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AGRICULTURE, ENVIRONMENT AND NATURAL RESOURCES

Agriculture, Environment and Natural Resources

TRAINING MODULE ON CONFLICT-SENSITIVE JOURNALISM RELATED TO MOBILE LIVESTOCK PRODUCTION SYSTEMS IN WEST AFRICA AND THE SAHEL



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ACRONYMS AND ABBREVIATIONS*

AFD :	<i>Agence Française de Développement</i> (French Development Agency)
APESS :	<i>Association pour la Promotion de l’Elevage au Sahel et en Savane</i>
CA :	Board of Directors
ECOWAS :	Economic Community of West African States
CEMAC :	<i>Communauté Economique et Monétaire de l’Afrique Centrale</i> (Economic and Monetary Community of Central Africa)
CILSS :	<i>Comité permanent Inter Etat de lutte contre la Sècheresse au Sahel</i> (Permanent Inter-State Committee for Drought Control in the Sahel)
CIT :	International Transhumance Certificate
FAO :	Food and Agriculture Organisation of the United Nations
NRM :	Natural Resource Management
OCDE :	Organisation for Economic Co-operation and Development
PEPISAO :	Integrated and Secure Livestock Production Systems and Pastoralism in West Africa Project
PFUA/AUBP :	<i>Programme Frontière de l’Union Africaine</i> (African Union Border Programme)
GDP :	Gross domestic product
PRAPS :	Sahel Regional Pastoralism Support Project
RBM :	<i>Réseau Bilital Marobè</i>
ES :	Executive Secretariat
UEMOA :	<i>Union Economique et Monétaire Ouest-Africaine</i> (West African Economic and Monetary Union)

INTRODUCTION

Mobile livestock production systems have been facing a number of challenges over the past twenty years, including farmer-pastoralist conflicts and civil insecurity in West Africa and the Sahel. In recent decades, conflicts initially sparked by competition over natural resources have gradually evolved into struggles for control of land between socio-cultural groups, and politico-religious demands that have intensified the displacement of both animals and people.

At the same time, we note that the media - print, radio and audiovisual - most often focus on pastoral issues, such as the management of land conflicts between farmers and herders, and access to transhumance corridors. Pastoralists and pastoral households are therefore most often described in terms of this general conception of pastoral farming as vulnerable to climatic, environmental, health and terrorist risks, and as inefficient in the context of agricultural modernisation policies.

All in all, these observations lead us to conclude that pastoral livestock farming is a production system that is not only under-represented, but also little-known by the media in West Africa and the Sahel, who more often than not are content to relay current representations and official events about it.

Over the past three (03) years, the insecurity of goods and people, combined with the effects of the covid-19 pandemic and its attendant measures to restrict livestock movements and close livestock markets, have made the pastoral and agro-pastoral community even more vulnerable.

This has also had a negative impact on the nutritional and health status of animals and has deprived pastoralists of income from the livestock trade.

From these observations arose a desire to consider ways of informing and raising awareness not only amongst key players in the livestock-meat sector, but above all amongst information and communication professionals about the issues and challenges of mobile livestock farming systems in West Africa and the Sahel. Other factual observations in the field show that mobile livestock production systems are not always well understood and are therefore poorly perceived by certain stakeholders. By way of illustration, a study carried out as part of the PEPISAO project by ZOOFOR in 2020, shows that 50% of the institutional and physical stakeholders we met had a poor perception of the mobile breeding system, while 25% had a more or less positive perception of the system. This is because these stakeholders have a narrow understanding of the system, due to under- or misinformation. The latter is all the more serious if it is disseminated by media specialists, i.e. journalists. It was therefore imperative to inform and train these key players in order to bring about change.

ECOWAS, CILSS and UEMOA have been working for a number of years to secure mobile livestock production systems in West Africa and the Sahel, by organising regional meetings focusing on inter-stakeholder dialogue for peaceful transhumance. These high-level consultations strongly recommended intensifying dialogue to establish a shared vision of agropastoralism.

Thus, CILSS, as part of the implementation of the Integrated and Secured Livestock Production and Pastoralism in West Africa Project (PEPISAO), financed by the French Development Agency (AFD), is developing a capacity-building strategy for actors in its intervention zone on the Prevention, Management and Transformation of conflicts related to mobile livestock farming. The media

(written, televised, spoken and social....) are very important links in the chain of conflict prevention, management⁶ and transformation, as their level of mastery can help to mitigate or exacerbate the situation.

This manual is designed to raise awareness and train media professionals on the issues and challenges of mobile livestock production systems. It is intended as a tool to help media professionals better understand the agropastoral sector, and to improve the processing of information on this animal production system. The focus is on conflict prevention and management, with a view to transforming conflicts into lasting peace.

OBJECTIVES

The overall objective of this module is to help media professionals gain a better understanding of the issues and challenges of mobile livestock production systems, in order to contribute to better prevention, management and transformation of conflicts between users of natural resources. Specifically, the aim is to :

De façon spécifique, il s'agira :

- train media professionals to analyse the economic, social, environmental, health and political implications of mobile livestock production systems in West Africa and the Sahel.
- Empower media professionals with skills in analysing the foundations and characteristics of conflicts, as well as the means to prevent, manage and, where necessary, transform them.
- provide media professionals with the skills they need to collect, process and produce information to raise awareness amongst stakeholders.

EXPECTED RESULTS

- Media professionals are able to analyse the economic, social, environmental, health and political implications of mobile livestock production systems in West Africa and the Sahel.
- Media professionals are able to analyse the root causes and characteristics of conflicts, as well as the means to prevent, manage and, where necessary, transform them.
- Media professionals are skilled in collecting, processing and producing information to raise awareness amongst stakeholders.

SUB-MODULE 1: Mobile livestock production systems in West Africa and the Sahel: issues at stake and challenges

SUB-MODULE 2 : Conflict prevention, management and transformation in connection with mobile livestock farming

SUB-MODULE 3 : Agro-pastoral conflict-sensitive journalism and communication

SUB- MODULE 1

MOBILE LIVESTOCK PRODUCTION SYSTEMS IN WEST AFRICA AND THE SAHEL: ISSUES AT STAKE AND CHALLENGES

I. PEDAGOGICAL OBJECTIVES

- O.1.1:** IMPROVE MEDIA PROFESSIONALS' UNDERSTANDING OF MOBILE LIVESTOCK PRODUCTION SYSTEMS IN WEST AFRICA AND THE SAHEL.
- O.1.2:** HELP MEDIA PROFESSIONALS TO BETTER INTERNALISE THE MAJOR ISSUES AT STAKE IN THE MOBILE LIVESTOCK BREEDING SYSTEM, FOR BETTER INFORMATION/COMMUNICATION



SEQUENCE

1

MAJOR CONSTRAINTS AND CHALLENGES OF MOBILE LIVESTOCK FARMING IN WEST AFRICA AND THE SAHEL

SKILLS REQUIRED :

- Understand the major constraints facing mobile livestock production systems in West Africa and the Sahel.
- Understand the challenges facing mobile livestock production systems in West Africa and the Sahel.
- Be able to disseminate the knowledge acquired on mobile livestock production systems in West Africa and the Sahel.

SEQUENCE 1: MOBILE LIVESTOCK PRODUCTION SYSTEMS GOVERNANCE IN WEST AFRICA AND THE SAHEL

SKILLS REQUIRED :

- Understand public and regional livestock management policies.
- Understand the regional legal and regulatory framework relating to livestock farming systems.
- Know pastoral stakeholders.

1.1- THE VERY ESSENCE OF THE REGIONAL POLICY

For some twenty years, the strategic orientations of inter-state and public institutions have been based on documents and policies adopted by various regional bodies. These include the CILSS, UEMOA and ECOWAS documents, such as the CILSS regional strategy for the development and management of pastoralism (2017), the UEMOA Common Agricultural Policy (PAU) 2001, the ECOWAS Agricultural Policy (ECOWAP) 2005, and the Action Plan for the development and transformation of livestock in the ECOWAS region.

Livestock farming in the Sahel and West Africa is the focus of actions by governments and regional institutions :

- Developing information to support economic and political decision-making.
- Promoting multi-stakeholder dialogue at local, national, and regional levels.
- Sound and sustainable management of natural resources.
- Structural investment in infrastructure to secure pastoralism.
- Monitoring and controlling epizootics and cross-border diseases.
- Promoting inclusive value chains.

These major initiatives are generally implemented through regional and national programmes and projects aimed at operationalizing existing policy instruments at various levels, in particular at Community State level: land tenure code, pastoral code, forestry code, regulations, decisions and decrees. The following map shows the countries with a pastoral code in West Africa.

1.2- OVERVIEW OF PASTORAL LEGISLATION IN WEST AFRICA



It should be noted that different countries have different levels of pastoral legislation.

Sheet 2.1: Constraints associated with mobile livestock farming systems.

Mobile livestock farming in the Sahel and West Africa faces a number of constraints:

- ➔ Dwindling natural resources - the main sources of animal feed - due to : (continuous growth in human population and livestock, environmental degradation linked to climate change, advancing agricultural fronts).
- ➔ Incomplete political reforms in the areas of pastoral land tenure and decentralisation.
- ➔ Market imperfections (price surges and seasonal variations).
- ➔ The worsening security situation in the sub-region, with the emergence of violent extremism, kidnappings of herders and all forms of animal and herd rustling.
- ➔ Incoherent sectoral policies, sometimes relegating livestock farming to last place in terms of investment.
- ➔ The recurrence of conflicts between users of natural resources, made more complex by the prevailing insecurity in the region and the stigma that goes with it.
- ➔ Failure to secure grazing areas and the undermining of social agreements on rangelands (grazing areas, rest areas, transit corridors).
- ➔ Inadequate pastoral facilities (watering points, pens, feed banks, etc.),
- ➔ Limited access to basic social services (schools, human and animal health centres).
- ➔ Pollution of grazing lands by extractive industries (toxic products) and agricultural inputs (pesticides, herbicides, and chemical fertilisers).

Sheet 2.2: Challenges of the mobile livestock production system

A number of challenges need to be addressed if mobile livestock farming is to regain its place in development. These challenges have to do with the environment, public policy, safety in all its forms, herd survival, the organisation of the actors themselves, as well as legislation and communication.

2.2.1: Environmental challenges

- The degradation of the plant cover (grass and trees) is very pronounced.
- Rapid drying-up of natural water sources.
- Toxicity of watering points and grazing areas.
- Poor access to grazing areas due to obstruction of corridors.

2.2.2: Production inputs and livestock equipment access challenges

- Unavailability of raw materials due to rainfall.
- High input costs (purchase, transport).
- Control over production inputs by powerful organisations with which breeders are forced to subcontract.

As far as national, sub-regional and regional policies are concerned, mobile livestock farming continues to face:

- Difficulties in applying certain laws.
- The fact that certain texts do not reflect the reality on the ground.
- Weak land use planning policies.
- Non-compliance with (regional) legislation by governments and by the stakeholders themselves.
- Difficulty in promoting a shared vision of options for securing mobile livestock production systems.
- The indelicacy/abuse of some officials on control missions.

2.2.3 : Security challenges

Amongst the sectors most affected by today's scourges of insecurity is pastoralism. It is subject to:

- violent extremism.
- pastoral crime.
- large-scale population displacements.
- cattle rustling.
- kidnapping/abduction of herders for ransom.
- risks of recruitment by armed groups.
- stigmatization of herders.
- evictions of herders.

2.2.24: Pastoral challenges (system survival)

One of the major challenges facing pastoralism is its very survival. In an increasingly modern environment, the younger generation is finding it hard to adapt to the traditional way of raising livestock. The transfer of practices from generation to generation seems compromised. Today, the threat of a decline in traditional livestock farming practices in favour of sedentarisation/ranching or other so-called modern practices is feared.

2.2.5: Leadership challenges

Conflicts of leadership linked to the multiplicity of socio-professional organisations involved in pastoralism are often not conducive to a more peaceful practice. While the plurality of pastoral structures may be a sign of the vitality of the activity, it is also a major challenge in terms of strategic issues. The question of the representativeness of pastoral organisations poses serious problems for both the central government and the herders themselves.

SEQUENCE 2

CHARACTERISTICS OF MOBILE LIVESTOCK SYSTEMS IN WEST AFRICA AND THE SAHEL

SKILLS REQUIRED:

- Understand the importance of mobile livestock production systems in national and sub-regional economies.
- Understand how mobile livestock production systems work.

Sheet 1.1 Livestock production characteristics in West Africa and the Sahel

There are two main types of livestock production system: extensive (mobile) and intensive (sedentary). These two systems can be combined to form a semi-extensive or semi-intensive system.

Livestock farming in West Africa and the Sahel is characterised by a non-sedentary production system based on the use of natural pastures.

Between 70% and 90% of cattle and 30% to 40% of small ruminants are reared under the transhumant, nomadic pastoral system (SWAC-OECD, ECOWAS, 2008).

However, intensive or semi-intensive livestock farming is emerging in some regions, especially on the coast (dairy farms, fattening farms, ranches) on the outskirts of major urban areas. This dominant system is practiced in conditions of productivity limited by sensitivity to climatic variations (space between calving impacted by droughts) and recurrent animal losses linked above all to cattle theft in areas of insecurity.

For a livestock population estimated at around 500 million ruminants in the region (FAO, 2019), the mobile livestock production system employs more than 20 million people and contributes around 5% of regional GDP and 15% of GDP in Sahelian countries.

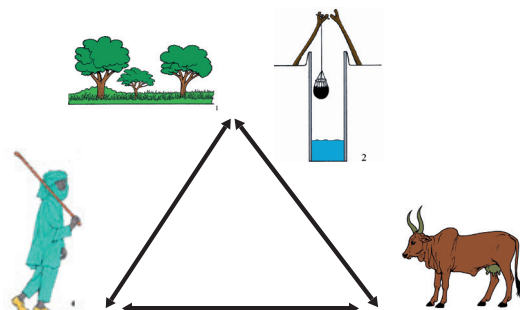
It provides 25% of regional Agricultural GDP for 40% to 50% in Sahelian countries and contributes for an annual milk production of more than 5 billion litres, covering around 70% of the region's needs.

In some Sahelian countries, over 15% of export earnings come from livestock production, which covers 90% of red meat requirements.

From a social and cultural point of view, pastoralism is a cultural promotion practice that helps ensure intercultural mixing, food security and social well-being, and through which intergenerational rites of transfer of endogenous know-how and savoir-vivre take place. From an epidemiological and genetic point of view, pastoralism is a way of avoiding certain epizootics and improving breeds by bringing together herds of different performances.

1.1. How mobile breeding systems work

Mobile breeding is based on three (03) fundamental pillars: the animal, the feed, and the human being. These three pillars are closely interlinked and interdependent. They form a coherent production SYSTEM.



The feed resources most used by livestock are: natural pastures (grasses, trees), harvest residues (straw, stalks, tops, dregs, etc.), agro-industrial by-products (rice bran, wheat, oilcake, etc.), minerals and household scraps.

Natural pastures form the basis of ruminant feed in this system.
Ruminant digestion requires the presence of roughage to ensure rumination.

There are five (5) conditions required for rumination to take place normally:

- Animal is resting.
- Animal is in good health.
- There is adequate feed.
- Water is available.
- Mandatory presence of forage (in some Sahelian countries, herders use cardboard if fodder is not available).



Natural grazing remains the staple food for animals in West Africa and the Sahel and depends on a number of factors. Annual grasses continue to dominate the natural grazing land.

Vegetation dynamics of annual grasses:



The amount of biomass produced each year varies according to rainfall (the amount of water that falls, and its distribution in time and space) and substrate (texture and structure of the soil and relief). Annual and inter-annual variations are characteristic of the Sahel, with alternating years of high rainfall, average rainfall, and drought.



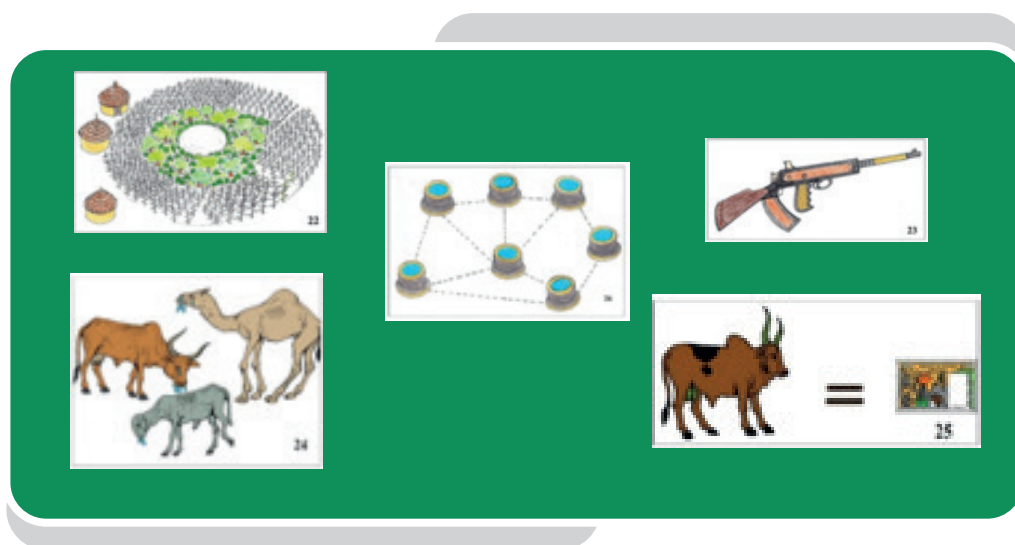
To cope with variations in resources and their spatial dispersion, the basic strategy adopted by producers is to keep their animals mobile.

There are several forms of mobility (transhumance, nomadism, and exodus).

Mobility is organised both upstream and downstream. It's not a haphazard process; there's an information system for routes and other elements.

The main groups of reasons that may prompt a breeder to move are:

- ⌘ Production reasons: search for pasture, water, salts, animal health, etc.
- ⌘ Security reasons: escape from disease, theft, conflict, war.
- ⌘ Economic reasons: search for more profitable markets.
- ⌘ Economic development policy reasons: infrastructure development.



Livestock mobility offers comparative advantages such as

- ⌘ Cleaning the bush to promote better grass growth.
- ⌘ Transporting herbaceous seeds from one area to another.
- ⌘ Burying herbaceous seeds.
- ⌘ Application of organic fertiliser.
- ⌘ Tree regeneration

Lack of mobility has negative effects:

- ⌘ Overgrazing at the start of the rainy season.
- ⌘ Seed depletion at grass fruiting time.
- ⌘ Soil degradation in pastoral enclaves during the rainy season.



Encadré n°1 :

- » **Transhumance** : seasonal movements of animals with 2 principles: having a home terroir, intending to return to the home terroir. Transhumance can be internal (national) or cross-border (2 or more countries). During transhumance, part of the herd may remain in the home area, or the whole herd may be engaged. Likewise, only part of the family may be engaged, with the rest camped in the home terroir. In some cases, no family member leaves, in which case salaried shepherds are hired.
- » **Nomadism** : there is a point of departure, but the point of arrival is not necessarily known, and there is no spirit of return. The whole herd leaves with the whole family. However, intermediate forms between transhumance and nomadism are increasingly developing in both Sahelian and coastal countries.
- » **Exodus/Emigration** : initially transhumants who, for various reasons, remain permanently in the host countries.



SEQUENCE

3

MOBILE LIVESTOCK PRODUCTION CHALLENGES IN WEST AFRICA AND THE SAHEL

SKILLS REQUIRED:

- ☛ Understand the major issues surrounding mobile breeding systems in West Africa and the Sahel.
- ☛ Be able to disseminate the knowledge acquired on the mobile livestock production system in West Africa and the Sahel.

Sheet 3.1: Ending livestock mobility in Sahelian countries: socio-economic and environmental issues.

Following the drought of 1973, livestock breeders were blamed for environmental degradation. They are seen as incapable of managing and sharing common resources. As a result, many stakeholders (in the Sahel as well as in some coastal countries) think it's better to stop mobility and sedentarise livestock farming. It is therefore important to understand the implications of such a policy before drawing conclusions, since for the majority of producers (livestock breeders), mobility remains an absolute necessity.

So the question remains: is putting an end to livestock mobility a viable option from an economic, social and environmental point of view, both in the Sahel and in coastal countries?

An experiment was carried out in Senegal to test a system where grazing land was divided into paddocks with controlled use. The animals were to stop being mobile and stay within the paddocks. After twelve (12) years of experimentation (1981 to 1992), comparative studies were carried out to draw lessons and conclusions.

- There was regularly a mismatch between the grazing available which changed every year, and the animal loads, which were fixed.
- In terms of quantity, grazing in the paddocks was no more abundant than outside the paddocks, in the community pasture.
- In terms of pasture quality, the mismatch between livestock numbers and available biomass has led to an impoverishment of vegetation.
- As far as trees are concerned, the situation was better in the plots, but only to a limited extent.
- The animals were in slightly better condition in the plots, but in a bad year they were much less resistant.
- The breeders in the plots did not work on the principle of reciprocity with the other breeders, which led to numerous tensions.
- The end of mobility could lead to a loss of productivity in the national herd and a reduction in the supply of meat from transhumant herders.

Lesson 1 : Stopping herd mobility in the Sahel does not necessarily have a positive impact on the environment.

Lesson 2 : Mobility remains an essential condition for managing imbalances in the Sahel ;

Lesson 3 : The end of mobility implies the privatisation of grazing land, which would pose numerous problems in the Sahel.

Lesson 4 : Ending mobility could have consequences for the national economies of both sending and receiving countries.

SHEET 3. 2: SECURING MOBILITY, AN ECONOMIC AND SECURITY ISSUE

● **The challenge of securing mobility**

An analysis of the issue of stopping mobility shows that there is no obvious, viable alternative to livestock mobility, either in the Sahel or in coastal countries. It is therefore important to address the issue of securing mobility and the various dimensions to be taken into account in securing livestock mobility.

Case study :

Fictional region to be crossed.

- Livestock corridors are an absolute necessity.
- Securing corridors is a demanding process, so it's urgent to do it before it's too late.
- To be functional, the corridors need to be equipped.
- Securing corridors is necessary, but not in itself sufficient.

Lesson 1 : Securing mobility involves a number of requirements, all of which must be met ;

Lesson 2 : There's still a lot of work to be done to make corridors safe, and it's urgent ;

Lesson 3 : Pastoral resources also need to be secured outside the corridors in the reception areas ;

Lesson 4 : Road harassment must also be reduced by reducing the number of checkpoints on the roads, and the Observatoire des Pratiques Anormales (OPA) must be set up and made operational.

● **Economic impact of mobility**

Analysing the cost of mobility is fundamental, as the economic contribution of mobile livestock farmers to the local economy is rarely recognised, especially as figures on the subject are desperately lacking.

- Transhumance facilitates regional integration, through market integration (supplying markets in coastal countries with livestock from Sahelian countries): over 3 million head are traded every year: Lagos alone requires 6,000 head a day.
- Revenues from livestock markets are sometimes substantial: over 3 million Naira on fair days at the Katsina market in northern Nigeria.
- Revenues from the controlled taxation of livestock markets contribute over 30% to the collective budget of certain communes in northern Benin and Togo.
- Transhumant herders spend large sums of money to acquire goods and services along transhumance corridors (close to one million FCA per convoy each year) (See: study

Lesson 1 : Mobility implies a financial cost, reflected in the substantial budgets spent by transhumant herders.

Lesson 2 : Year after year, transhumance makes a considerable contribution to the local economy, benefiting many players and helping to create jobs.

Lesson 3 : The high budget devoted to livestock feed demonstrates its strategic importance in supporting mobility.

SUB- MODULE 2

CONFLICT PREVENTION, MANAGEMENT, AND TRANSFORMATION IN CONNECTION WITH MOBILE LIVESTOCK FARMING IN WEST AFRICA AND THE SAHEL

THIS MODULE COMPRISES THREE (03) SEQUENCES:

SEQUENCE 1 : GOVERNANCE OF MOBILE LIVESTOCK PRODUCTION SYSTEMS IN WEST AFRICA AND THE SAHEL

SEQUENCE 2 : UNDERSTANDING THE CONCEPTS OF CONFLICT, ITS CAUSES AND PREVENTION STRATEGIES

SEQUENCE 3 : CONFLICT MANAGEMENT AND TRANSFORMATION STRATEGIES.



SEQUENCE 1

GOVERNANCE OF MOBILE LIVESTOCK PRODUCTION SYSTEMS IN WEST AFRICA AND THE SAHEL

SKILLS REQUIRED :

- Understand public and regional livestock management policies.
- Understand the regional legal and regulatory framework governing livestock farming.
- Know the stakeholders involved in pastoralism.

1.3 National transhumance management frameworks

Transhumance and pastoralism are supervised at national level by a number of sectoral ministries. In most ECOWAS Member States, transhumance campaigns are organised and monitored by the Ministries of Livestock and Agriculture, the Interior, Justice and Defence, and Foreign Affairs. These sectoral ministries promote dialogue with national partners, and are responsible for regulations, defining and respecting animal vaccination schedules, issuing ITCs, etc. within each country. In general terms, the following bodies are involved at operational level:

- **National Transhumance Committees (Benin Agency; Ghana Ranching...):** Facilitate internal mobility, consultation and dialogue between national and external players and partners.
- **Pastoralism Support Fund**
- **Livestock Development Orientation Committee**
- **Prefectoral transhumance management committees: inter-stakeholder consultation**
- **Communal Transhumance Management Committees:** ongoing dialogue between stakeholders.
- **Local transhumance management committees:** prevention, conciliation, compliance with schedules.
Land commissions: village/tribal/communal/departmental level to inform, raise awareness and prevent conflicts amongst agro pastoralists.
- **Pastoral and agricultural organisations at local level:** to inform and raise awareness amongst agropastoralists, prevent conflicts and facilitate mobility.
- **Decentralised local authorities**
- **internal organisations and individuals (leaders, traditional chiefs, etc.)** involved in one way or another in the management of mobile livestock farming issues
- **Non-governmental organisations** implementing large-scale pastoral actions (awareness-raising, construction of pastoral infrastructures, support for animal health, support for dairy and meat product processing, etc.)

1.4 Regional transhumance management bodies

Various regional actors are involved in the management of transhumance and pastoralism:

- **High-level Dialogue for peaceful transhumance in three transhumance corridors (East, Central, West) :** these are high-level consultations and dialogues between States (Sahelian and Coastal) to provide political guidance and take consensual decisions for peaceful and more productive transhumance.

- **Cross-border consultation frameworks for transhumance management** : creating open spaces for dialogue between cross-border countries to facilitate the mobility of herders and their animals, prevent conflicts and promote integrated, shared development ;
- **Regional Producer Organisations (RPOs)** : information and awareness-raising, defending breeders' rights, mobilising technical and financial partners, facilitating the issuance of ITCs, facilitating mobility and access to markets, facilitating dialogue and consultation between cross-border countries to facilitate the mobility of breeders and their animals, preventing conflicts, mobilising investment; this category includes RBM, ROPPA, APASS, etc...
- **Inter-state organisations (ECOWAS, CEMAC, AU, UEMOA, CILSS)** : these play a regulatory role, supporting the pastoral sector and implementing sub-regional or regional programmes (PEPISAO, PRAPS, etc.).
- **Media structures** responsible for communicating facts and events relating to pastoralism.

As can be seen, livestock farming in the Sahel and West Africa takes place in most countries in a decentralised context, and involves several players, each playing their own specific but complementary role.

1.5 Legal framework at community level

The Economic Community of West African States has adopted two texts regulating transhumance in Member States since 1998. These are Decision A/DEC.5/10/98 on the regulation of transhumance between ECOWAS Member States, adopted in 1998, and Regulation C/REG.3/01/03 on the implementation of the regulation of transhumance between its Member States, adopted in 2003. These include:

- Recognition of transhumance/pastoralism as a production method by ECOWAS Heads of State in 1998.
- Decision A/DEC.5/10/98, which requires cross-border herders to hold an International Transhumance Certificate (ITC), the purpose of which is to :
 - . Control the departure of transhumant herders.
 - . Ensure health protection for local herds.
 - . Notify the local population of the arrival of the herds in good time.

Decision A/DEC.5/10/98 also states that :



- Herds must move along transhumance routes defined by the States.
- Border crossings are only authorised during daytime.
- The number of herdsmen per herd must be at least (1 person) for every 50 head of livestock. In all cases, any herd crossing a border must be accompanied by at least two (02) herdsmen.
- Herdsmen must hold valid identity papers and be at least 18 years old.
- Breeders who are admitted benefit from the protection of the host country.
- Conflicts between farmers and breeders are first referred to a conciliation commission.
- Each ECOWAS Member State has the duty to create and operationalize a "National Transhumance Committee".

1.5.2 Transhumance regulation C/REG.3/01/03 also prescribes :

- The organisation of information, communication, awareness-raising, training and education campaigns or sessions for transhumant herders and the various actors involved in transhumance at the level of departure, transit and reception zones for transhumant herds.
- The establishment and/or revitalisation of pastoral organisations at national level, so that they can contribute to better management of transhumance, as well as to the prevention and management of transhumance-related conflicts.
- Strict compliance by herders, transhumant herders, farmers, and other components of rural society with ECOWAS community texts concerning, amongst other things, transhumance between Member States, the free movement of people and goods, and the mechanism for prevention, management and maintenance of peace and security.
- Promotion of dialogue and consultation between countries on transhumance issues (high-level conference, consultation framework, etc.).
- Livestock farming in the Sahel and West Africa takes place in a regional and sub-regional legal environment, with variations at national level.
- It should be noted that most of these legal provisions are outdated and therefore need to be updated in line with obvious factual realities.

1.5.3 Rights and obligations under Decision ADEC/05/10/1998 and its implementing regulations

This decision establishes and regulates cross-border transhumance between the countries of the Economic Community of West African States (ECOWAS). It explicitly recognises cross-border transhumance: *"The crossing of land borders for the purpose of transhumance is authorised between all Community countries for bovine, ovine, caprine, camel and asine species under the conditions defined by the present Decision".* (Art 3).

1.1.1: Rights and obligations set out in Decision A/DEC.5/10/98 and its implementing regulation c/reg.3/01/03 on the implementation of transhumance between ECOWAS Member States.

Livestock breeders' rights	Livestock breeders' obligations	State obligations
<p>1. They have the right to practice cross-border transhumance within the community. (Art. 8)</p>	<p>1. The movement of transhumant herds is subjected to the possession of an ECOWAS International Transhumance Certificate (CIT) on entering and leaving each country (Art. 5 of Decision A/DEC).</p>	<p>Transhumance routes are defined by the States, in accordance with the itinerary prescribed on the ECOWAS international transhumance certificate. (Art. 7 of Decision A/DEC)</p> <p>The State guarantees the safety of regularly admitted herders.</p>
<p>3. Duly admitted transhumant herders enjoy the protection of the authorities of the host country, and their fundamental rights are guaranteed by the judicial institutions of the host country. (Art. 16 of Decision A/DEC)</p>	<p>2. Transhumant animals must be guarded both on the move and during grazing. (Art. 10 of Decision A/DEC)</p>	<p>Stray animals will be apprehended by the competent authorities and impounded.</p> <p>Each host country determines the period of entry and exit of transhumant livestock on its territory and informs the other States accordingly.</p>
		<p>Each State defines transhumant livestock reception zones and assesses the maximum reception capacity of each zone.</p>
	<p>Borders are only crossed and grazed during daylight hours.</p> <p>The transhumant herd is kept by a sufficient number of herdsmen. The number of herdsmen is determined by the number of head. The number of herdsmen per herd must be at least one (1) for every 50 head of livestock.</p>	<p>Host countries have (must) set up very active transhumance management committees from national to local level (commune, canton, village), often working with herders' associations to settle disputes between stakeholders.</p>

Livestock breeders' rights	Livestock breeders' obligations	State obligations
	<p>Transhumant herders are required to comply with the laws and regulations of the host country, particularly those relating to the conservation of classified forests and wildlife resources, and to the management of watering holes and pastures.</p> <p>Herdsmen must hold identity documents duly issued by the competent authorities of their country of origin. (Art. 12)</p> <ul style="list-style-type: none"> - They must always be able to prove the identity and address of the owner(s) of the herd. Herdsmen must be at least 18 years old. (Art. 12) <p>Transhumant herders are required to take their herds to the reception area designated by the officials serving at the entry post (Art. 15 of Decision A/DEC).</p>	

➤ Other obligations:

- Transhumant herds must be kept by a sufficient number of herdsmen **(Art. 11)**.
- The number of herdsmen is determined according to the number of head. The number of herdsmen per herd must be at least one (1) for every 50 head of livestock. In all cases, any herd crossing a border must be accompanied by at least 2 herdsmen.
- Herdsmen must hold identity documents duly issued by the competent authorities of their country of origin. **(Art. 12)**
- They must at all times be able to prove the identity and address of the owner(s) of the herd. Herdsmen must be at least 18 years old. **(Art. 12)**

The purpose of the ITC is to:

- control the departure of transhumant animals.
- protect the health of local herds.
- notify local populations of the arrival of transhumant herds.

ICT contents:

composition of the herd, vaccinations carried out, itinerary to be followed by the cattle, border posts through which they must pass, as well as the final destination.

Issuance: 8

The ITC is issued by the department in charge of livestock and stamped by the local administrative authority at the place of departure.

SEQUENCE 2

UNDERSTANDING CONFLICT CONCEPTS AND ROOT CAUSES

SKILLS REQUIRED :

Journalists and media players are familiar with the various notions/concepts of conflict prevention, management and transformation in relation to pastoralism.

Journalists and media players are familiar with the main types of conflict recorded.

Journalists and media players know the root causes of conflicts.

2.1 Conflict concepts

Note: What is a conflict ?

- 1. A relationship between two or more parties who have/think they have incompatible goals, values, or interests.**
- 2. An opposition of interests between individuals, communities or States, the solution to which may be sought by violence (war, reprisals), face-to-face negotiation or through a third party (mediator, court).**
- 3. An opposition, a contradiction, a disagreement concerning: ideas, opinions, points of view, beliefs, interests, ethnic, tribal or racial affiliations and needs of individuals.**

Worth knowing:

Conflicts are:

1. An inevitable and often creative fact of life.
2. Generally resolved peacefully, they often lead to improved situations for most or all of the people involved.
3. Relationships involving several players with apparently opposing interests.

2.2 Different types of conflict in society

Depending on the actors involved

- ➔ Household conflicts (between husband and wife).
- ➔ Family conflicts (between father and daughter).
- ➔ Political/religious conflicts (between opposition and government).
- ➔ Socio-professional conflicts (between cattle trader and butcher).
- ➔ Land disputes.
- ➔ Customary conflicts (chieftaincy control).
- ➔ Conflicts between armed forces and herders/farmers/foresters/poachers.
- ➔ Conflicts between farmers and herders.



Depending on their level of development

Les Conflits sont :

- ➔ Latent conflict
- ➔ Above-ground conflict
- ➔ Open conflict
- ➔ Violent conflict and crisis

Note: Definitions

Latent conflict

"A conflict is said to be latent when the parties involved in the problem are dissatisfied and tension is simmering between them".

Above-ground conflict

"A conflict is said to be surface conflict when it has no apparent cause".

Open conflict

"A conflict is said to be open when the parties openly accuse each other and blame each other for the causes of the conflict".

Violent conflict and crisis

"A conflict is said to be violent when the parties resort to violence, aggression and acts of destruction to take justice into their own hands".

"Violent conflict can degenerate into crisis".

UNDERSTANDING THE CONCEPTS OF VIOLENCE, PEACE AND CONFLICT TRANSFORMATION

What is violence ?

Violence

Actions, words, attitudes, structures, or systems that cause physical, psychological, social or environmental harm and/or prevent people from realising their human potential (Fisher, et al.).

Not every conflict is violent.

What is peace ?

2.10 Peace and conflict transformation

4. Peace:

It is a process of acquiring values, knowledge and developing attitudes, skills and behaviours to live in harmony with oneself, with others and with the natural environment.

It is the "**capacity to transform conflicts with empathy**, without violence and with creativity, which is a never-ending process."

Positive peace : lasting peace, absence of visible violence + absence of less/non-visible violence through changes in attitudes and structures.

Negative peace : absence of direct violence

Important: Peace does not mean the total absence of any form of conflict. It means the absence of violence of any kind, and the resolution of conflict in a constructive manner.

2.3 Group exercise

Objective: Share the causes of conflicts linked to mobile livestock farming in the Sahel and in coastal countries, as well as strategies to prevent these conflicts.

Exercise statement

In 2 working groups, based on your journalistic and empirical experience :

- 1. What are the situations that often give rise to conflict?**
- 2. How do the stakeholders react to these situations?**
- 3. How do these conflicts often end?**
- 4. Your perception of:**
 - *Pastoralists
 - * Farmers
 - *Armed forces
 - *Management committees
- 5. How can these conflicts be prevented from your professional standpoint?**
- 6. What actions are you taking to anticipate the occurrence of conflicts linked to pastoralism?**
- 7. Suggest an intervention plan (from your professional position) that could effectively help prevent conflicts linked to animal husbandry in your region.**

- 8. What are some of the anecdotes/ proverbs/ quotations you use the most in your professional field to prevent conflicts?**
- 9. Restitution in plenary**
- 10. Wrap-up**

2.4 Causes of conflict related to mobile livestock farming

There are several causes of conflict or disagreement. Conflicts can arise from disagreements :

- 1. Structural, communication, values, psychological, due to lack of information, interests and needs, around resources**

Conflicts related to mobile breeding can arise as a result of :

- 1. Damage to crops.**
- 2. Multiple use of water sources (competition, pollution, etc.).**
- 3. Damage to stocks (inappropriate stocks, competition, behaviour, etc.).**
- 4. Management of protected areas (parks, classified and community forests, etc.).**
- 5. Management of aerial grazing.**
- 6. Management of pastoral taxes (who collects them? Where? When?)**
- 7. Stigmatisation (attitudes and consideration).**
- 8. Livestock rustling.**
- 9. Inequitable access to natural resources.**
- 10. The inability to find lasting and equitable solutions to conflicts (conflict recurrence).**
- 11. Land tenure insecurity.**

SEQUENCE

3

CONFLICT MANAGEMENT AND TRANSFORMATION STRATEGIES

SKILLS REQUIRE :

UNDERSTANDING CONFLICT TRANSFORMATION STRATEGIES

2.10 Importance of conflict transformation

"Conflict transformation addresses the broader social and political sources of conflict and seeks to transform the negative energy of violence into positive social and political change". It also addresses economic and cultural aspects, while being a vector of change and justice for progress

The importance of conflict transformation lies in the fact that it aims to establish lasting peace within the community.

2.11 Conflict transformation strategies/approaches

How can a conflict be transformed into lasting peace ?

Conflict transformation aims to overcome violence by addressing the root causes of conflict, so as to lay the foundations for lasting peace through diplomacy, negotiation, mediation or public policy.

In the book "*Cheminer avec le conflit*" or "*Journeying with conflict*", 4 steps are important in a conflict transformation process:

1. **Analysis** (understanding the conflict, defining/naming the conflict, asking crucial questions).
2. **Strategy** (draw up strategies, develop a policy of influence).
3. **Action** (intervene directly in the conflict, deal with the consequences, work on the social fabric).
4. **Learning** (evaluating actions, developing new knowledge).

CONFLICT MANAGEMENT PROCEDURES PROVIDED FOR IN DECISION A/DEC AND ITS IMPLEMENTING REGULATIONS

Host countries have set up very active transhumance management committees at national and local level (commune, canton, village), often in conjunction with herders' associations, to settle disputes between stakeholders. (*Comité préfectoral in Benin, Comité national/régional, départemental /communal in Niger, etc.*).

Conflicts between transhumant herders and farmers are first referred to a conciliation body for assessment, based on information gathered by the commission. (Art. 17)

Should conciliation fail, the dispute is settled by the competent courts. (Art. 19)

Journalists obviously have a role to play in this process, above all to help them better understand the conflict so that they can deal with it with full knowledge of the facts.

SUB- MODULE 3

AGRO-PASTORAL CONFLICT-SENSITIVE JOURNALISM AND COMMUNICATION

PEDAGOGICAL OBJECTIVE

- C.3.1:** STRENGTHEN MEDIA PLAYERS IN CONFLICT-SENSITIVE COMMUNICATION STRATEGIES AND APPROACHES TO PROMOTE SUSTAINABLE PEACE WITHIN THE COMMUNITY.
- C.2.2 :** PROVIDE ACTORS WITH STRATEGIES AND TOOLS FOR CONFLICT PREVENTION, MANAGEMENT, AND TRANSFORMATION.



Note: Useful things to know first

Peace journalism, which is journalism for action, is intended as a counterpoint to a journalistic practice that reduces even the most sensitive news items to a power struggle between good guys and bad guys. Between winners and losers, whom the media just comment on by counting the number of dead, aborted peace processes that they only consider complete when one side has won over the other(s).

(<http://www.memoireonline.com/01/12/5215/Problematique-du-rle-controverse-des-medias-dans-la-resolution-des-conflits-en-RDC--analyse-c.html>)

SEQUENCE 1

CONFLICT-SENSITIVE JOURNALISM IN AGROPASTORALISM

Skills required :

Note: Useful things to know

It's important to know that a conflict is comparable to an iceberg, or a hippopotamus floating in the water, or an onion bulb whose contours and history deserve to be highlighted.

CONFLICT AS ICEBERG OR HIPPOPOTAMUS

Here, we think of conflict as an iceberg :

- The immersed part of which represents the interests (Causes of the conflict)
- And the visible part represents the positions (visible effects of the conflict)

L'idée du iceberg dans la médiation



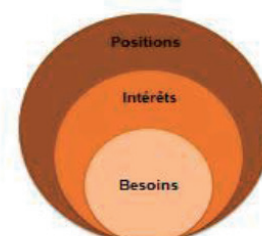
The key here is to identify the interests of the various parties and reconcile them in order to find a lasting solution.

CONFLICT LIKE AN ONION

Conflict can be compared to an onion, with the middle part representing the interests of the conflicting parties (What do the parties really want?), which are negotiable; the outer part representing the positions of the parties, i.e. what do the parties say (What do the parties say they want?), which are visible; and finally, the central part representing the Needs (i.e. what do the parties need?), which are non-negotiable.

Oignon

- **Positions** : Que disent les parties vouloir?
- **Intérêts**: Que veulent les parties vraiment?
- **Besoins**: De quoi ont les parties besoins?



NOTE :

The media must help us to better understand the conflict (stakeholders, disputed resources, positions, etc.) and bring out the interests of the various parties through investigation, as well as the steps already taken.

IT IS IMPORTANT TO REMEMBER THAT A CONFLICT CANNOT BE PREDICTED WHERE :

- resources are scarce and unfairly distributed, as in the case of food, housing, employment, or land.
- There is little or no communication at all between the two groups.
- The groups have misconceptions or prejudices about each other.
- There are long-standing, unresolved tensions.
- Power is unevenly distributed.

IT'S ALSO IMPORTANT TO STRESS THAT VIOLENT CONFLICT IS EASILY IDENTIFIED AND DESCRIBED BY JOURNALISTS, WHEREAS NOT ALL CONFLICT IS VIOLENT AND VISIBLE.

There may be other kinds of violence that are devastating for a society, and which are more difficult for a journalist to identify and explain. In the context of conflicts linked to mobile livestock farming, there may be :

Cultural violence, which can be the way one group has regarded another for many years. It can include discourses, images or beliefs that glorify physical violence. These include :

Hate speech: Different ethnic or cultural groups speak pejoratively of each other. One group accuses the other of being the cause of the difficulties or problems it is experiencing. The use of violence is encouraged to eliminate the accused group.

Xenophobia: The hatred or fear of one people or country towards another, creating misperceptions and encouraging a policy favouring conflict with that country.

Myths and legends about war heroes: a society whose popular songs and history books glorify the ancient victories of one side can engender hatred for the other.

Religious justifications for war: Extreme intolerance of other beliefs can provoke conflict.

Gender discrimination: Allowing practices and laws that discriminate against women is a form of violence.

Structural violence is discrimination built into the laws and traditional behaviour of a group or society. This discrimination may be permitted or ignored. It can include:

Institutionalised racism or sexism or ethnicism: laws and practices that allow unfair treatment based on race or gender or ethnicity.

Extreme exploitation : for example, slavery.

Poverty: the main cause of violent conflict worldwide.

Corruption and nepotism: government decisions are influenced or made in a context of corruption, favoritism and family or tribal relationships.

Structural segregation: laws that force people to live in isolated groups or well-defined locations.

In any conflict at any stage, whether within a family, between neighbours, or between groups in the same country or neighbouring countries, certain elements must be put in place to put an end to the conflict, **since conflicts won't stop on their own.**

- One of the most important elements to put in place is communication. Communication that is not only geared towards the violent cases where there is destruction, blows and wounds or even human catastrophes/disappearances... but also and above all towards the latent cases. It is extremely important to identify, for example, the levels of cultural and structural violence in an analytical report on a conflict. Putting an end to physical violence will not be enough. It will reappear if cultural and structural violence is ignored.
- For two protagonists in a conflict to move towards a non-violent resolution, they must first talk to each other. That's where good journalism comes in.
- In fact, the media have considerable means at their disposal to influence debate and determine which issues require the greatest attention.
- The media can provide early warning and prompt action in certain situations. In several regions of the world, initiatives have been taken to strengthen regional consultations for conflict resolution by promoting dialogue and information.
- Initiatives carried out with the help of the media have made it possible to revive dialogue between different parties that had been at odds with each other.
- In this sense, community radio in particular, and the media in general, fit in perfectly with the concepts of conflict prevention and resolution, as they encourage interaction between people of the same or even different communities, and help to establish a balanced dialogue between the people and the leaders.

SEQUENCE 2

THE ROLE AND PLACE OF JOURNALISTS IN THEIR PROFESSIONAL ENVIRONMENT

SKILLS REQUIRED:

For radio and the web (see sheet N° 1):

- Master the right, simple oral tone (conjuring up images, narrating, describing) accessible to all socio-professional categories in the coverage area.
- Ability to listen and observe, in order to better understand the issues at stake, interests and roles of the stakeholders involved.
- Be able to spot misinformation (fake news), rumours and propaganda.
- Be able to balance your audio, written or visual production by giving as many different points of view as possible (communicate fairly and transparently).
- Be able to avoid commentary as much as possible (describe facts and avoid taking sides)

For Web journalism: (See sheet N°1)

- Master the various writing techniques adapted to the Internet and social networks.
- Synthesis skills.
- Master the different distribution platforms on the web and social networks.

GENERAL SKILLS REQUIRED:**For Radio or Web Journalism (See sheet N°1)**

- Master radio writing techniques
- Master audio reporting techniques
- Master interviewing techniques
- Understand magazine production techniques
- Understand how to set up a round-table discussion.

For Web journalism only (see sheet 1-2-3)

- Master the production of video reports (formats according to distribution platforms).
- Conception and design of photo report rendering (image processing: formatting to facilitate publication -image weight-).
- Master the techniques of writing an article for the web and social networks (use of tenses-present, conditional-imperfect-subjunctive, etc.-, type of discourse-direct, indirect-).
- Master the techniques of web communication tools.
- Understand the techniques involved in producing and putting a podcast online (a programme on the Internet in the form of episodes of original video or audio recordings).
- Understand production techniques and distribution media/platforms adapted to target audiences: for example, putting an interactive map online (this is an intuitive map incorporating entry points containing data, written information, graphics, photos, or videos).
- Understand how to create and put online a POM (Small Multimedia Work).

OPERATIONAL SKILLS REQUIRED:**For Radio and Web journalism (See sheet N°1-2)**

- Management of the reporting/interviewing environment (noise, neutral environment, etc.).
- Know how to use and set up a reportage tape recorder.
- Microphone recording (outdoor).
- How to edit an audio production using free and open-source software.
- Know how to use and set up a camera.
- Know how to take a photo with a digital camera (compact, SLR, cell phone).

For Web journalism (see sheet N° 1-2)

- Managing the reporting/interviewing environment (noise, neutral environment, etc.)
- Understand the methods and techniques of graphic design.
- Know how to use and set up a camera.
- Know how to take photos with a digital camera (compact, SLR, cell phone) or camera.
- How to edit a video production using free open-source software.
- Know how to adapt your writing for the web.
- Know how to adapt your writing for social networks.

SEQUENCE

4

COVERING AGROPASTORALISM EFFECTIVELY

SKILLS REQUIRED:

DURING NORMAL AND WEAK PERIODS (conflict prevention)

For Radio and Web journalism (See sheet N° 1)

- Be able to produce short-format audio portraits in which agricultural and livestock industry players talk about their experience, their career path, and their memories.
- Be able to present in short audio format the different agricultural sectors and in the form of an audio series - presentation of the profession, training, professional gestures, constraints, and difficulties and finally the advantages of this profession for society.
- Be able to write and broadcast a short-format audio production explaining the basics of agropastoralism and recall the simplest form of legal texts.
- Be able to manage one or more guests from the agricultural and livestock sectors, either live on set or recorded in the field.
- Understand the construction and production of a long-format audio documentary (once a month - the different players in the sector).

For web journalism (See Sheet N°1 -2-3)

- Be able to produce short-format video or written portraits in which agricultural and livestock sector players talk about their experience, their career path, and their memories.
- Be able to present, in short video or written format, the different agricultural sectors and in the form of an audio series - presentation of the profession, training, professional gestures, constraints and difficulties and finally the advantages of this profession for society.
- Understand the construction and production of a long format video documentary.

IN CRISIS PERIODS (conflict management): Be able to write and broadcast a short format written or video production explaining the basics of agropastoralism, and recall legal texts in the simplest form possible.

For radio and Web journalism (See Sheet N°1)

- Be able to write and broadcast balanced, accurate and clear information on the situation, without taking sides.
- Be able to travel as close as possible to those involved in the conflict, or to people who have witnessed or analysed the conflict.
- Be able to produce on-the-spot reports on conflicts where possible and safe.
- Ability to manage one or more guests recorded on set or in the field.

SEQUENCE 5

CODES OF ETHICS AND PROFESSIONAL CONDUCT IN COMMUNICATIONS, CASES APPLICABLE TO CONFLICTS

SKILLS REQUIRED:

Code of Professional Conduct

For Radio and Web journalism (See sheet N° 1)

- Respect for radio listeners, Internet readers and viewers, and social network subscribers.
- Be independent of economic and political powers.
- Respect the truth and privacy of others.
- Ability to maintain professional secrecy and protect sources of information.
- Be able to think critically,
- Strive for truthfulness, accuracy, integrity, fairness and impartiality.
- Be able to correct inaccurate or incomplete information.
- Refuse direct or indirect instructions from a public or private entity for advertising or propaganda purposes.
- Undertake to disseminate only information whose origin is known or accompanied by reservations.
- Protection of personal data.
- Protect the dignity and integrity of interviewees.

Code of ethics

- Avoid plagiarism.
- Be able not to slander.
- Be able not to defame.
- Ability not to insult.
- Be capable of not using the freedom of the press for personal ends, or for the interests of a private group or for a Nation.

SEQUENCE

6

FIELD PRACTICE (SOUND/IMAGE RECORDING, EDITING)

(See Sheets N°1, N°2 and N°3)

Skills required:

- Be able to apply the techniques learnt in video/audio and image production. Be able to process videos/audios and images professionally.
- Ability to write and distribute a short written or video/audio production explaining
- the basics of agropastoralism and the conflicts that arise from it.

What are the practical arrangements for field investigation (conflict-free or conflict-ridden)?

Technical and psychological preparation

- Know the prerequisites about the conflict (actors, historical background, secular links, resources in the area, etc.).
- Breaking with preconceived ideas and stereotypes.
- Defining the angle of treatment.
- Draft questionnaire or investigation guide.
- Equipment testing.

Equipment required.

- Pens.
- Notepads.
- Tape recorders.
- Camera / video camera.
- Tapes.
- Rolling equipment.

What are the practical arrangements for information processing?

- Computer processing.
- Editorial team analysis with possible censorship.
- Choosing the right style.
- Ensuring a product that respects the characteristics of conflict-sensitive reporting.
- Focus on feedback.

Conducting the practical exercise in a real environment

Data processing on return and report simulation

Plenary feedback

Evaluation

CONCLUSION

This module, which is aimed at media men and women, has been designed as part of the implementation of capacity-building tools in conflict prevention and management related to pastoralism in the Sahel and West Africa. It aims to make a significant contribution to improving peaceful cohabitation between the various users of natural resources by tackling perceptions and ignorance of regional and national regulatory frameworks. In terms of the aspects covered, the content of this module remains dynamic.

From a pedagogical point of view, the layout of the content and its progression were tested on a series of training courses before being consolidated. However, depending on the context, users will be able to draw on their andragogical knowledge to deliver this content to other players. The challenge therefore remains to take into account and constantly update the regulations mentioned in the various States and the evolution of agro-pastoral production systems in the countries concerned.

*This module was designed by CILSS and ECOWAS through experts from the ECOWAS Directorate of Agriculture and Rural Development (DARD), in particular, the Technical Assistant, **Dr Soulé BIO GOURA** and CILSS through the PEPISAO implementation team **Moussa ASSOUMANE** (PEPISAO Coordinator), **Imorou OROU DJEGA** (Expert in Social Engineering and Conflict Prevention), with the support of consultants **ANDEBI Baguiri**, Legal Trainer, **NALEMANE Gomis**, Journalist, international media correspondent, journalism consultants, **Samba Diallo Diby**, Consultant Trainer (ARED-Senegal).*

*Our thanks are also in line for Dr **SANOU BAKARY**, Coordinator of the AUBP GIZ/ECOWAS component, who helped improve the content during a workshop.*

ANNEXES

SHEET

N°**1**

CODE OF ETHICS
AND CODE OF
PROFESSIONAL
CONDUCT

DEFINITIONS

1 - CODE OF ETHICS.

-A code of ethics is an excellent tool for ensuring the organisation's transparency and the fair, standardised management of conflicts and breaches. It is mainly defined by the deontological dimension of ethics, in contrast to a dimension that many define as reflexive ethics (<http://benevoles-expertise.com/code-éthique>).

- "A text setting out the moral or civic values and principles to which a charitable organisation adheres, to help it judge the appropriateness of its actions", thus serving as a beacon and a vehicle for transparency (<http://benevoles-expertise.com/code-éthique>).

- It sets out "the rules of the game" to guide relations between members of an organisation, between an organisation and its users, and between the organisation and the public.

For example, it is morally right to tell the truth by virtue of the principle of honesty, or to help one's neighbour by virtue of the principle of solidarity. In other words, deontology always refers to the duties involved in judging the morality of an action. In this sense, it is often assumed that an action will be morally good if it is consistent

- A code of ethics should include:

1. The organisation's mission.
2. A statement of the values shared by the organisation's members.
3. Rules setting out the behaviours expected under the mission and shared values.
4. Mechanisms for enforcing the organisation's mission, values and rules.

- Who drafts it?

- All representatives of the organisation's stakeholders.
- Drafted by the Board of Directors or by a working committee appointed at the Annual General Meeting.
- The code of ethics must be adopted by the general meeting.
- The code of ethics cannot be written in a day! Amendments will be necessary. Ethics is not limited to monitoring and punishing wrongdoers. It's better to understand than to judge.

Find out what your rights and duties are in the exercise of your profession.

How do the provisions of the national code enable you to carry out your mission as a conflict-sensitive journalist?

3.7.2 Code of deontology

A **code** of professional conduct governs the way in which **a profession** (professional deontology) or activity is practiced, with a view to ensuring **ethical** compliance. It is a set of rights and duties that govern a **profession**, the conduct of those who practice it, and relations between them and their customers or the public.

A code of deontology is a document or set of documents that governs a profession in its entirety with regard to **appropriate attitudes** and **behaviour**. It therefore aims to identify **unacceptable** behaviour in the exercise of the profession in question.

-Non-compliance with the rules it contains can lead to legal consequences, and in extreme cases even to loss of the right to participate in the practice of one's profession.

Why adopt a Charter of Professional Conduct?

The main purpose of drawing up a code of conduct is to provide employees with a framework for limiting the risk of deviant behaviour. It is therefore a real asset for the company's image, enabling it to highlight the values it upholds and gain credibility in dealings.

Caution: Do not confuse deontology with ethics

Deontology covers the best practices required of all those subject to it. Ethics invite professionals to question the values conveyed by their actions. Often, deontology and ethics are combined in a "company deontology and ethics charter", but this is not always the case.

Professional conduct rules to be observed at all times:

a. Respect for people

Our job is to give a voice to others, to allow them to express themselves. **The public is entitled to the truth.** But **every individual is entitled to his or her honour and privacy.** In Europe and the United States, there are strict laws against slander and libel.

b. Accuracy

Check everything. Check the information given to you by a first source with a second source. If in doubt, check again. On air, you're talking about **"proven facts"**. Be precise, down to the last word, when quoting a politician, for example.

c. Balance

Strive to present different points of view, especially in the case of a controversial social, political, or economic issue.

d. Clarity

The vast majority of your listeners are concerned with survival. Their language is simple. If your listeners can't understand you, you've done all your research in vain.

e. No comment

Commentary is a judgment on your part, an opinion. That's not what you're here for. Stick to the facts.

f. Protection of sources

Informing the public means seeking out the truth. The dissemination of certain sensitive information may displease people or organisations of all kinds. In order to make such sensitive information public, it is sometimes necessary to guarantee that the identity of those speaking on air will remain confidential. In such cases, journalists must "**protect their sources of information**", i.e., guarantee that those who give them information will do so in complete confidentiality.

Please note: this procedure is only used in exceptional cases when it is the only way to disseminate vital information.

g. Stay in touch with your editorial team

This applies not only in conflict zones, but also in times of peace.

This applies not only in conflict zones, but also in times of peace. At the station, the presenters and the editor-in-chief need to know where you are in terms of news preparation.

The editor-in-chief who ensures that these rules are applied protects his/her team from any kind of trouble.

3.7.3 Qualities of a good journalist:

A good journalist must cultivate

» Accuracy: :

Obtaining correct information is the most important thing. Everything broadcast must be described accurately - the spelling of names, the facts as they happened and the real meaning of what was said.

Before reporting a story, good journalists check the accuracy and certainty of the facts reported.

A good journalist will rush to get the news first. But first, the journalist must get it the right way. People won't talk to journalists if they're afraid they won't repeat what they say exactly or describe events as they really happened.

» Impartiality:

Virtually all codes of good journalism stress the importance of impartiality, of not taking sides. To achieve this, a good journalist will aim to produce a report that is balanced. To be balanced means the presence of both conflicting parties. Any conflicting event always has two sides. Citizens need to know what the other side has said and how it will affect them.

» Responsibility:

Journalists have professional obligations to the people they report on and to the society where those reports are broadcast. Journalists have a responsibility to protect their sources. Many people will withhold important information from journalists if they fear their identity will be revealed.

Finally, good journalists only use honest methods to obtain information, which means they don't break the law.

Accuracy, Impartiality and Responsibility = Reliability

A good journalist must avoid being:

- » **Defamatory:** Good journalism doesn't lie or distort the truth about people.
- » **Parroting:** Good journalism does not simply repeat what has been reported elsewhere. Reproducing information from other media can peddle false information.
- » **Malicious:** Journalism is powerful. News can ruin reputations, put people in danger, or cause public panic. Good journalism is not used to intentionally harm others.
- » **Corrupt:** Good journalism does not accept bribes. It does not grant special favours to anyone. Good journalism is not for sale.

SHEET
N°2

TRAINING MODEL
FOR WEB AND TV
JOURNALISTS

a) Objectives

At the end of the training course, trainees will be familiar with all the tools and techniques required to create enriched multimedia content. They will be able to:

- Produce video content independently (written, shot, edited)
- Write for the web and social networks.
- Ensure the impact, readability, and visibility of their publications.
- Manage content integration issues.
- Choose the right equipment for their project.
- Prepare for filming.
- Develop a relevant, high-quality visual style.
- Optimise light and sound.
- Produce useful shots.

b) Methodology:

The methodology applied is aimed at perfecting and reinforcing sound recording, recording, image capture (photos, videos) and writing techniques. We will offer beneficiary web journalists an awareness of image, video, and sound to improve the quality of the multimedia productions they put online on social networks or the Internet.

c) Pedagogy:

The emphasis will be on collective practice, with the formation of pairs of web journalists, with the aim for each group to take up a subject and compare points of view in a structured way, with the aim of producing journalistic content. Our theoretical contributions will therefore only be supportive: they will provide breathing space and will be used above all to supplement or consolidate knowledge. They will also be tailored to the needs of participants.

Theoretical input will be as well-documented as possible: listening to "exemplary" productions, visiting websites, making books available during the course, handing out advice sheets, etc.

During the five-day intensive workshop, the aim is to consolidate the structure of a piece of writing for social networks and the web, to share the tricks of the journalistic trade, the techniques of interviewing, reporting, and debriefing in a multimedia approach, and to open each trainee up to the different ways of enriching the written word with images and sound.

d) Training content:

Reminder of basic digital sound techniques

- » Basics of auditory perception. Decibels: standards and usage.
- » Basics of dynamics: the human ear, equipment, broadcast channels. Level indicators.
- » Basic digital recording techniques (digital zero, saturation, sharpness).

Overview of digital audio recording techniques

- » Microphones: types of technology, directional patterns.
- » Video cameras/picture cameras/mobile phones: how to match the controls on the equipment, setting sound menus.
- » Boom: operation and use.
- » Headphones: use, correct listening level.
- » Windscreens: principles and uses.
- » Storage and maintenance.

Camera/portable recorder audio configuration:

- Input switch settings.
- Track selection.
- V.U. meter display.
- Adjust output levels.
- Microphone wiring.

Camera/photograph/phone video setup:

- White balance adjustment.
- Sharpness adjustment.
- Using filters, setting aperture.
- Adapting audio output levels.
- Setting up cabling, microphones, and accessories.
- Checking batteries.
- Using a boom microphone.
- Using a lapel microphone and accessories.

Produce and edit enriched multimedia content:

- Video shooting: image language, camera practice.
- Choosing the right framing to tell a visual story.
- Editing with video software (Adobe Premiere Pro).
- Finishing.
- Definition of different formats (image export and compression formats).

New narratives:

- Different editorial formats.
- Writing techniques for the web.
- Staging content.
- Search engine optimization.
- Producing new stories for social networks

Edit:

- Credits.
- Discovery and technical implementation of visualisation and broadcasting tools.
- On-line.

Introduction to audiovisual writing and directing.

- Synopsis, concept note, director's note, sequencing, work plan, technical breakdown.
- Location scouting.

Image semiology, theory, and practice.

- Choosing the right focal length, technique, and aesthetics.
- The shooting process: composition, shot values, duration, camera position and movements.
- Sequence: shooting principles with a view to editing.

- Narrative techniques for filming different types of filmed narration, depending on the desired result: atmosphere, action, exchange of words, interviews and interviewer and cameraman techniques.

Shooting:

- Setting up a technical crew.
- Preparing equipment.
- Surroundings and behaviour of a technical crew during a shoot.

MISCELLANEOUS

Maximum 16 journalists to work in pairs.

Profile: National, regional, and local TV journalists. Web reporters.

Ideal equipment required for training:

- 8 laptops with 4 licenses of Adobe Première editing software.
- 4 Full HD handheld cameras.
- 4 Full HD digital cameras.

SHEET
N°3

PRODUCING A
VIDEO OR STORY
FOR THE WEB

Snapchat, Instagram and TikTok are the realms of stories, those short, ephemeral videos. Very popular with young audiences, they represent a new, edgy way of telling a story.

What's the difference between a classic video and a story?

A story is a photo or short video that you post on your Snapchat, Instagram or Facebook account, and which your friends/subscribers can view for 24 hours. After that, it disappears. This content isn't intended to remain online, and so doesn't require the investment that shooting and editing a professional video might.

In fact, producing a story means keeping up with current events, since it will disappear the very next day. It's therefore a tool for on-the-spot reaction, often with contextual elements that can be linked to other online elements.

More direct contact and tone with your audience

The social networks that feature the story concept are particularly popular with younger users. These social networks have their own codes and cultures. You need to animate a community, interact with your followers, and answer their questions. The content you produce must reflect this closeness to your audience. Don't hesitate to challenge your audience, and invite them to react (by commenting, for example).

Video formats

➤ **Instagram Feed: Videos in the Instagram Feed are published directly to your account and appear in your followers' activity feed.**

Orientation: Landscape, Square and Vertical

Minimum dimensions: 1368 x 720 px (landscape), 720 x 720 px (square), 576 x 720 px (vertical)

Recommended dimensions: 2052 x 1080 px (landscape), 1080 x 1080 px (square), 864 x 1080 px (vertical)

Aspect ratio: 1.9:1 (landscape), 1:1 (square), 4:5 (vertical)

Maximum length: A video in the Instagram Feed lasts a maximum of 2 minutes.

Maximum file size: 3.6 GB

Video encoding: MP4

Frames per second: 30 fps

- Upload videos with the highest possible resolution, as this is important for your audience's viewing experience (minimum 1080px).
- For the Carousel, take the time to select your first two images. They will be highlighted by Instagram.
- For Stories, upload videos with the highest possible resolution, not putting any important information on the 250px at the top and bottom of your video to stick with all smartphone formats.

- **Posts vidéos Twitter : Twitter autorise deux formats vidéo à partager dans votre fil d'actu en post organique : Paysage et Verticale. Les vidéos Twitter doivent répondre aux exigences minimales du réseau social pour être tweetées (ci-dessous).**

Orientation recommandée : Paysage et Verticale

Dimensions minimum : 32 x 32 px (carrée)

Dimensions recommandées : 1920 x 1200 px (paysage), 1200 x 1900 px (verticale)

Rapport hauteur/largeur (ratio) : 1:2.39 (paysage), 2.39:1 (verticale)

Durée maximum : Un post organique sur Twitter dure maximum 2 min 20 (140 sec).

Taille de fichier max : 512 Mo

Encodage vidéo : .MP4 ou .MOV

Images par seconde : 40 fps

Débit maximal : 25 Mbps

- » **Facebook Feed: Facebook Feed video posts are the most common and shareable videos on the social network. These videos are seen by your followers and can be in both landscape and vertical formats.**

Orientation: Landscape and Vertical

Minimum dimensions: 1280 x 720 px (landscape), 1024 x 1280 px (vertical)

Aspect ratio: 16:9 (landscape), 4:5 (vertical)

Maximum length: A video in the Facebook feed lasts a maximum of 240 minutes.

Maximum file size: 4 GB

Video encoding: .MP4 or .MOV

Frames per second: 30 fps

- Always offer the best possible resolution, whatever the format.
- Prefer square or vertical formats for a better viewing experience on mobile devices.
- Add subtitles: 85% of videos are viewed without sound on Facebook.
- Focus on the first 3 seconds of your video: they're the most important!
- For Carrousel videos, you can offer up to 10 vidéos.
- For Stories, don't insert text or logos at the top and bottom of the video (leave around 14% space, or 250 pixels) to prevent the CTA from obscuring the essential elements.

- » **Twitter video posts: Twitter allows two video formats to be shared in your news feed as organic posts: Landscape and Vertical. Twitter videos must meet the social network's minimum requirements to be tweeted (below).**

Minimum dimensions: 32 x 32 px (square)

Recommended dimensions: 1920 x 1200 px (landscape), 1200 x 1900 px (vertical)

Aspect ratio: 1:2.39 (landscape), 2.39:1 (vertical):

Maximum length: An organic Twitter post lasts a maximum of 2 min 20 (140 sec).

Maximum file size: 512 MB

Video encoding: .MP4 or .MOV

Frames per second: 40 fps

Maximum bit rate: 25 Mbps

➤ **Share your videos in response to certain tweets to easily re-start conversations.**

Organise Q&A sessions with your audience on Twitter. The results are interesting on video content (live or not).

Don't be too promotional with your content. Concentrate on the quality of your video.

Behind-the-scenes videos work very well on Twitter. It's an idea worth exploring

If you use a logo, keep it clearly visible in the top left-hand corner of your videos.

Subtitles and text overlays are highly recommended.

» **Player Youtube Classique :**

Tik Tok video posts: The video format of organic posts on TikTok is designed to be user-friendly. In fact, the format follows the typical characteristics of a clip taken with a smartphone.

Orientation: Vertical

Minimum dimensions: 1080 x 1920 px (vertical)

Aspect ratio: 9:16 (vertical)

Maximum length: Organic video posts on TikTok last between 15 sec and 60 sec in the application (4 sections of 15 sec) or more than 60 sec when downloaded from another source.

Maximum file size: 500 MB

Recommended video encoding: MP4, .MOV

Character limits:

Main text: 12 to 100 characters

- Prefer vertical format.
- Videos lasting between 9 and 15 seconds are more successful.
- Always include music or background sound in your video!
- You can't include emojis or #s in your description, so do it on your video.
- "Challenge" content is the most engaging post.

» **Player Youtube Classique:**

Orientation: Landscape

Recommended dimensions: 426 x 240 px (240p), 640 x 360 px (360p), 854 x 480 px (480p), 1280 x 720 px (720p), 1920 x 1080 px (1080p), 2560 x 1440 px (1440p), 3840 x 2160 px (2160p)

Aspect ratio: 16:9 – 16:9 - Automatic pillarboxing if 4:3

Maximum length: Youtube videos in Classic format last a maximum of 12h.

Maximum file size: 128 GB

Video encoding: .MP4, .MOV, .MPEG4, .AVI, .WMV, .MPEGPS, .FLV, 3GPP, WebM

Frames per second: 30 fps

- **Download videos with the highest possible resolution.**

SHEET
N°4

HOW TO FILM
A STORY FOR
TV/WEB

Television is the medium that opens a window on the world. Every day, television puts information into images for the public. It allows us to cover current events in newspapers, but also to go into greater depth on certain subjects in magazine programmes.

From an emerging medium to a behemoth of live news, the web has undergone profound changes over the last fifteen years. Information published on the Inte8rnet is available worldwide in the form of text, images, and sound. The web is the most interactive medium, allowing the public to react easily to news by posting comments.

When filming with a hand-held camera, always remember to film at eye level. And BEFORE FILMING, ALWAYS ASK YOURSELF THE FOLLOWING QUESTIONS:

What do I want to say with my image?

What information do I want to convey?

What do I want to put in the frame?

And DURING YOUR SHOOTING:

Is the light entering the camera set correctly?

Is my frame balanced?

Is my image sharp?

Finally, think about building a sequence in advance and detailing the sequences you need... The more angled the subject, the easier it will be to collect images. On the other hand, don't forget that as a journalist, you're filming real-life situations, so you're not directing your characters...

LIGHT SETTINGS

White balance:

White balance refers to the colour temperature at which white objects come out white on film. But it's not just about how white looks; all the colours in a film are determined by how you set the white balance.

All light is on a colour temperature scale. This is why different light sources have different colours. This is the case, for example, if you compare the warm orange light of a candle with the cool, almost bluish beam of fluorescent lamps. To measure colour temperature, we use the Kelvin scale. On this scale, the lower the temperatures, the warmer the light sources, in other words, the red, orange, and yellow parts of the spectrum (incandescent light bulbs or sunset, for example). Conversely, the higher the temperature, the cooler the hues. Natural light is at the blue end of the scale.

White balance tells you that if the whites aren't right, the colour temperature isn't right either. In this case, you need to determine whether your camera is set to the wrong colour temperature, or whether the problem lies with the lighting.

When shooting real-life situations, you need to familiarise yourself with a few standard scenarios for setting the right white balance. To do this, always carry a sheet of white paper in your camera bag and place it in front of your camera lens. Automatic white balance is best suited to beginners. This function built into your camera is capable of detecting ambient light and automatically adjusting white balance. However, a customised, manual setting gives you greater control. Some lighting conditions may deceive the camera, in which case it's best to make the adjustment yourself...

» Natural light

The standard temperature of natural outdoor light is 5,600 degrees Kelvin (K). This means that the white sheet of paper will appear white on the screen if you set the white balance to 5600 K. This is the standard setting, but it's only the starting point. The light from a blue, sunny sky is a little warmer than that from an overcast, cloudy one. Sunset and sunrise always have a much lower colour temperature than midday light.

» Tungsten

For interior lighting, also known as tungsten light, the standard setting is 3,200 K. As light bulbs and other artificial lighting generally have warmer temperatures than outdoor lighting, if you place a sheet of paper outdoors and then indoors, you need to decrease the white balance to compensate for the warmer colour temperature. As with daylight, tungsten settings vary across the spectrum, from the warm light of incandescent lamps to LEDs producing light closer to daytime temperatures.e.

» Exposure:

An overexposed image is unusable. An under-exposed image can be corrected in post-production.

Find workarounds by moving around the room, using light as a force. Make sure you have the light at your back.

Use zebra to indicate luminosity. An entirely zebra image means you're overexposed. If there's no zebra at all, you're underexposed.

Be wary of zebra patterns, as there may be areas where the zebra disappears because the image is overexposed.

» The diaphragm (iris)

This is the mechanism that controls the amount of light passing through the camera lens by means of its aperture. It influences the depth of field.

The higher the number, the tighter the diaphragm (so less light enters). The lower the number, the more the diaphragm is open (i.e., the more light enters).

Each time you change frame, systematically change the diaphragm.

In Africa and with dark-skinned people, shoot interviews in the shade to avoid overexposure.

COMPOSITION :

Always place a character in the frame. Remember the rule of thirds (frame left or right, unless you want to break the rule). Always make a choice. It doesn't work to want the character and have the room. Never leave too much air above a character's head. And above all, don't hesitate to show an object and a character clearly.

Observe before shooting, and ask questions to find out about people's movements in the place where you're filming...

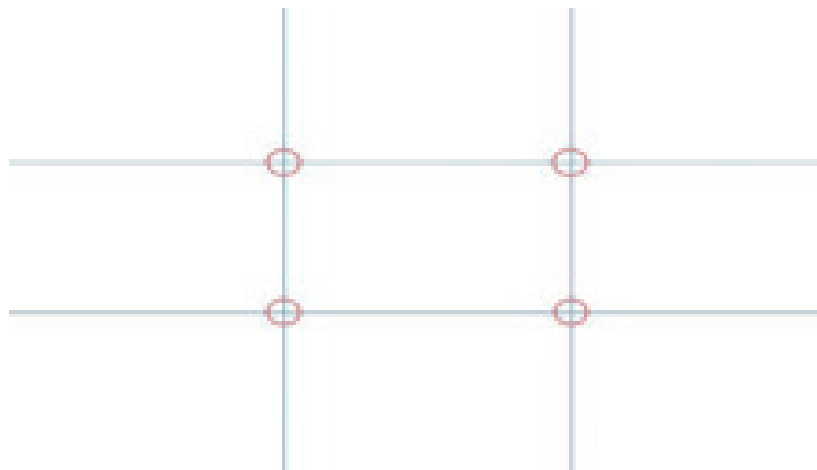
» Framing

Framing in video (as in cinema) refers to what you capture during the shot. It involves choosing the limits of the image: shooting angles, the scale of shots and the organisation of objects and characters in the field. You then compose your images according to these different elements and the movements (of the camera or characters) during the shot. Originally, the frame refers to painting. At first, it referred to the borders of a painting, then ultimately to what was represented within its boundaries. The term frame was then extended to photography and cinema to represent what the artist captures during the shot. Framing is a powerful aesthetic choice that plays with the viewer's imagination...

» The rule of thirds

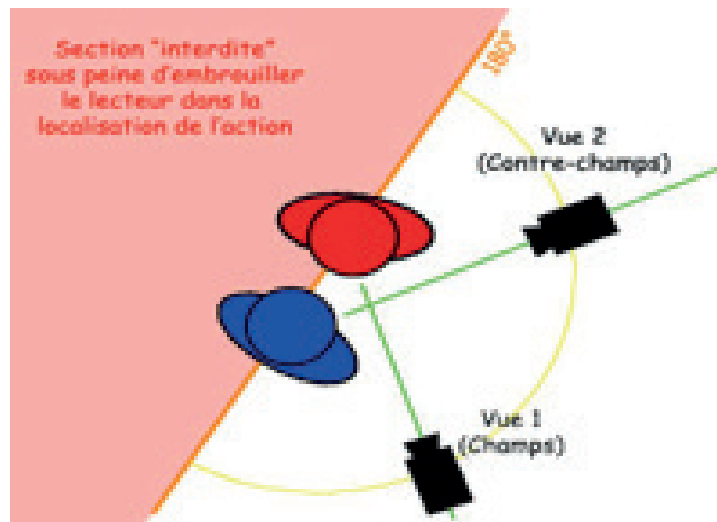
The rule of thirds consists of placing characters, important objects or any other key element on imaginary lines that divide the image into equal parts. These lines must be placed at the horizontal and vertical thirds. We call them lines of force, and their intersections strong points.

The diagram below illustrates this rule. Two horizontal lines divide the image into three equal parts. The same applies to the vertical lines. The four points of intersection are represented by red circles. Many cameras allow you to display this type of grid, which facilitates image composition...



Placing important elements in the centre of an image creates a static, banal impression. The aim of the rule of thirds is to make framing more dynamic and livelier. To achieve this, you need to place important elements (people, objects, horizon, etc.) on the lines of force, or better still, on the strong points (points of intersection) of the image. The eye naturally relies on these strong points to understand what it is looking at.

In view of the importance of these strong points, it's best not to place any minor elements on them, as this would interfere with the meaning of your image or shot. Similarly, avoid placing two important elements on the same line of strength. This would tend to weaken them mutually.



» Shots

To shoot a sequence in video, it's essential to diversify shot values. To do this, you need to understand the value of the shots essential to building a sequence that allows you to understand an action in a precise place and at a precise time. A sequence is generally considered to be made up of a succession of shots whose action takes place at the same time and place. This is also referred to as spatial and temporal continuity.

» The general shot

Its main purpose is to describe a place, a town, or a landscape. It shows the entire setting to create a context for the action. Characters from the report or documentary may be included from time to time, but they will be very small, as if drowned out, in contrast to the general shot. The long shot should last long enough to provide all the information you want to convey to the viewer/internet surfer. It sets the mood and atmosphere of the subject or sequence.

» The overall shot

This is very similar to the general shot. However, there are two common differences: the 1st shot focuses on a specific location, such as a street or square, and the characters are sufficiently visible for us to understand their actions. The context is, this time, described on a human scale, so it fulfils a dual function: describing, of course, but also beginning to show the action. In addition to discovering the place, the setting, the atmosphere... we'll learn more about the person(s) who are the subject of the story: where are they going, what are they doing, who are they?

Like the general shot, the overall shot is frequently used at the beginning or end of a sequence. It can also be used occasionally to show action scenes limited to a few people.

The best angle for an overall shot is ordinary or bird's-eye.

» Medium shot

This shot sets up the action and the subject characters in a more significant way than wide shots. It shows one or more characters from head to toe (NEVER CUT THE HEAD OR THE FEET...), as well as various elements of the surrounding scenery. With this type of shot, the viewer really focuses

on the characters and their actions. The scenery only provides secondary information. If it's the latter you want to emphasize, you're better off with a general or overall shot. The medium shot really allows you to distinguish a character from his surroundings, to focus on his physical appearance, his/her look.

The medium shot can be used for a wide variety of scenes, such as character introductions, or simply to show the action of an already familiar protagonist.

The most frequently used angle of view is the ordinary one, with the horizon at the character's eye level, as recommended by the rule of thirds.

» **Close-up shots**

There are two types of close-up shots. The close-up shot and the close-up chest shot. What they have in common is that they create a certain intimacy with the character, making him or her seem accessible, even vulnerable. They emphasize what a character is saying and doing, without focusing too much on his or her performance. The aim of the close-up is to understand and describe a character's psychology and emotions. The viewer's attention is focused on the look(s), facial expressions, or body language.

The close-up shot frames characters at waist level. The focus is on the character and what he or she says or does, without forgetting the body. Some elements of the set still appear in the background to set the context. Be careful not to confuse this with the American shot, which takes a step back and cuts off at thigh level.

The close-up chest shot will be perceived as more intimate by the viewer. It frames the characters slightly below the armpits. The focus is no longer on the upper part of the character's body, but on his or her face.

» **The focus**

This is the emotional close-up. It frames the face closely, revealing the character's feelings to the viewer. The slightest expression (look, grin...) will be apparent and interpreted by the viewer.

The focus isolates the face of the person being filmed, cutting it off at or just above the shoulders. It's often used to show off a character's gaze, to draw the viewer into his or her innermost thoughts.

Often used when you need to film a conversation or a person doing something, or looking in the direction of someone or something, the focus will generally last less time than wider shots. Close-ups can also be used to show sadness, anger, or surprise.

A focus on an object is more commonly referred to as a close-up or insert. If the thing in question is essential to the story, a very close-up can also be used.

» **The very close-up**

This is used to show a precise detail of a character, such as a finger, an eye, or a scar, which takes up the entire surface of the screen. In the case of an object, it could be the face of a clock, or a headline or newspaper article. Generally of very short length, it helps focus attention on a detail that is significant for the subject or for identifying a person. It can also be used to show things that the eye cannot necessarily see at full scale. The very close-up can thus give symbolic value to the object or body part filmed, unaccustomed to seeing what the shot shows in this way.

» **Camera/smartphone movements**

➔ **The fixed shot**

This is shot with a camera, usually fixed to a tripod, so as to remain motionless. The scenery does not change, and only the movements of the characters within the frame create movement and determine the dynamics of the image. If the fixed shot is used for a long sequence, the camera doesn't move, so the viewer doesn't necessarily feel part of the action. This creates a certain distance between the viewer and the characters. Although the tripod is also immobile in this case, be careful not to confuse panoramic shots with this type of shot.

➔ **The panoramic shot**

The pan consists of a movement, a rotation of the camera on its position. Basically, the angle of view is gradually changed, without the camera moving. Panning is generally carried out using a tripod, on which the camera is , although some panoramas are carried out using a hand-held camera. Panning can be horizontal, from right to left (and vice versa), or vertical, from top to bottom (and vice versa).

Panning is generally simpler than other movements, in that the camera remains in position, unlike a dolly. It simply rotates to give an overall view of a place that doesn't fit into the camera's fixed frame, such as a landscape or a fairly large interior, or simply to reveal a character or object previously out of frame. It is also used to follow a character or vehicle, usually moving slowly through the scenery.

NETTETE :

⌘ **What is focusing?**

"Focusing is the operation that consists, for a photographer or videographer, in adjusting the sharpness of one or more elements in an image. Focusing depends on several factors: the distance between the camera and the subject being filmed, and the type of lens used, particularly the focal length, which is the key element.

⌘ **Manual or autofocus**

Depending on the model of camera and lens used, it's possible to have assistants that focus more or less automatically. This is known as autofocus (AF). Depending on the manufacturer, this focusing is more or less reactive, rapid and precise. But technique aside, shooting conditions also have a huge influence on autofocus quality. In low light, for example, or when shooting at night, the camera will have great difficulty focusing. The same applies to low-contrast subjects.

Some situations therefore call for manual focusing. This is the only way to choose the exact point of focus in certain situations. For example, if you want to pick out a precise flower in a field, or if you want to take shots of a starry sky, macro shots and so on.

⌘ **Techniques and tips**

The first technique for successful manual focusing, when shooting a news report or documentary, is to prepare your focus before recording. This technique is valid for all types of equipment (camera, stills camera).

There is a technique that can help you to focus quickly, while still having help. This technique is called "pre-focusing". It involves leaving the lens in manual mode, while using the camera's shutter-release button to help focus. So, using the focus ring, you first quickly focus on the subject, then lightly press the shutter release button. When the camera beeps, the shot is taken.

» **Tools to help you stay sharp**

Nowadays, both cameras and stills cameras come with tools to help you validate zones of sharpness in the frame.

The first tool is the "ZOOM" function, which lets you zoom into the image to see if your subject is in focus.

The second tool is the "PEAKING" function, which displays the outlines of sharp elements in colour. This is very handy, especially when you don't have a large external monitor to return to. But think of this tool as an indicator and exercise your eye by looking closely at details to make sure you're in focus.

It is, of course, possible with most camera bodies to combine the two Zoom+Peaking functions for a better result.

While manufacturers are making rapid progress with their ever-faster autofocus systems, manual focusing ensures that subjects are in focus in all conditions, even the most complex ones such as darkness.

So, as an image professional, **FOCUS SYSTEMATICALLY ON MANUAL FOCUS.**

SHOOTING

» **Start with situational images...**

Your viewers and web surfers look at a screen (TV, computer, tablet, phone) to see what's going on, so you need to start with strong, clear, comprehensible images that let them enter a place, a situation. We usually start a story with a long shot, to locate the action and the character. But if the action calls for it, a close-up can also be justified if it allows you to understand an action...

Be careful when filming with a hand-held camera. Always remember to film at eye level.

ALWAYS ASK THE FOLLOWING QUESTIONS:

- » **What do I want to say with my image?**
- » **What information do I want to convey?**
- » **What do I want to put in the frame?**

Finally, think about building a sequence in advance and detailing the sequences you need. The more angular the subject, the easier it will be to collect images.

» **Hook your viewers/internet users**

You need to tell a visual story. Your viewers must be able to understand your story just by looking at the images (succession of action shots).

The first images must also grab attention. Make sure your image writing is catchy, especially at the start of each sequence. If you get your viewers interested, they'll keep watching until the end....

» **Shooting tips**

- ⌘ Never zoom in. However, you can create a surprise effect by "zooming out".
- ⌘ Remember to use filters when the sun is shining... Minimum 2 or 3
- ⌘ Always set up the HF on the character before you start filming, to get sound in the right situation, but avoid filming the character from the back...

- ⌘ For the sake of correctness and politeness, avoid close-ups and very close-ups of certain parts of a person's body (chest, buttocks, crotch, etc.).
- ⌘ Remember to clean your lens by making concentric circles towards the outside... An image with streaks is not broadcastable...
- ⌘ When standing, avoid touching the camera. Take a step back and let the camera do its work.
- ⌘ The eyecup is better in terms of contrast, luminosity, and colorimetry:

IT IS THEREFORE ESSENTIAL TO FILM AND CONTROL WHILE LOOKING THROUGH THE EYECUP.

The camera's LCD screen is unreliable, especially outdoors... However, it is useful for making technical adjustments to the camera or device.

- Think about field entry and exit. Don't systematically follow people. To make editing easier.
- Make face connections.



**ECOWAS COMMISSION
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