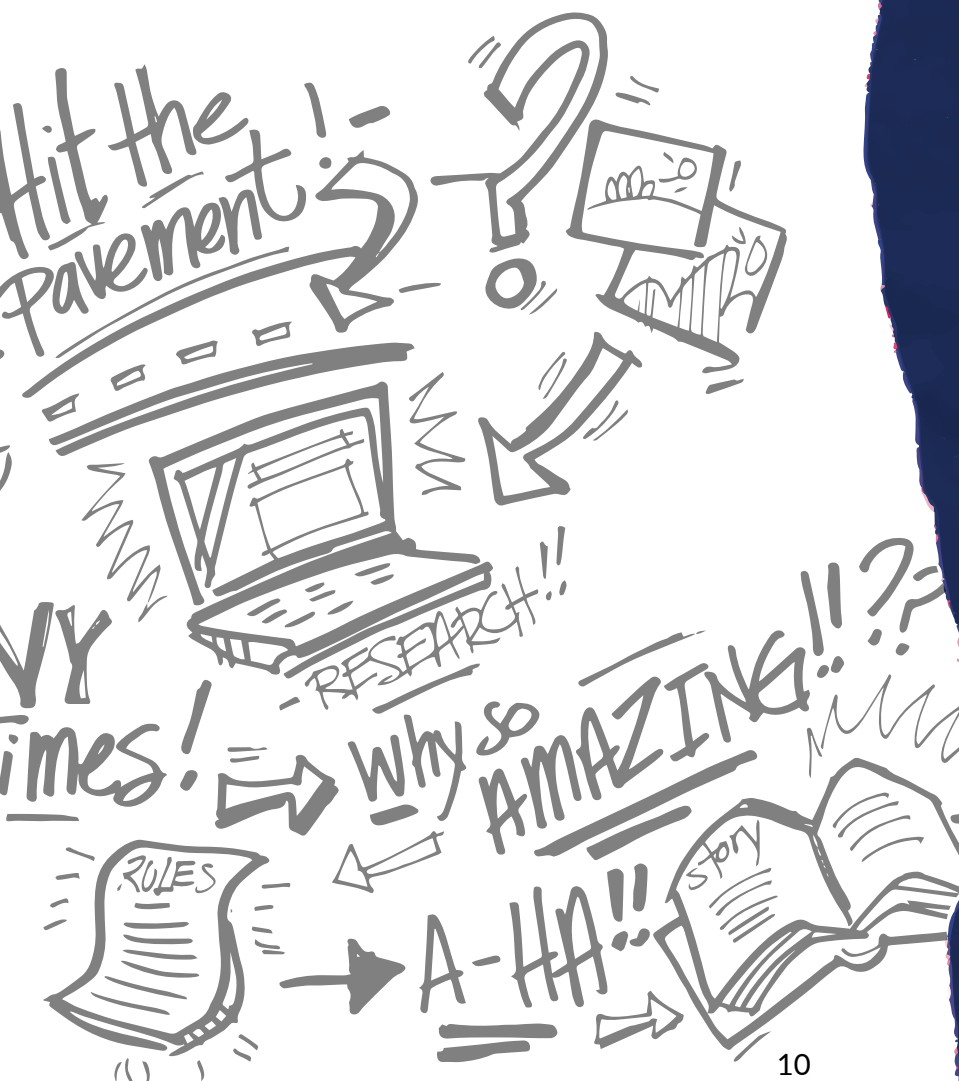
It is important that YREs make it a point of honour to communicate about their report and actions taken. This last step gives an extra dimension to the project by allowing young reporters to use their work as a source of inspiration for their friends, family, neighbours, and community.

This can be done through various platforms: a photo exhibition, posters, video, conference, debate, school

newspaper, blog, social media campaigns (Twitter, Facebook, Instagram, Reddit, etc.). This will enhance your support network and provide an opportunity to discover the world of journalism.

Inform the local audience: Share your work locally through the media, e.g. newspaper, magazine, radio, television, social media, exhibition, film show, local events, etc.

Check out the Teacher's Handbook (Part III) for many excellent suggestions of things you can do and/or report about in your own community.



Boots on the ground

YRE is eminently interdisciplinary, engaging students in a multitude of ways. Its strongest component, however, remains the investigative process. There is simply no replacement for getting YRE students out in the field.



Part II

Student Handbook



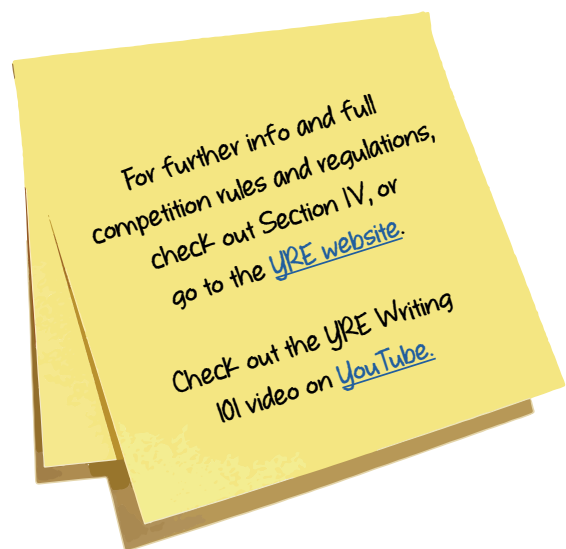
4. YRE International Competition: Get involved!

YRE holds an annual International journalistic competition for participants in the programme. The purpose of this competition is not only to engage youth on environmental issues and problems, but also to disseminate great work produced by enthusiastic youth, and to share their thoughts and ideas with the network and an international audience.

National Juries will first evaluate and award national submissions. These may, then, be submitted to the International competition, where they will be evaluated by a jury representing notable international organisations.

The competition serves to motivate participants and give them an opportunity to learn from each other. In order to participate in the YRE International competition, however, the Young Reporter must reside in a country where the YRE programme is currently implemented.

Every submission to the International competition must first go through the national competition evaluation process.



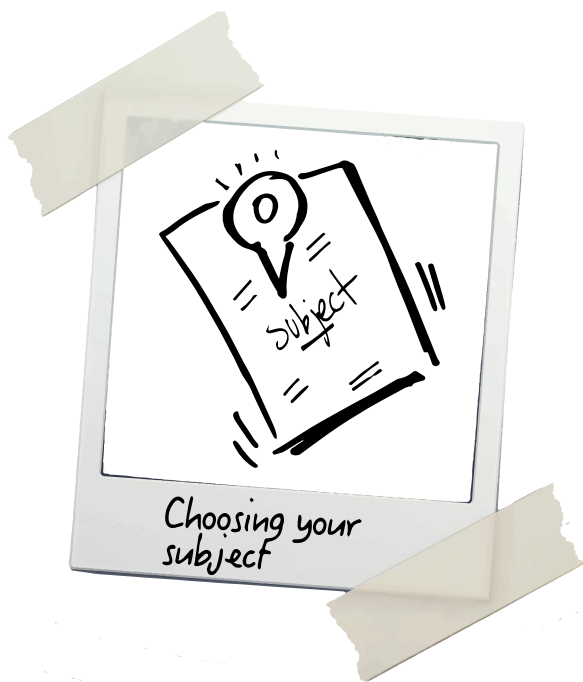
5. Writing 101: Top tips for your articles

Step #1: Choosing your subject

Submitting an article to YRE requires you to look into an environmental issue, but it could be difficult to pick one.

You can make your life easier by focusing on what's local. Not only is that a requirement for YRE, but also when you focus on your own community, your knowledge – and that of people you know – will go further, and you will have access to experts and passionate people to whom the issue really matters.

Help yourself by reading up on environmental issues in your community, to figure out what angles have been



used, and what other angles could you focus on.

Most importantly, pick something you feel passionate about, and is directly relevant or important to you. That passion will show in your writing, and will make your job significantly easier.

Step #2: Making it global

So, you're writing about your school, your neighborhood, your city – your community. That's great!

Young Reporters for the Environment is an international project, however. How do you make your story relevant to readers around the world? Why should readers care about your community? Because you make it global, that's why.

Your article should throw a magnifying glass over the local issue of your choice. Think about the connections between that issue in your community and elsewhere on the planet.

That's your bridge.

Keep it local, but be sure to take it global by providing context and relevance for your international readers. Hover that magnifying glass over the Earth.

Step #3: Do your research

Nothing says "I'm an informed Young Reporter" like **being** an informed Young Reporter! Once you pick a theme, do some research on it...

Research. Research. Research.

And we don't mean Wikipedia either.





You can do better. Google it. Follow threads. Call the experts. Be an investigative reporter!

Find out different angles of your story in your local community; who the parties involved are; what has been written about it; if there are any local campaigns about the issue. What about internationally, what does that look like in other countries? You might want to pick just one or two international cases to provide your global context.

Step #4: **Write for the 21st Century**

You're part of the Digital Native generation. That means that you were born in the digital era, and have been dealing with digital stuff all your life.

Analog doesn't float your boat (what's analog, anyway...?).

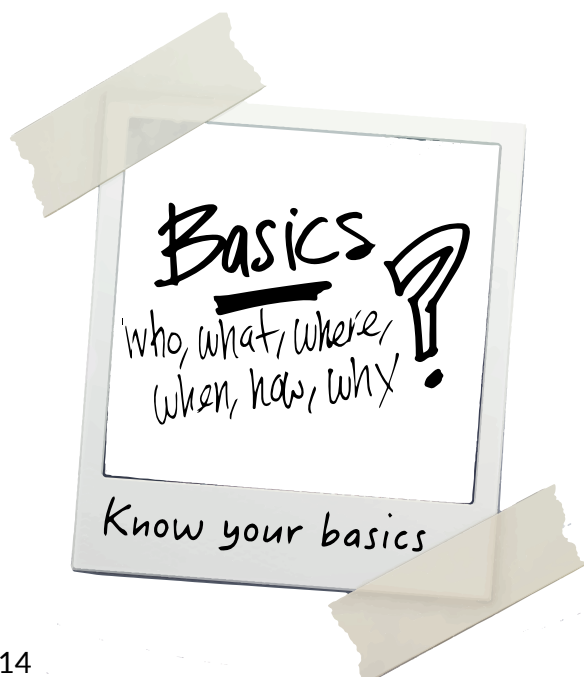
So, when you're writing your article, think about the media **you** use, where you get your news from, and how they are written. Think about Facebook titles, Tweets, #hashtags, and BuzzFeed headlines; think about reading news on your phone. Remember that people's attention span online is much shorter than when they're holding a paper. Keep people interested by writing an engaging text for busy 21st century readers.

Step #5: Journalism basics

It's an easy one.

Who did what where and when?

That's your key information. Respond to these questions when framing the



issue. Then you can go on to additional information:

How did the what occur, or how did the who do the what?

Why did the who do the what?

Nail these 6 basic questions and you're on your way to writing a most excellent article.

Step #6: Journalism vs. Opinion

OK, this is a tricky one. You're asked to be a reporter. So, when you write, make sure you **report**. That means you're telling a story, and it might be interesting to you, but you and your friends are not the story, neither is your opinion part of it.

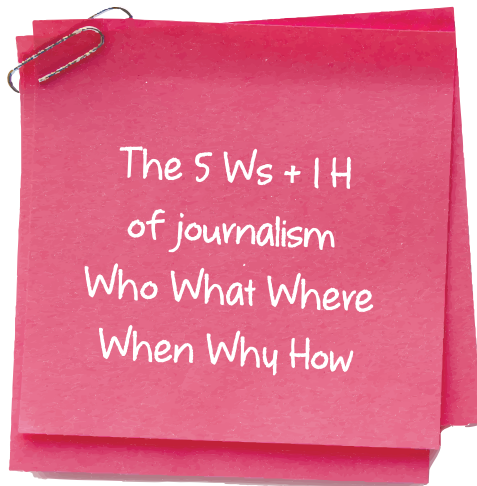


You should cover every side of the issue, which often includes conflicting views. As a reporter, you should keep your tone neutral, and remain unbiased. Don't editorialize.

You are reporting, not writing an opinion piece.

If you want to present a solution, find someone to interview who harbors the viewpoint you have in mind, and have him/her express it for the record. It's always more valid when someone else says it...

For more on typical editorial guidelines, and on presenting all sides of an argument, check out this [link](#) in London's The Guardian newspaper.



Step #7: Write your Lead

Most straight leads should be summary leads, i.e. they summarize the key 5 Ws + 1 H (Who, What, Where, When, Why, How) of your story. But that's often too much information.

Before writing a lead, decide which aspect of the story – who, what, when, where, why, how – is the most important. You should emphasize those aspects in your lead. Explain less important aspects in the second or third sentence.

Good stories have conflict. So do many good leads. Find the conflict in your story and use it in your lead if you can. Two different views on the same issue can often constitute conflict.

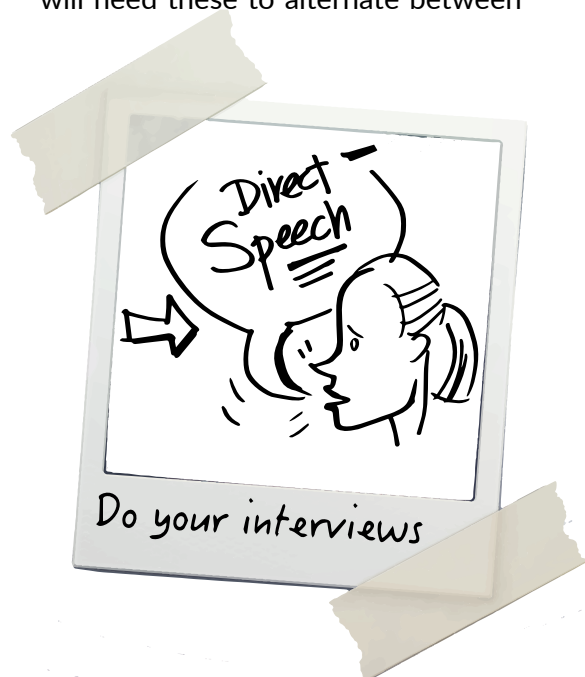
Though most leads essentially summarize, try to be specific as possible. If your lead is too broad, it won't be

either informative or interesting to your readers.

And be brief: Readers want to know why the story matters to them and they won't wait long for the answer. Leads are often one sentence, maybe two. Aim for 25 to 30 words, 40 at the most. This is somewhat arbitrary, but it's important – especially for young journalists – to learn how to deliver information concisely.

Step #8: Direct Speech, or How to Use an Interview

Surely you have some interviews in your pocket by now. Whether it's experts, community leaders, teachers, or other students, interview them and select a handful of **soundbites**. You will need these to alternate between





direct and indirect speech when writing your article.

Provide the context, and then provide evidence by quoting someone who is an informed party. Often times, people with an emotional connection to the subject make the best interviewees. Sometimes it's the expert whom you need. Select wisely.

And then give us some "She said", "he said".

Step #9: Write your headline

You might be tempted to start out with your headline. Don't.

It's much easier to do at the end of your article, once you know the entire story inside out. Remember the key facts about headlines:

- ✓ Headlines are short, direct, and snappy
- ✓ Headlines should be smart and witty
- ✓ Headlines should **not** be boring (even if writing about new planters in the town square, make them sound rad!)
- ✓ Headlines often inform the Lead

Step #10: Photos & Captions

You know what they say, one picture is worth a 1000 words. Oftentimes it's easier to add a photo than to write 3 paragraphs. Use images to illustrate your story. Ensure they're not random, unrelated, or generalist photos.

How does that specific photo illustrate your article? Does it comment on a section of it? Does it show one of the experts you interviewed? Does it show the problem? Does it hint at a solution? Does it set a tone?



Pick one aspect to illustrate and, if you can, use 2-3 photos.

Your captions should be really short: try to cap it at 10-15 words, and make sure they add or summarize information, drawing your reader's attention to something. Definitely don't use your caption to describe the photo – that's annoying and condescending to readers (e.g., if the photo shows a car in front of a factory, your caption should not read "a car in front of a factory").

Step #11: Editing

Once you're done with your story, pretend you have a newspaper editor hovering over your head, and go back to do what a newspaper editor would tell you to do: go edit!

Then go edit some more.

What should you be looking for?

Spelling. Use the spell check function on your computer.

Check the Facts. Did you cover all the basic questions in your article? Did you justify them all? Are you sure you got the facts right?

Read out Loud. Does your article make sense? Reading your article out loud may make you look a bit crazy, but it will help you detect any parts that don't sound too good. You can also read for someone else.

Grammar. Get your tenses and sentence structures right!

Finding Balance. Did you strike a fair balance between all opinions and sources on the issue? Remember, it's not an opinion piece, you should be fair to all sides.

Step #12: Check list!

Now that you think you're done, go back and do some more editing. Make sure it all sounds good.

- ✓ Check for the 5 Ws + H.
- ✓ Do you have a great headline?
- ✓ Do you have an awesome lead?
- ✓ Do you have expert interviews?
- ✓ Did you cover a local issue in a global context?
- ✓ Did you fact-check?
- ✓ Did you check for grammar and spelling?
- ✓ You did? Well, click "send" then!

Article Case Study I

International YRE, 2014

1st Place Winner

Morocco

EXPERT ANALYSIS

- ① **Title:** A better title would read **Morocco's Kebdana forest is history**. Saying "Morocco" allows international readers to geographically place the article - it makes it global; using "is" (present-tense) gives the text a current tone. It's not relevant to reveal the exact number of hectares burnt in the title. Keep it for the body.
- ② **Subject:** The choice of language implies passion and sorrow. This YRE cares for this forest. Always chose themes you identify with and feel strongly about.
- ③ **Who-Where-What-When Lead:** Kebdana Forest, in Eastern Morocco, lost 1810 hectares to a devastating wildfire in 2012, marking the region's worst natural disaster.
- ④ **Do your research!!!** The lead *isn't* the place to ask questions! Instead, you should be hinting at the answers.
- ⑤ **Journalism vs. Opinion:** Is this a report or an article? We should not be reading about what students decided to research - we should be reading about what they found out. Keep yourself out of the story... just report!
- ⑥ **Photo captions:** Not captioning the photo misses the chance to share an off-beat story about the fire.

YRE International Times

① KEBDANA FOREST

② 1810 Hectares have become history

- ③ The Eastern region takes the lead of fire—affected areas in the year 2012. The most important of these is Kebdana forest—fire which devastated 1810 Hectares to score as the worst disaster in the region. What is the cause for this heavy damage? What are its repercussions on man and environment? Do precautionary measures contribute to limiting the fire spread?
- ④ These questions and many others are the questions we have put in this report.

- ⑤ Five months after "Kebdana forest fire, our reporter pool decided to make a tour in this region which is located about 65 Kilometres far from Nador and is situated north of the town of Zaiou, Lotta District, Caidat of Kebdana—Ras El Ma, coming under the authority of the two rural communities: El Berkaneen and Ouled Daoud—Zekhanine. The Goal was to make a recapitulation of the events of this devastating fire which lasted four days in a row and depict the scale of this environmental disaster and its repercussions.



Article Case Study 2

International YRE, 2014

1st Place Winner

Malta

EXPERT ANALYSIS

- ① **Amazing headline!** Smart and witty, which is great for 21st century readers, who like to be entertained.
- ② **What's missing on this headline?** A subtitle!! We need more information...
- ③ **Who-Where-When-What Lead:** This lead can be improved by adding a word to the second sentence, to read: "Malta's rubble trouble..."
- ④ **Body of the text moves too quick here.** This first paragraph should re-iterate the problem and its root causes, even re-iterating the lead.
- ⑤ **Photo captions:** In an article, a photo and its caption offer an opportunity to complement the story by adding something on the side. A texture, a comment, a suggestion... Never miss a chance to caption your photos!
- ⑥ **Could an interviewee** make the statement about animals up in arms, "says Mr. Such-and-Such"...?
- ⑦ **Check List:** Always remember to check your facts, the story's balance, and its quality. Run through the check list (#12).

YRE International Times

① THE RUBBLE TROUBLE

②

③ Snakes, hedgehogs and snails are up in arms! The rubble walls that provided a safe haven come rain or shine are now in a steady decline.

④ The area once a garigue habitat is now a mismatched eyesore with a patchwork of fields with different coloured soil brought over from different locations, and even debris from nearby quarries.

⑥ To replace the rubble walls the farmer has alternated between planting palm trees and surrounding his land with globigerina limestone blocks, and in some places there isn't even anything to cover or protect the soil from the frequent strong winds and heavy rainfall because the soil is level with the boundary wall itself. When it rains one can see a distinct trail of red-dish brown water oozing from the naked field and snaking down the country road. Here the greed of the owner to reclaim land for cultivation and minimize time and money by choosing not to surround his land with rubble walls is simply providing his children with a legacy of eroded land were nothing, or very little, can be cultivated.

⑦



⑤

6. Photography 101: Top tips for your shot

Step #1: What's the story behind your photograph?

It's important to remember that photojournalism is different from other kinds of photography – and also from other kinds of journalism! Sometimes your photo will illustrate aspects of an article, others you'll need a really good caption to just complement it... And a lucky few times you might even be able to capture an entire story with just one photo! As the saying goes, a picture is worth 1000 words!

Maybe something develops right under your nose. If that's the case, pull out your emergency camera (i.e., your phone!), and snap first, think later...

More often than not, however, telling a story with a photo is a combination



of luck, planning, and proactively looking for a shot. Put yourself out there.

You should think long and hard if photography is the best medium to convey what you are trying to convey. And, if it is, can you visually connect an issue in your community with something in the wider world? Is your photo just exposing a problem, or can you demonstrate or suggest a solution?

Remember the basic rules of journalism: Who? What? When? Where? Have a hook (something that grabs your attention).

And make it current.

Check out the
YRE Photo
101 video on
YouTube.

Step #2: Plan your photo

Having a rough idea of the story you want to tell before you hit the pavement will make your photo that much easier to find!

Then, you need to decide what kind of photos to take.

Start by analysing other people's work to see what you like. You could pick up random papers, or learn by studying the work of the master photographers of today.

- ✓ What makes their photos so amazing?
- ✓ What draws **you** to a particular photo?
- ✓ What story is it trying to tell?
- ✓ How does it fit into the rules of composition?

Study the work of master photographers:

Click on the links below

The New York Times

Thomson Reuters

National Geographic

World Press Photo

Masters of Photography



Once you've answered these questions, consider how you'll go about doing the same for **your** own photo. Think. Plan...

And remember: tell the story visually. Show, don't tell!

Step #3: Lighting

Lighting is one of the key aspects of every great photograph. There is no single right way to do things, but there are certainly ways to obtain better results.

Make sure you know what kind of light you will be dealing with, or better yet, plan to take your photos when you have the best light available! Generally speaking, you'd want to shoot with the sun behind you, but you could also play with other types of lighting, until you find the kind of effect you like.



The golden hour is a short period after sunrise or before sunset, during which daylight is redder and softer compared to when the Sun is higher in the sky. The colours on your photos will pop out in all sorts of beautiful hues. Avoid photographing when the Sun is at its highest in the sky (usually 11 am to 4 pm).

If you are shooting indoors, things get trickier. Try to use natural light (from a window), if you have insufficient natural light, it's sometimes best to eliminate all natural sources, and to create a 2-point or 3-point lighting artificially (see a tutorial [here](#)). Try to mimic the kind of lighting you'd find outside.

Step #4: Depth of Field

In optics, depth of field (a.k.a. focus range or effective focus range), is the distance between the nearest and the farthest objects in a scene that

appear acceptably sharp in an image. Textures, colours, and contrast look much richer when you achieve a good depth of field.

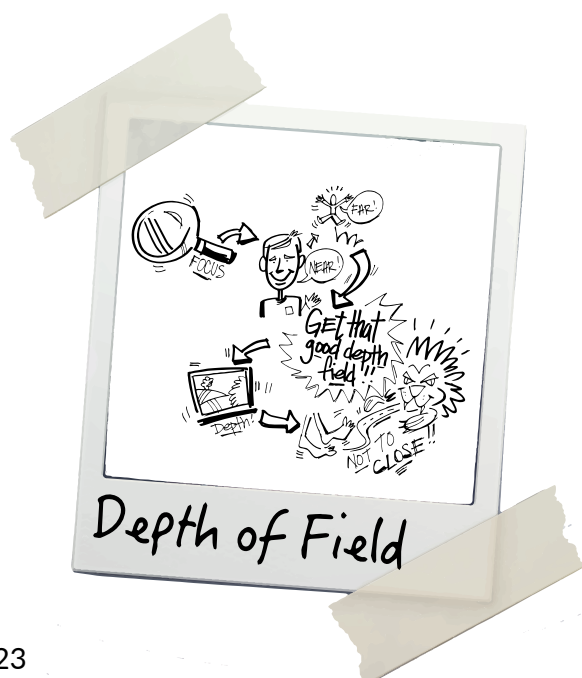
There are a couple of simple tricks to do this.

You could take a photo in such a way you have two objects in the frame, at two clearly different distances. The human eye will automatically process the distance and generate an optical perception of depth.

You could also just move close to the closest object.

Don't use your zoom, just use your feet.

Move closer. Closer. Closer! Move as close as you can without losing the furthest object as a reference – and without endangering yourself.



Experiment with your rack focus, moving your focus from the furthest to the closest object, or vice-versa, until you find a sweet spot you are happy with.

You could also try filling the space with your subject, to create impact in that photo. Remember: a great photographer knows no bounds on his/her efforts for a great shot!

Step #5: Perspective

Oftentimes you need to change your perspective to get a good photo. One of the simplest methods for a more compelling photograph is to get a closer look. Or to sink to someone else's level – kneel down, get down on your stomach, do whatever you have to so that you get that lens where you want it!

If you're not exactly sure what you're trying to say with your picture, try different perspectives – close up shots, wide angles, full frontals, angled... Check out the photos on your viewfinder and decided what speaks to you, and which one tells the story better. Then go back and re-shoot that photo with confidence.

Composition Rules

Horizon lines: Make sure that you line up the horizon in your photo. Turn on the in-built grid in your camera, if you need it.

Rule of thirds: The most important of all photo rules. Mentally split the screen with 3x3 tiles (like a tic-tac-toe board!). Most recent SLR cameras and smartphones have this optional feature. Place key elements of your photo at the intersection of the lines, and important elements right along the lines...

Leading lines: Use natural lines to lead you to a focal point.

Diagonal lines create great movement in a photo.

Frame your photo using things such as windows and doors.

Figure to ground: Find a contrast between subject and background.

Fill the frame: Get closer to your subject, for an intimate view.

Patterns and repetition: patterns are pleasing to the human eye, but interrupted patterns are even more pleasing. Like 20 poppies and one violet spread in a field.

Symmetry is a winner. Use and abuse it.

Step #6: Composition

Well. Composition is a masterclass. Professional photographers struggle with it every day, and often have to stop and think. So, don't expect to get it all right the first time. But keep at least a couple of these in mind when you're taking your photographs.



Step #7: Break the Rules!

So... now, like a real pro you've memorized your rules and are trying to take photos that respect them. Don't let this stop you. Composition is important but rules are made to be broken. Enjoy yourself. And if your gut tells you something's good, it probably is. Every now and then, you need to know when to follow your instinct, and when to ignore the rules. Improvise.

may have, and you should respect that rule.

Write your caption like a lead in an article. Make it impressive, snappy and informative, but not descriptive. Captions should tell you about the background of a photo, not describe the photo. It might take a few tries, but make sure you get it right.

Step #8: Writing a caption

Well, not all rules are meant to be broken. Remember, in YRE there is a limit to how many words your caption

Step #9: Journalistic Ethics & Editing

Back in the day, any sort of editing was frowned upon. But nowadays



most media have people called “photo editors”. Photos are enhanced, colour-corrected, cropped, played with. This is done under close supervision by editors, and under strict guidelines about what can and cannot be done, and what a newspaper does or does not do.

For more information on photo-journalism editorial guidelines, check out these links:

What is never done is altering or manufacturing the contents or context of a photo. Of course everything is always subjective, and you are making decisions (i.e., “editing”) even as you choose what to photograph. But, at the end of the day, your photo should be an ethical, accurate portrayal of reality.

Remember: No amount of editing should ever, ever, ever alter reality! After all, you’re a reporter, not a photographic artist... just sayin’...

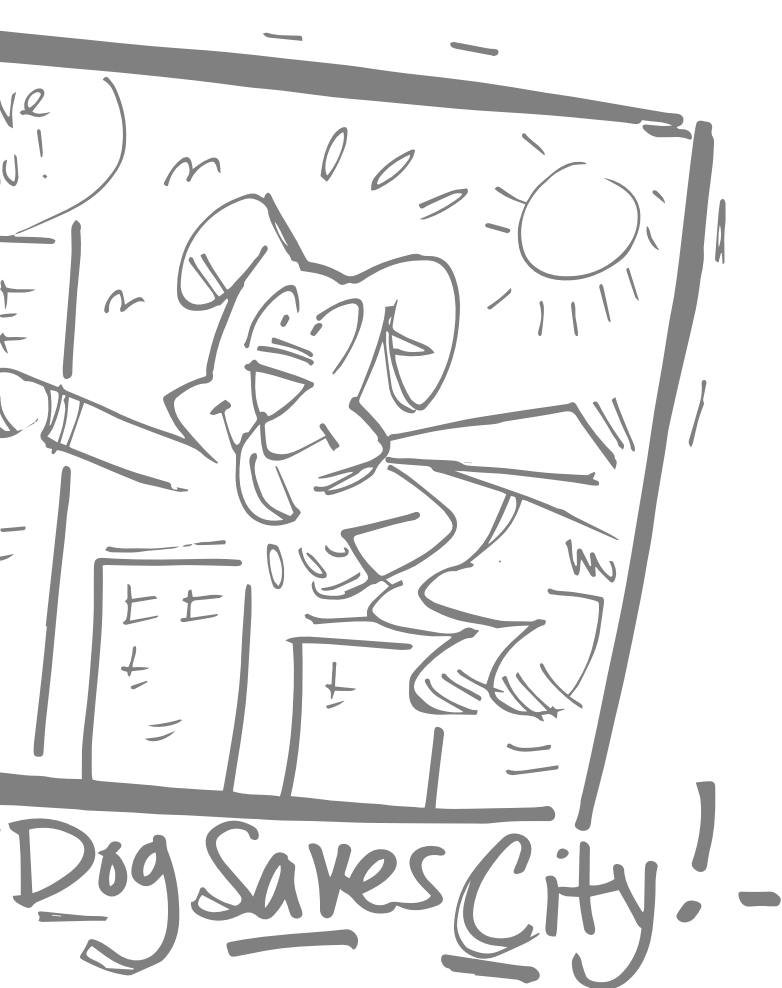
For more information on photojournalism ethics, check out these links:

NPPA Code of Ethics for Photo Journalists

Centre for Journalism Ethics — Online Ethics

Debating the Rules of Ethics in Photojournalism





And a final note, to reiterate:

Composition in photography is far from a science, and as a result all of the “rules” above should be taken with a pinch of salt. If they don’t work in your scene, ignore them; if you find a great composition that contradicts them, go ahead and shoot it anyway. You need to know when to trust your gut, and when to be rational and follow the rules... They can often prove to be spot on, and are worth at least considering whenever you are out and about with your camera.

You can get a complete photography crash-course with the masters of the art, following these 10 tutorial videos:

9 Photo Composition Tips by Steve McCurry (Video)

5 Keys to Finding the Perfect Portrait Location

10 Photography Lighting Facts You Should Know

4 Best Types of Natural Light for Your Photo

Natural Light in Photography

The Golden Hour in Photography

Photographing Water Drops

Using Focus Lock on Your Digital Camera

The 3 Best Lens Filters for Landscape Photography

Shutter Speed: A Beginner’s Guide

Photography Case Study I

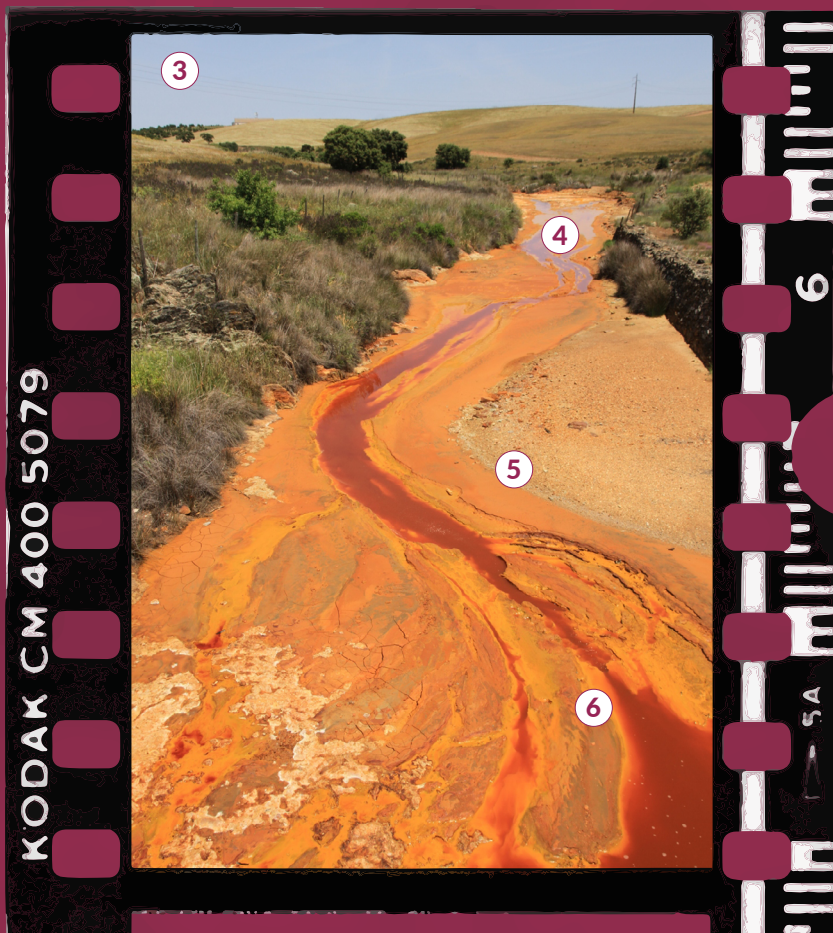
International YRE, 2013

2nd Place Winner, Photo Essay

Portugal

EXPERT ANALYSIS

- ① **What is the story?** Mining is a major global concern, so this story resonates with readers anywhere. The title could be shortened to read **"Acid Mine Drainage in Águas Fortes"**
- ② **Plan your photo:** I.e., study the terrain and look for the best **angle**. In this case, scouting the location paid off with an outstanding photo of shocking, disturbing beauty.
- ③ **Lighting:** Be patient. Wait until the sun is behind you, so you can capture the angle you chose in the best light (sunrise, late afternoon, sunset..).
- ④ **Depth of field:** With the right angle and light, your photo can easily have two focal points. In this case, there is one on the foreground, and one where the creek disappears.
- ⑤ **Composition:** This photo delivers an almost perfect score! From straight **horizon lines**, to the **leading lines** conducting the eye to the end of the creek, to a **diagonal progress** creating a sense of water flow.
- ⑥ **Get close to the action.** Do not fall in a river like this, but get as close as you can to your subject, and lower your lens close to your point of view.
- ⑦ **Editing:** Never alter the context of a photo - don't cut things out, don't add things in. Adding a little bit of contrast, however, can greatly improve your shot!
- ⑧ **Captioning** is an art. This photo is so powerful that a short caption would have done it justice. 291 is a long caption...



②

① Acid Mine Drainage at Ribeira
Águas Fortes

⑧ Caption (291 words for 2 photos): The Aljustrel village (at Alentejo, Portugal) developed around 5 massive polymetallic sulfide deposit explorations. These have had a positive contribute for socioeconomic growth in the area. [...]

⑦

Photography Case Study 2

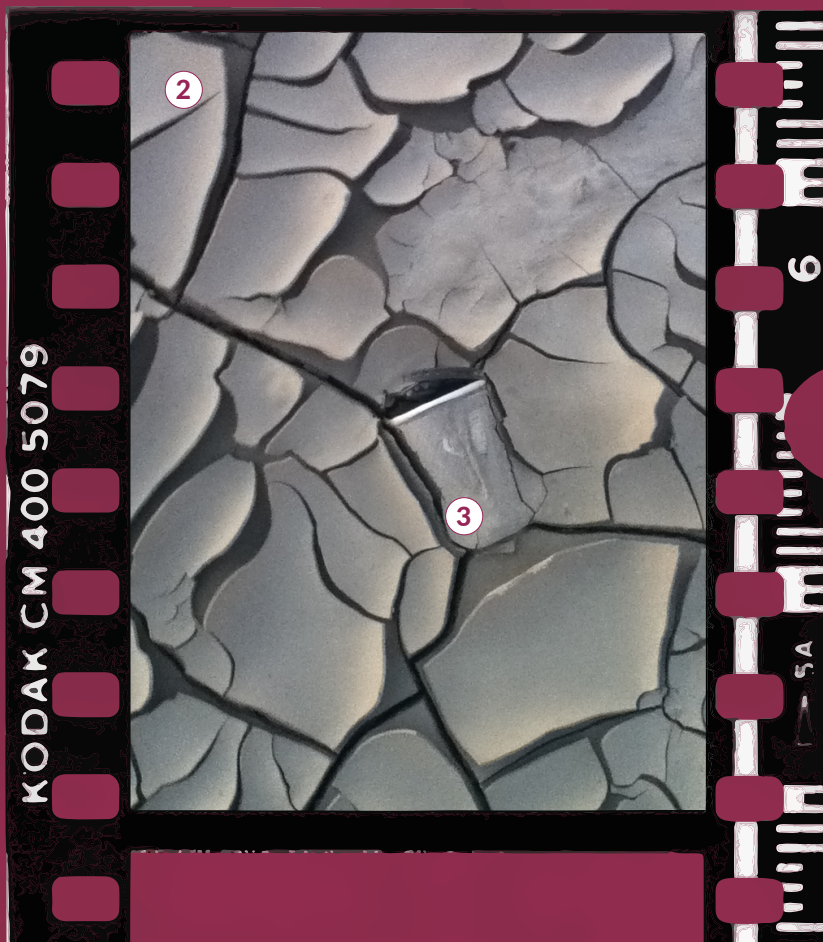
YRE Canada, 2014

1st Place Winner, Ages 11-14

Canada

EXPERT ANALYSIS

- ① **What is the story?** In a case like this, where the story isn't evident, your title should tell the reader about it. What's missing here is a subtitle containing the word "garbage" or "litter"...
- ② **Perspective:** You can't always plan a photo. Sometimes, it's just there and you need to react. When that happens, think about your angle. In this case the photo-reporter leaned right over the subject, perhaps zoomed, focused, and shot...
- ③ **Composition - Symmetry, Patterns and Repetition:** The human eye loves order. Look for patterns (here, cracks in the mud); find the elements that break the pattern and draw the eye (the coffee cup); and keep everything nice and balanced.
- ④ **Editing and photo-journalistic ethics:** A photo like this begs to be digitally enhanced for texture and drama (colour, contrast, sharpness, and definition). What you must never do is alter reality. When we see this photo we imagine it to be a muddy pond in a park. But, What if the photo zoomed out to reveal it as part of an urban parquette? Would that change the story?
- ⑤ **What is the solution?** This photo illustrates a problem, but does it visually suggest a solution?
- ⑥ **Captions:** At 236 words, this photo entry surpasses the 150 words allowed in the YRE international competition. Make sure your captions stick to the stipulated limit. Your photo should do the story-telling, not your text.



① Hidden but still there

⑥ Caption (236 words in total): In the photo you can see dry sheets of mud but if you look carefully you can notice a paper cup that you most likely drink coffee out of camouflaging with the dry sheets of mud. [...]

④

⑤

7. Video 101: Top tips for your short docs

Becoming an effective filmmaker will take a little practice, but the process will also be fun, you'll get some awesome skills, and will have a great film in your hands by the time you're done.

Step #1: What's your story?

All journalism tells a story. Having a rough idea of the story you want to tell before you hit the streets with your video camera will make it easier to shoot. You don't need to know what every scene will look like. In fact, in documentary filmmaking you cannot always control what happens on camera, so you do need to keep an open mind, and often change your angle on the fly. Be cool.



Some questions you might want to ask:

- ✓ **What's the problem?** Green journalism is about creating awareness about environmental problems, and informing viewers about possible solutions.
- ✓ **What's the solution?** Since many environmental solutions don't exist yet, you may need to use a little visual imagination. Be creative but keep it realistic. It's not sci-fi.
- ✓ **Visualizing the invisible:** You will need footage (called **coverage**) for every single second of the story you want to tell. The longer the story, the more coverage you'll need. Make sure you account for that!

✓ **Who can you talk to?** People connect more to other people than to issues. Most good stories are, therefore, about interesting and engaging people.

✓ **Remember the basic rules of journalism!** Cover your bases: Who is this about? What's happening? When did it start? Where? Why is it happening? How is it happening? (And how can we fix it?)

Step #2: Write a script

As the saying goes, you can make a bad film out of a good idea, but you can't make a good film out of a bad idea.

Make a list of things that must happen. Then write a draft script. Then rewrite it once or twice. Spending time sketching out what you'll need, will make your job easier, will help you get the right footage, and will keep your story under 3 minutes.

You can't change your plan if you don't have one.

Step #3: Design a production plan

A draft script helps you organize your thoughts and figure out *how* to tell your story. The production lays out everything else.

Storyboarding Tips

Make it current. With short attention spans, short news cycles, and gazillions of media outlets, viewers care about what's happening now. Find a recent inciting incident, or hook. (i.e., what inspired you to tell the story now).

Keep it short. As a rule of thumb, 1 page (Times New Roman, font size 12, double spaced) translates as 60-90 seconds on screen. Don't get side tracked.

Keep it local. Even if you're focusing on a global issue make sure your story and focus is relevant to your own community.

Keep it simple. Selective information is easier to understand. In other words, less is more. Don't try to do it all.

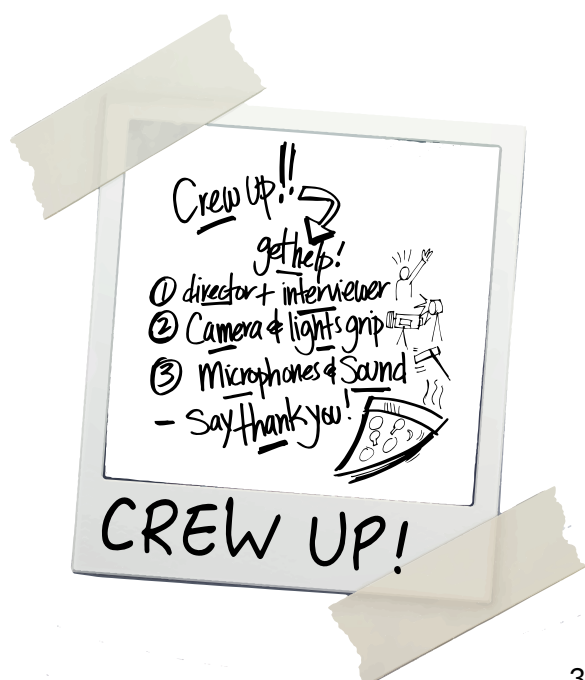
Show, don't tell. We remember things we see on screen more than things we hear on screen. Memorable facts are often told through visual means.

Having a plan will streamline your work, boost your confidence level on set, and reassure your crew and guests that you know what you're doing... even if you don't.

Use the storyboard and shot list to pre-determine the positions of subjects, crew, cameras, and lights on set, and share them with your crew for easy reference.

What you should include:

- ✓ **Production times;**
- ✓ **Storyboard it,** so you'll grasp your own visual concept;
- ✓ **Interviewee list:** List the individuals you hope to interview, and define your access strategy;
- ✓ **References:** Research, and get your facts right;
- ✓ **Resources:** Required crew, equipment;



The ideal crew size for YRE projects is one (you) to 3 people:

Director and interviewer (you);
Camera and lights/grip;
Microphones and sound;

- ✓ **Shot list:** Directorial notes on angles, camera placements, and scene descriptions can be useful.

And a final tip:

Keep it safe. We don't want you getting hurt (or getting into trouble). Run your production plan by an adult.

Step #4: Crew up!

Filmmaking is seldom a solitary endeavour. Be realistic about your goals and your story's needs. It's difficult to be a competent producer and director, while simultaneously running a camera, lights, and sound, doing a good interview, and perhaps watching for traffic, if you're shooting outside.

Don't try to do it all! Enlist your friends into your crew and assign them clear, well-defined roles.

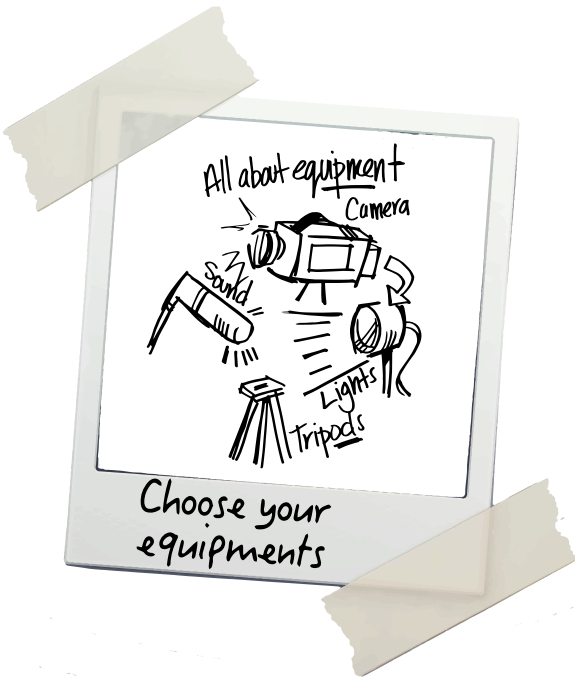
Your friends won't expect a Hollywood salary, but thank them by giv-

ing them on-screen credit! And, insider tip: pizza! It's always a good idea to get them pizza...!

Step #5: Choosing your equipment

Carefully consider your equipment. How many people are in your crew? What can you easily carry? Will you be filming inside, or outside? How much space is available, and how much time will you have to set up? What equipment can you get?

Camera: If your school owns one, and you have had the time to familiarize yourself with it, use a broadcast-quality camera. You'll absolutely need a second crewmember.



Alternatively: most recent DSLR cameras shoot high quality HD these days. They are easier to operate, and more discrete.

If none of these are available to you, resort to your iPhone or any other smartphone. Research specialized filmmaker apps available for your phone, which will enhance its capability (e.g. *KitCamera* and *MoviePro* shoot in HD, have auto-stabilizing options, levels, and in-camera colour grading).

Finally, if you have access to a GoPro camera, give it a go! The newest models perform outstandingly in low light (sunrise, sunset, dusk), and produce surprisingly high quality footage. The learning curve is also minimal. Just

Frames Per Second (fps)

Rule of thumb: 1 second of footage = 24 fps. Since the human eye interprets way higher frame rates than that, shooting at 24 fps will give your video a beautiful cinematic feel. With the advent of digital film, 30 fps has become the standard TV look, with higher rates in blockbuster films. But nothing beats 24 fps.

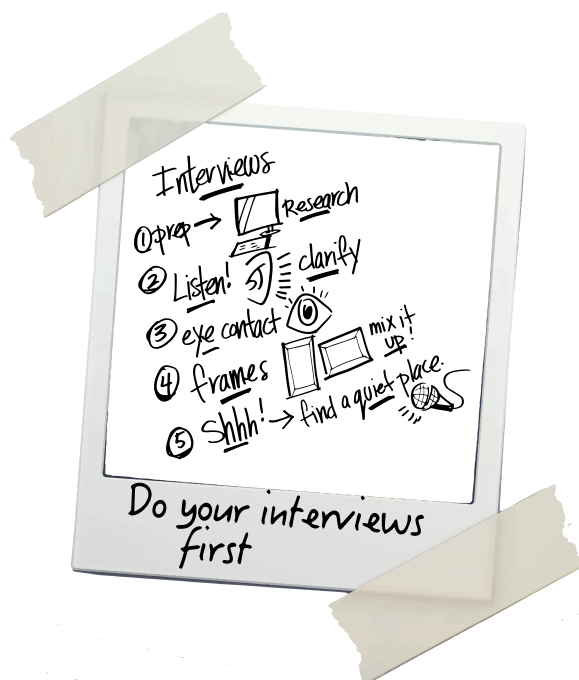
beware of overusing it — remember the lens creates a fishbowl effect. This camera is best used for b-roll, cutaways, and playful angles.

Light: Plan the lighting conditions carefully, and try to ensure they are consistent throughout. Correcting bad lighting is extremely annoying and work-intensive in post-production.

Check out these awesome lighting tutorials for some tips:

[Outdoor Lighting Skills with Stephen Schweickart](#)

[Lighting People's Faces with Stephen Schweickart](#)



Sound: Often overlooked, sound is *the most important* element of any documentary. Viewers will forgive your shaky footage, if the story is good. But no one likes terrible sound. Your camera's internal microphone might be enough. But if you have access to Lavalier/lapel mic for your interviews, that's even better. If not, just use the Voice Memo function on your smartphone.

And finally: Tripods exist for a reason... Use one!

Step #6: Do your interviews first

That's right! Speak to people before you capture the video, because they might give you ideas of what to film, or how to film it. Since you'll be covering their words, use them as visual cues. Here's a list of do's and don'ts:

Don't call it an "Interview". People sometimes freeze when you turn the camera on. Keep things relaxed: refer to it as a "chat", not an interview.

Ask open-ended questions. If someone can answer something with "Yes" or "No", the question isn't very good. Phrase your questions to get the soundbites you need.

Interview Like a Pro!

Be prepared:

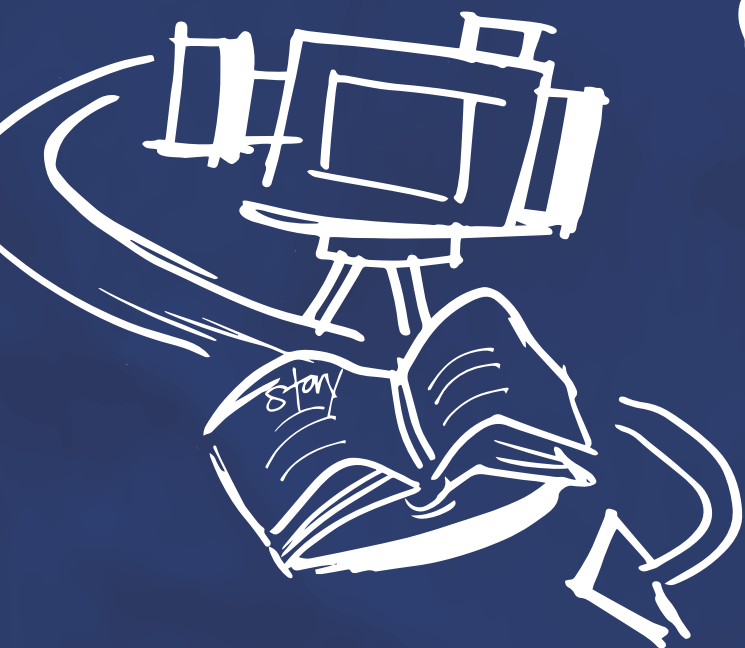
Do your research, and come up with a list of questions, and a few possible follow-up questions.

Focus on your interviewee's angle:

Any documentary filmmaker will tell you that everyone's favourite subject is himself or herself. Ask about their view.

Listen up!

An interview is more than just reading a laundry list of questions. Listen to the answers, and react. Don't be afraid to ask for clarification. Be ready to wing it!



Focus on feelings, not facts. It's better to ask someone why toxic waste worries them, than why is toxic waste bad. The more human interest in your story, the more viewers will relate.

Get them to look at you. Interview subjects should never look straight into the camera. That looks off to the viewer. Stand just beside the lens, and ask your guest to look at you.

Try different frames: Use different angles for some variety. E.g., shoot a wide shot for general questions, a medium shot for more specific questions, and a close-up for dramatic effect.

Do it in a quiet place. Make sure you can hear the person clearly. Background noise like traffic is very distracting.

Capture some B-roll. Try to capture your guest doing something: walking down a street, answering the phone, or looking out the window. Don't forget this!

Step #7: Get Your Pictures

Making a video isn't the same as taking a picture, but some of the tips in the *YRE Photography 101* will definitely help. Check it out [here](#).

Pro Tips

Shoot moving pictures. It's called "motion pictures" for a reason... Nobody wants to watch a video of something perfectly still. Show some movement on screen.

Shoot with 5-second book-ends. Start your scene 5 seconds after turning the camera on, and keep rolling for 5 seconds after you switch it off. This will give you a solid chunk in the middle.

B-roll and Cutaways. Some of your video will be used over an interview soundtrack. If you are shooting an interview about litter in front of a recycling plant, get a few shots of the building (this is

called **b-roll**); then get a few shots of your interviewee from a different angle, close-ups of their hands, etc. (these are called **cutaways**).

Move your camera. Not up and down, or around in circles. If you want to show a stationary object, move the camera slowly from left to right to get a pan motion effect, or from the sky to an object to create a tilt effect. Or have your parents drive by, so you can shoot through the car window. Or place the camera on an escalator. Be creative.

Beware of moving the camera too much. That will just make the viewer dizzy...

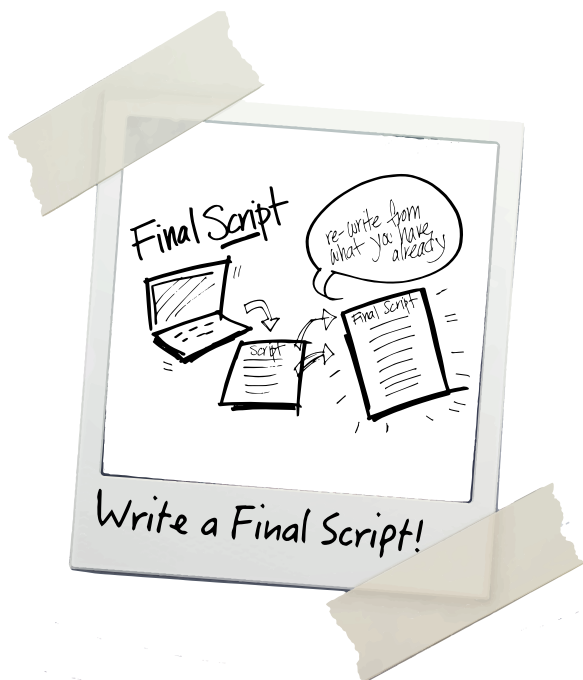
Step #8: Write your final script

The difference with video is that things move. Cars, animals, the passing countryside, a recycling plant all move, even if it's just with the wind. And your camera can – and should – move, too!

You're going to edit things down, so you don't need tons of video, but you do need to get different shots and angles. And you need to ensure you get a solid 5-10 seconds per shot.

After you're done filming, you're almost ready to edit. Revise your script one last time to reflect what you actually shot. This is called an **assembly script**, or a **paper edit**, or **editing script**.

Writing a paper edit starts with a thorough revision of everything you shot. Sit down and watch everything. Transcribe the important parts, take notes of where things happen, and



log the **timecodes**. Once you have these notes done, you'll know exactly where to find each shot.

If your film and your script include narration, ensure it contributes to move the story forward. Keep it short and to the point, use short sentences, and action verbs.

Step #9: Editing

It's time to get cracking! Pull the chunks of your film together into the timeline of your editing software, in the order you have on paper. Record your narration before you get to this stage.

Lay it all out. It's going to be messy at first, but that's fine. Editing is about

cutting out the boring parts so that your story is short, succinct and interesting.

You'll find that you need fewer words than you expected. That's because a picture is worth a thousand words. A good shot of litter on the street or a waste incinerator will say more than many lines of narration about it.

Not everyone loves this part, editing really is where a film comes together, so give yourself some time, and take frequent breaks. A fresh eye really helps. It's not uncommon for a film's shape to change in the editing room — the shots you filmed for the beginning end up at the end, an interview gets dropped, and something you got by accident turns out to be the best part.



Step #10: Do you need some tunes?

Music can make or break a film! Remember you are producing a (very) short documentary on a serious issue, so any choice of music will have to respect the theme. You may find music is useful for the opening or closing scenes. But don't overdo it.

You should also make sure that you are allowed to use the music you chose. There are plenty of free tunes out there on the Internet. Do not use commercial music, which is copyright-protected. Check out free music and sound FX (Foley) on YouTube Audio Library.

Finally, when adjusting sound levels in your editing software, bring music levels down when people are speaking. Few things are more annoying than not being able to hear a speaker.

For more filmmaking advice, check out these amazing links:

[Top 10 Videography Tips \(Video\)](#)
[10 Tips for Young Filmmakers](#)
[10 Big Mistakes Documentary Makers Make](#)



Videography Case Study I

International YRE, 2013

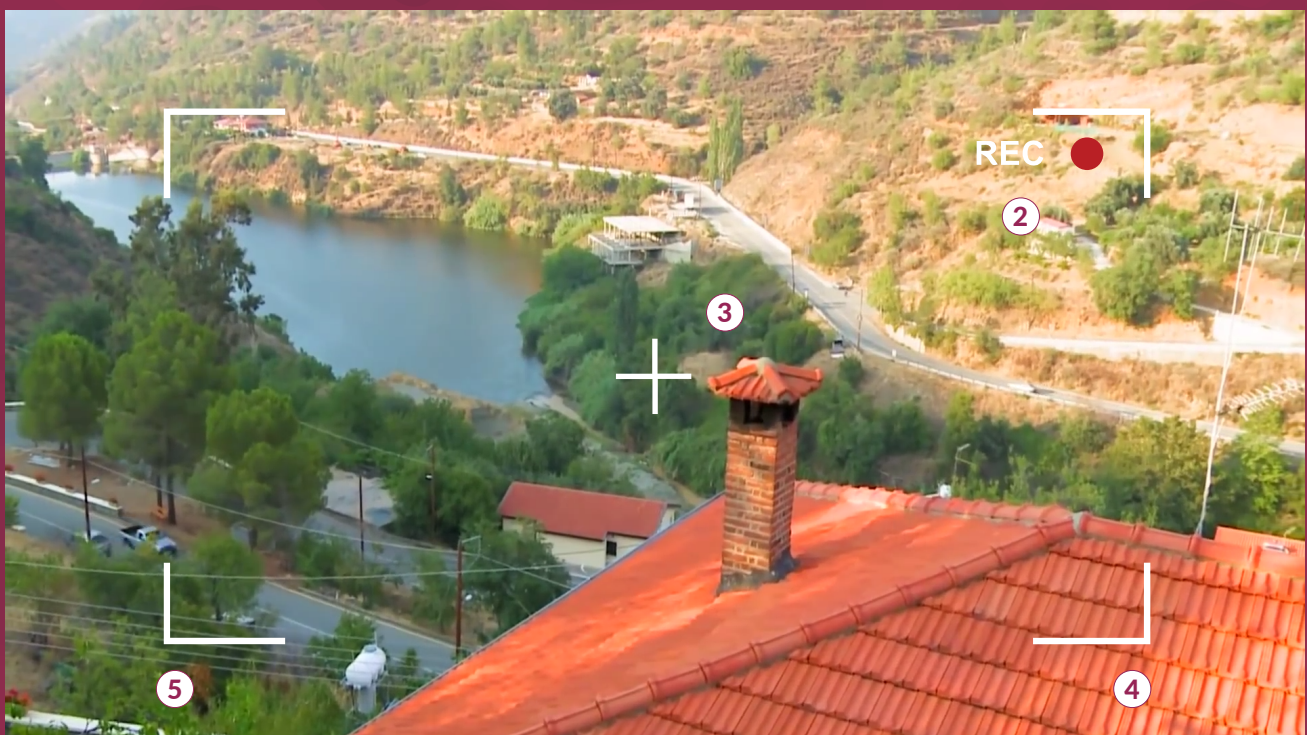
1st Place Winner

Cyprus

EXPERT ANALYSIS

- ① **What's your story?** With a vague title like this one, the reader will wonder what the video is actually about.
- ② **Write a script and design a production plan:** Your script should include sound references and visual cues, so you know what to shoot later.
- ③ **Get your pictures — Perspective and Rule of Thirds apply to video as well:** When capturing B-roll in a moving shot, practice ahead of time. Be sure to follow your shot, and break it only once stops. Your final, stationary shot should now respect the Rule of Thirds, and other composition rules.
- ④ **Crew up!!!** When shooting a video outdoors near roads, you need at least an additional person. But you could use more (if you had a third person for this shot, s/he would do sound).
- ⑤ **Choose your equipment:** The author definitely needed a tripod for this diagonal tilt. A small GoPro Hero4 or a smartphone application might facilitate the capturing of this moment.

① Renewable Energy in Cyprus (click here)



Videography Case Study 2

International YRE, 2014

3rd Place Winner

Israel

EXPERT ANALYSIS

- ① **Snappy headline** = great, clear story!
- ② **The YRE student** is right to do **interviews** early on. Try to include them as much as possible.
- ③ **Perspective:** The focal point of this room is a white dot on the wall. An ideal framing would possibly have kept the YRE student out of the camera...
- ④ **Useless text:** Remember, keep your video as short as possible. No need to thank an on-screen guest. Go straight to the point!
- ⑤ **Avoid nervous guests:** Tell your interviewee it's a "chat" not an "interview"; ask open-ended questions; focus on his/her thoughts about a subject; get them to look straight at you.

① Onshore Gas Plant ([click here](#))



Part III

Teachers' Handbook



8. Mainstreaming YRE in Your School's Curriculum

YRE is a multifaceted programme offering various entry points into the regular school curriculum: language (native language, and English), journalistic skills, research skills, science, environment, technology, multimedia, civic education, social issues, globalization... the list is endless, and elastic.

With coordination between the teachers of different subjects, it's not difficult to train students for the YRE programme, whilst contributing to their better understanding of the curriculum.

Often the lesson programme won't have to change at all. For example, a native language class may include two sessions about journalistic writing, one of which focusing on its specificities and difficulties, the other on a practical writing exercise on an environmental issue. Likewise, a science class or a global affairs class can look into globalization issues through the lens of environmental concerns – e.g. why and how are local and global environmental issues connected?

Undoubtedly, this approach requires teachers to exert some effort in incorporating YRE into the curricula. We contend, however, that once mainstreamed into lesson plans, the process is seamless, non-disruptive, and positively contributes to develop students' soft- and hard-skills, e.g. critical thought.

This section provides regional knowledge from YRE countries, and a handful of practical student-lead exercises, which teachers may apply to different classes and subjects. This is not meant as an exhaustive list, but practical ideas to demonstrate how YRE can fit into any school programme.

Boots on the ground

While YRE is eminently interdisciplinary, engaging students in a multitude of ways, its strongest component remains the investigation process. There is no replacement for this experience, whether it is a local investigation, a local mission, or an international mission. The programme's success hinges on getting Young Reporters on the field.

9. Local Knowledge from YRE countries

As an example of how civic education can influence students' real-life engagement, in **Cyprus**, some YRE students have initiated a recycling programme in their village.

From **France** and **Malta**, however, we hear that YRE participants often submit articles that read closer to a minute of actions undertaken (e.g., recycling bins in the school). Reporting is sometimes insufficient, perhaps because further investigation was needed. This opens up the possibility of practical assignments on a specific issue (e.g. for science classes), which can then be reported in language class.

Right on point, in **Portugal**, too, YRE has long been understood as an interdisciplinary programme, with its various steps ideally incorporated into various subjects in school (Portuguese and English language, Technology, Geography, Biology, among others).

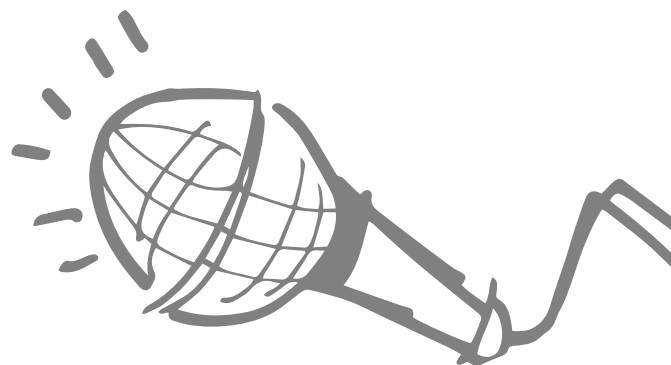
In **Malta**, teachers implement YRE as part of their language lessons, including reporting as one of the types of writing students learn, focusing on

rules, pitfalls, and common mistakes. YRE is also looked at in media studies and environmental studies classes.

Romania offers further examples of seamless insertion of YRE into the school curriculum. In their Environmental Protection and Ecology classes, Romanian YRE have investigated medical waste; in English classes, students translated their articles; and in Computer Science classes, the YRE interacted online with their French counterparts.

In **Slovakia**, too, young pupils who had been lecturing their peers and community about recycling, found in Chemistry class the perfect ground to make a large poster with a recycling chart. In Slovak Language classes, they practiced journalistic writing.

Sweden takes the approach that YRE must be as flexible as possible in regards to the curriculum. With many different subjects touching on the YRE programme, Sweden aims to have many teachers approaching it from various angles. It's a win-win.



10. Sample Activities

Sample Activity #1:

Investigate and brainstorm a local issue in class

To identify environmental problems and issues, teachers can start students off with a small quiz or brainstorming session to narrow down the research scope. This example demonstrates how the quiz helps in understanding an idea and preparing to approach it. Relevant questions on local implications for/of Climate Change:

- ✓ Is there a motorway near your town? Cycle lanes
- ✓ Is there public transport in or around your town?
- ✓ How do people commute in your town?
- ✓ What is the air quality index in your area?
- ✓ Where does the food you eat everyday come from?
- ✓ Are there pedestrians-only areas in your town?
- ✓ What is your home temperature in winter? (ideal: 19°)
- ✓ Are buildings efficiently insulated?

- ✓ What is the performance of your household appliances?
- ✓ What types of heating do you use?
- ✓ Etc.

Existing local initiatives:

- ✓ Are renewable energy used in your area?
- ✓ Has your Local Council put selective recycling in place?
- ✓ What are your Local Council's policies in terms of energy saving and renewable energy development?
- ✓ Did road transportation diminish in your area lately?
- ✓ In school trips, is alternative transportation favoured?
- ✓ Do businesses and public services in your town use eco-friendly transportation or alternatives?
- ✓ Are there projects to install wind turbines, solar panels, or geothermal wells to use heat off the ground nearby?

This structure can be used to prepare for any environmental subject!

These activities can be used to create an entry for the YRE International competition (criteria in Part IV)

Sample Activity #2:

Report on school/local initiatives and civic engagement

This exercise is a key step in the YRE methodology. Students are encouraged not only to investigate issues, but also to engage with them, and to report on how they are being approached. In a best-case scenario, small-level action may be a way to engage attention:

Micro-action in the global fight against climate change:

- ✓ Establish a “walking-school bus” system;
- ✓ Lobby for bike racks to be installed in local buses;
- ✓ Undertake a survey on energy losses at school/at home;
- ✓ Use thermal cameras to warn against energy losses;
- ✓ Tree-planting initiatives to raise awareness about deforestation and increasing CO2 levels;
- ✓ Calculate the school or rec centre’s carbon footprint;
- ✓ Promote the consumption of local products by designing together a low carbon, localvore meal at school;

- ✓ Assess the amount of waste produce by the family;
- ✓ Organise a day without power supply;
- ✓ Promote or take part in a waste-reduction week;
- ✓ Promote or take part in a car-free week.

Sample Activity #3:

Communicate with the community

What media are available to disseminate the reports?

Newspapers (from local to regional):

- ✓ Secondary school newspaper;
- ✓ Call the Town Council to offer to include your investigation in your neighbourhood or town newspaper;
- ✓ Contact the local and regional media (they are often fond of and interested in initiatives by young people).

Internet:

- ✓ Social media: create a Facebook page, open a Twitter account;

follow International YRE's [Facebook](#) and [Twitter](#);

- ✓ Blogs: create your own blog with WordPress or BlogSpot;
- ✓ Better yet: create a blog hosted by sustainable development media (national eco-friendly media);
- ✓ Create your website free with Joomla, Wiféo, Jimdo or other platforms and publish your articles and reports;
- ✓ Open an account on Daily Motion or YouTube to publish and share your video reports on through social media. You can also use International YRE's [YouTube](#) channel;
- ✓ Publish your photographs on Picasa or Flickr and share them on social networks and on sustainable development media pages.

(Note: In some countries, kids younger than 14 years of age may have to open online accounts with their parents' permission.)

Radio:

- ✓ Contact a local community radio;
- ✓ Create your own radio in your school.

Television:

- ✓ Contact local/regional TV stations;
- ✓ Create your own TV channel online on DailyMotion or Youtube, publish your videos free and share your reports on social networks.

Sample Activity #4:

Proposing Solutions

The purpose of a journalistic investigation is to get young reporters to focus on and understand the challenges to sustainable development, by identifying a local issue. To maintain a playful tone, we suggest that young reporters **conduct this investigation in the form of a role-play**. Often resisting at the start, students quickly get into character, and passionately defend a variety of positions. These roles allow students to practice being in the role of a media person (radio, TV, reporter). These are indicative, not exhaustive suggestions. The activity facilitator should assign roles as required by the circumstances, so that students are placed in active and motivating positions, having a mission with clearly defined goals, as part of the collective.

Learning objective: The purpose of the role-play is to get YREs to perform a rigorous journalistic investigation by offering them a fun and supportive environment for cooperation. The roles indicated in the list provided can be distributed according to each participant's strengths and interests. This method looks to increase the motivation and the commitment of young people who are entrusted with a specific mission according to the role assigned to them. These roles create groups whose skills and goals are complementary. It can also be very productive to ask some students to play devil's advocate, i.e., to sit in a contrarian position, and oppose their peers.

Tasks allocation role-play:

The "Special Correspondents" Group: this group is sent on a mission on the ground. The group is a privileged witness of the events. Its role consists, for example, in preparing interviews, reporting testimonies, etc.

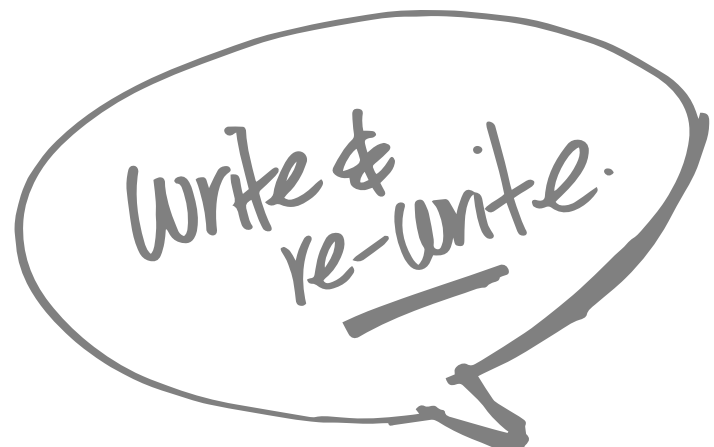
The "Researchers" Group: this group looks for all the information, on the Internet or elsewhere, likely to back-up an article or a report. It plays a monitoring role within the rest of the team.

"Illustration and artwork" Group: this group designs the newspaper artwork, takes care of the layout and enhancement of information through the use of photographs, graphics, and everything that can emphasise the report or the general overview of the newspaper.

"Internet" Group: this group is responsible for the publication of reports through digital distribution channels such as websites, blogs, social networks (Twitter, Facebook).

"Communication" Group: this group is responsible for the promotion and communication of your news to your network of public and private partners (e.g.: Town Hall, urban communities, businesses, etc.) or its targets.

"Experts" Group: this group backs up the report with scientific evidence; it ensures that the report is supported by scientific evidence and that the sources of information are reliable.



Part IV

International Competition



11. Rules and Regulations

11.1. Pre-requisites for participation and registration

The YRE International competition is for winners of the YRE National Competition in countries running the YRE Programme. There are three age categories in the International Competition 11-14, 15-18 and 19-25, whether participating individually or through their school, college, university, or youth group. The YRE programme and competition must currently be run by FEE's national member organisation in the country of residence. All entries to the National Competition must first be evaluated by an international jury.

11.2. Acceptance criteria

Not meeting one or more of the international competition acceptance criteria shall result in immediate disqualification. All submissions must include:

- ✓ The name of the author(s);
- ✓ Their age on the day of submission to the national competition
- ✓ The name of their registered school or group;
- ✓ Their country of residence and registration, which may differ;

Entries must also, at minimum:

- be the correct length, size and format - see Articles, Photographs and Video specifications in 10.6., below;
- submitted in written or spoken English, or have English subtitles (in the case of videos);
- focus on a pertinent (real and current) local issue;
- concentrate on possible solutions or present existing possible solutions through an expert (different local stakeholders)
- have been disseminated to a local audience.
- pictures and music which are not original and used in the Article and the Video must be accredited and have permission for usage.
- include information about chosen SDG(s), with explanation of how the submission addresses the link between the topic and the chosen Goal(s).

11.3. Legal matters

Media creation is bound by specific ethical, copyright, and other legal precepts, which may differ substantially from country to country. It is entirely your responsibility to be aware of and abide by any applicable legislation, rules, or regulation regarding media creation in your country, when working on and submit your piece. Any submissions found by FEE to be legally questionable shall be ineligible to win an International competition. Should you have doubts on this matter, please contact the National Operator in your country of residence, or the YRE International head office at your earliest convenience.



Copyright Issues

Use of music for video entries

It is illegal to copy or otherwise infringe upon the rights of copyright-protected music, without the express written permission of the copyright rights-holder. Obtaining music licences to permit the use of copyright-protected material, even for a not-for-profit video, can be problematic. As such, it is strongly recommended that you do not use copyright protected music in your video.

Please note that many platforms currently scan uploaded videos for coincidences with copyright-protected work. Work found to be using copyright-protected material is usually detected by copyright bots, and suspended from the platform. In some countries, infringement of copyright law is enforced, and punishable by hefty fines and a criminal record. Please be aware of your national copyright laws.

As an alternative, you can resort to the **YouTube Audio Library**, which offers royalty-free tracks made available for any not-for-profit creative purpose, and do not require written permission from the rights-holder.

Music may also be published under an open content licensing scheme, such as the Creative Commons licence. There are still terms, conditions and restrictions applicable for music taken from the above sources, so please ensure these are fully observed and there is no copyright infringement in your video entry.

If you use any material under a Creative Commons or GNU licence, you must provide the relevant information in the credits of your video, and in the attached documentation you submit. YRE shall not be liable for your failure to disclose the specifics of said license, in breach of its terms.

Any national winning video submitted to the International competition which is found to infringe copyright law may be evaluated by FEE, at FEE's discretion, but will be ineligible to win an award. A video entry may only be presented at YRE and published on the FEE website or other social network service if and to the extent that FEE is satisfied that the video does not infringe on copyright law.

11.4. Judging criteria

The International Jury reviews and awards articles, photos and videos in each age category and are free to give 1st, 2nd, and 3rd place prizes as well as Honourable Mentions as they see fit. Judges may assign a score of 0-5 (5, excellent; 4, very well; 3, well; 2, fairly well; 1, qualified; and 0, it does not) based on how well the submission meets five additional criteria. Participants are encouraged to meet as many of these additional criteria as possible, to improve their work and their chances of winning. These criteria are, however, not compulsory:

1. Composition i.e. form, structure and quality:

- Is the submission well structured and, in the case of articles and videos, cover who, what, where, why, when, and how?
- Does the article or video have a beginning, middle and end?
- In the case of photographs and video, is the picture/video technically and artistically well done i.e. is it well composed, of high quality and impactful?

2. Fair, balanced and objective reporting:

- Is the piece (article or video) balanced and fair in terms of representing different sides of an argument prior to offering a potential solution?
- Does it quote and use real, credible, sources?
- Is scientific or statistical reporting accurate and supported by sources/ footnotes?

- Is the photograph or video a fair representation, i.e. the subject or audience has not been manipulated? Editorial alternations to photos or video (including but not limited to colour, contrast, definition, shadows, highlights, cropping, levelling, etc.) are permissible, as long as these alternations do NOT alter the reality of the subject or object of the photo/video.
3. Informative and well researched:
- Does the submission cover relevant historical, economic, social and/or political implications and possible consequences?
 - Does it make a link to the bigger global picture?
 - Is the solution thoroughly explained, well argued and justified?
 - Is the use of illustration, pictures, supporting paragraphs, subtitles, etc., well thought through?
4. Originality, style and independence
- Is the piece original in its scope or style i.e. has the participant picked a challenging topic or created an innovative or moving piece?
 - Did the participant leave the school grounds i.e. engage in field work and interview people in person as well as on the telephone, not just use or quote online sources?
5. Dissemination
- Has the piece disseminated through minimum three media outlets/events including internal school channels?
 - Participants need to state the dissemination (genre of media outlet etc) that has been done. (The evidence to the media channels has to be submitted below the entry on Exposure for reference with links of dissemination and referring to specific SDGs.)

11.5. Calendar

Participants can join YRE at any time of the year but submissions to the international competition must be received by the end of April. Countries that cannot run their jury prior to that may submit students' work to the following year's international competition. Submissions can only be entered once, and only in one age category. Late submissions to the international competition will not be accepted.

In addition

The Jury is at liberty not to award in the case of too few submissions and to give more than one award in the case of exceptional entries in one or more age categories. The Jury will also give points to journalistic and environmental aspects of the submissions based on their professional backgrounds. It will be scored from -2 to +2 points..

General schedule for YRE participants:

What/When	Additional information
Registration on the national level Usually until the end of January	To participate in the International competition first you have to register yourself to the National competition. Check for Information on YRE in your home country.
Support from the National Operator	After submitting your registration, the YRE team is at your disposal to help you start your project in the best conditions. Usually until March, you will be able to contact them by phone or e-mail, and organise a meeting if this proves useful and use all materials available on the national website.
Submit your project Usually until the end of March	The judging panel will announce national winner usually at the end of April. This panel is composed of representatives of different partners (Ministries, associations of popular education, companies and media etc.).
Your winning project will be submitted to the International Jury End of May/June	The international jury will meet in the end of May. Results are announced on, or no later than, World Environment Day, June 5.
Awards June – September	The national ceremony to reward the winning projects will be held between June – September.

11.6. Submission Specifications

The production of young reporters, which will be submitted for the competition it is:

- **Article** - A maximum of 1,000 words per article;
- **Photograph** – Three thematic categories/one age group 11-25:
 1. **Single photo reportage**
 2. **Single photo campaign**
 3. **Photo reportage consisting of 3-5 photos**

- **Video** – Two subcategories: **Reportage and Campaign**. There will be separated winners in each subcategory.

Articles

- Written submissions must not exceed 1,000 words in length and may include illustrations and photographs. The source of all non-original illustrations must be given.
- Title that fits the best of not more than 100 characters (max 20 words) is recommended, for compatibility with Twitter.
- Articles must be sent digitally in Microsoft Word or .pdf format with accompanying pictures following the photographic guidelines below.
- Original photographs should also be sent separately (see in what format under photographs below).
- Max. three pictures are allowed with captions of max. 20 words for each.

Photographs

Single photo reportage

- A single photograph must be submitted
- A photograph must be accompanied by a title of not more than 140 characters
- It is mandatory for Reportage photography to attach a short description of no more than 100 words introduction to explain the link with environmental sustainability and/or a solution to the issue and short complimentary caption under the photo with 20 words maximum. The text attached must make sense of what the story is in relation to the photo. The text should give the context, the photo should tell the story.
- Photographs must be submitted digitally as .jpg or .png format with a preferable resolution of no less than 150-300 dpi.

Reportage photography, or what's also known as documentary photography, is a photographic style that captures a moment or event in a narrative fashion, i.e., images that tell a story. These photos must not be posed nor the scene manipulated in any way.

Single photo campaign

- A single photograph must be submitted without a caption
- A photograph must be accompanied by a title of not more than 140 characters
- Photographs must be submitted digitally as .jpg or .png format with a preferable resolution of no less than 150-300 dpi.

Campaign photography, or experimental photography described as using alternative techniques. A photographer who does experimental photography uses techniques that are not common with usual photography or digital photography.

It is a type of staged photo in which the photographer controls every aspect of the photo and when you pose the subject. The image aims to associate the advertised product, brand or set of values with certain lifestyles.

Photo Reportage consisting of 3-5 photos

- A photo series of maximum 3-5 photos must be submitted
- A photograph must be accompanied by a title of not more than 140 characters
- It is mandatory for Reportage photography to attach a short description of no more than 50 words introduction to explain the link with environmental sustainability and/or a solution to the issue and a short complimentary caption under each of the photos with 20 words maximum. The text attached must make sense of what the story is in relation to the photo. The text should give the context, the photo should tell the story.
- Photographs must be submitted digitally as .jpg or .png format with a preferable resolution of no less than 150-300 dpi.

Reportage photography/Photostory, or what's also known as documentary photography, is a photographic style that captures a moment or event in a narrative fashion in a series of photos, i.e., images that tell a story. These photos must not be posed nor the scene manipulated in any way.

NB. Each country can submit three photos in the photo category. One winner under each subcategory.

Videos

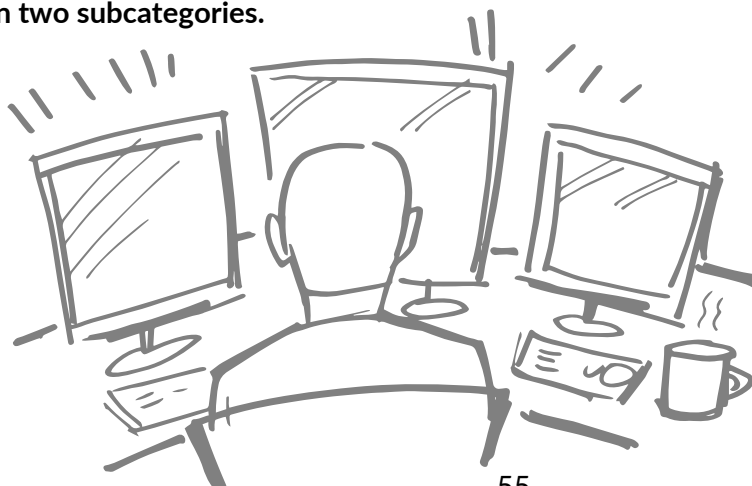
- Videos must be no more than 3 minutes long including credits roll* and in documentary, reporter/interview style (recommended) or as a public service announcement (PSA).
- A video must be accompanied by a title (not more than 140 characters).
- The format must be compatible with supported YouTube file formats.
- Background music is only recommended for the campaign type of video.

Reportage video based on news, events, history, etc., based on direct observation through research and documentation.

Campaign video aim at the advertised product, and/or firm with a certain lifestyle or values

*It is not mandatory to include credits roll.

NB. Each country can submit one winning video in each age category, which will be judged in two subcategories.



Read more about the YRE International Competition and our criteria on www.yre.global/yre-competition

Part V

Website & Social Media



12. Contact Us

Although it is a programme of FEE International – Foundation for Environmental Education (www.fee.global), Young Reporters for the Environment has its own website, available at www.yre.global. The website contains an archive of previous YRE entries in journalism, photography, and video, as well as any practical information you might need.

You can go to participating countries' own YRE websites, listed here: <http://www.yre.global/national-offices/>

You can also follow YRE on social media:

On [Facebook](#), on [Twitter](#) (@YREInt), and on [LinkedIn](#).

YRE International posts news on the website and on social media as well. Please like, share and engage with YRE's social media, so we may continue to increase our online presence and international recognition of YRE. Be our friend on social media and meet other young reporters there!

International YRE Director: Gosia Luszczyk

Young Reporters for the Environment
Foundation for Environmental Education
Scandiagade 13
2450 Copenhagen
Denmark SV

Email: info@fee.global

Tel. +45 6124 8085

List of links

Part I

Mission Antarctica, 1996: <http://www.youtube.com/watch?v=P4K-p3n8xfI>

Part II

YRE Website (Competition section): <http://www.yre.global/yre-competition>

YRE Writing 101 video: <https://www.youtube.com/watch?v=Sf-Z8XGAd9c>

YRE Photography 101 video: <https://www.youtube.com/watch?v=U91Ahk7dXKg>

The New York Times: <http://www.nytimes.com/pages/multimedia/index.html>

Thomson Reuters: <http://www.reuters.com/news/picture/reuters-30-years-of-pictures?articleId=USRTR4PGK8>

National Geographic: <http://www.nationalgeographic.com/>

World Press Photo: <http://www.worldpressphoto.org/>

Masters of Photography: <http://www.masters-of-photography.com/>

Three-Point Lighting for Portrait Photography: <https://www.youtube.com/watch?v=YzvHEBm6VZs>

Top 10 Photo Composition Rules: <http://www.photographymad.com/pages/view/10-top-photography-composition-rules>

NPPA Code of Ethics for Photo Journalists: https://nppa.org/code_of_ethics

Centre for Journalism Ethics: http://journalismethics.info/online_journalism_ethics/photojournalism.htm

Debating the Rules of Ethics in Photojournalism: http://lens.blogs.nytimes.com/2015/02/17/world-press-photo-manipulation-ethics-of-digital-photojournalism/?_r=0

9 Photo Composition Tips by Steve McCurry (Video): <https://www.youtube.com/watch?v=7ZVyNjKSrOM&feature=youtu.be>

5 Keys to Finding the Perfect Portrait Location: <http://www.photographymad.com/pages/view/5-keys-to-finding-the-perfect-portrait-location>

10 Photography Lighting Facts You Should Know: <http://www.popphoto.com/gallery/top-10-photography-lighting-facts-you-should-know>

4 Best Types of Natural Light for Your Photo: <http://mcpactions.com/2011/01/17/the-4-best-types-of-natural-light-for-your-photography/>

Natural Light in Photography: <http://www.cambridgeincolour.com/tutorials/natural-light-photography.htm>

The Golden Hour in Photography: <http://www.photographymad.com/pages/view/the-golden-hour-in-photography>

Photographing Water Drops: <http://www.photographymad.com/pages/view/photographing-water-drops>

Using Focus Lock on Your Digital Camera: <http://www.photographymad.com/pages/view/using-focus-lock-on-your-digital-camera>

The 3 Best Lens Filters for Landscape Photography: <http://www.photographymad.com/pages/view/the-3-best-lens-filters-for-landscape-photography>

Shutter Speed: A Beginner's Guide: <http://www.photographymad.com/pages/view/shutter-speed-a-beginners-guide>

YRE Video 101 video: https://www.youtube.com/watch?v=bTT_TZpeNCw

Outdoor Lighting Skills with Stephen Schweickart: <https://www.youtube.com/watch?v=XCyishRvjU>

Lighting People's Faces with Stephen Schweickart: <https://www.youtube.com/watch?v=PzKNpejsdSs>

Top 10 Videography Tips: <http://www.desktop-documentaries.com/videography-tips.html>

10 Tips for Young Filmmakers: <http://www.donalforeman.com/writing/freshadvice.html>

10 Big Mistakes Documentary Makers Make: <http://www.raindance.org/10-big-mistakes-documentary-makers-make/>

Part III

YRE Facebook: <https://www.facebook.com/pages/Young-Reporters-for-the-Environment/294691627215114?fref=ts>

YRE Twitter: <https://twitter.com/YREInt>

YRE YouTube Channel: <https://www.youtube.com/user/YREInternational>

Part IV

YouTube Audio Library: <https://www.youtube.com/audiolibrary/music>

YRE national operators : <http://www.yre.global/national-offices/>

The Foundation for Environmental Education is a non-government, non-profit organisation promoting sustainable development through environmental education. FEE is an international umbrella organisation with one national member organisation per country representing FEE on the national level and in charge of implementing FEE programmes nationally. FEE currently has 83 member organisations in 72 countries worldwide. FEE is mainly active through its five environmental education programmes: Blue Flag, Eco-Schools, Young Reporters for the Environment, Learning about Forests and Green Key.

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