

# LAS 6291: Conservation Media

University of Florida, Fall 2023

Dr. Gabby Salazar

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Mondays from 9:35am – 12:35pm, Room E252 CSE Building

Flexible office hours

PHOTOGRAPHY • FILMMAKING • MESSAGE FRAMING • STRATEGIC COMMUNICATIONS



## CONSERVATION MEDIA

NEW SKILLS COURSE FOR THE TCD PROGRAM\*

MONDAYS FROM 9:35AM - 12:35PM in E252 CSE Building, LAS 6291, FALL 2023

Contact: Dr. Gabby Salazar at [gabriellesalazar@ufl.edu](mailto:gabriellesalazar@ufl.edu)

*\*This 6291 course counts toward completion of the graduate certificate in Tropical Conservation and Development.*

### 1 Course Overview

This course will focus on media and outreach skills for conservation professionals. It will help students develop competencies in digital storytelling with a focus on digital photography, filmmaking, audio production, and social media marketing. To practice these skills, groups of students will be paired with an environmental organization that needs a conservation storytelling product (e.g., short film or photo story). This organization or 'client' could be a local environmental organization that the instructor finds or an international NGO that the students have worked with. With the instructor's guidance, they will work with this client to create a final product that applies best practices from strategic communications and meets the client's goals. The course will also expose students to the latest environmental communication research, including research on message framing, audience segmentation, and values-based marketing. All course activities can be conducted with smartphone cameras.

- 3 Credits, In Person
- Counts toward completion of the graduate certificate in Tropical Conservation and Development (Skills Course)

Course components will focus on:

- Digital photography and visual storytelling skills
- Conservation photography skills
- Filmmaking and video editing skills
- Basics of audio storytelling for radio and podcasting
- Social media marketing strategies
- Message framing and strategic communications
- Case studies of conservation-related media projects

**Course Prerequisites:** There are no course prerequisites, and no previous knowledge of photography is required.

**Textbook(s) and Equipment:**

- **REQUIRED:** *National Geographic Photo Basics: The Ultimate Beginner's Guide to Great Photography* by Joel Sartore and Heather Perry (**ISBN-13:** 978-1426219702); Approximately \$15.00 USD.
- Readings on Canvas and UF Library reserve –<https://ares.uflib.ufl.edu/>
- A phone with a working camera (other cameras are welcome, but at a minimum students should have a smartphone with a camera).

## 2 Learning Outcomes

By the end of this course, each student will be able to:

- Explain basic camera settings (focus, lighting, aperture, shutter speed) and how they influence image quality and appearance
- Utilize creative techniques, such as composition and lighting, to create more compelling images and videos
- Identify the basic elements of a photographic story
- Create a story map for a photographic story
- Use software to edit and enhance images
- Work in a team to produce a storytelling product (e.g., short film, photo essay) that meets the needs of a client
- Create a storyboard for a short film
- Explain the qualities of a good interview question
- Plan and conduct a video or audio interview
- Use software to create a short film that includes still images, video clips, and audio clips
- Plan an outreach/impact strategy for visual storytelling products
- Identify and utilize low-cost tools for visual design, photo editing, video editing
- Explain current challenges and opportunities in strategic communications for conservation
- Constructively critique images and other media products

- Describe message framing techniques for conservation
- Write a story pitch for a research or conservation project
- Explain the basics of branding and visual style for campaigns and organizations
- Develop a social media strategy for a project or an organization

### 3 Course Logistics

The course will meet in person each Monday.

#### Technology Requirements:

- A smartphone with a functional camera (other types of cameras are welcome (e.g., point-and-shoot, DSLR), but all modules will be taught so that a phone can be used).
- A computer or mobile device with high-speed internet connection.
- Latest version of web browser. Canvas supports only the two most recent versions of any given browser.

**If we need to meet online at any point, these online sessions may be recorded.** By sharing your video, screen, or audio during any synchronous online class sessions, you are consenting to being recorded for the benefit of students who cannot attend live as well as for class review during the current semester. If you have special circumstances or concerns about privacy, it is your responsibility to discuss it with your instructor.

## Description of Assessments & Activities

### Assignments

Students will be evaluated based on three sets of activities, each of which will be explained in more detail in class. Grades will be determined from these assignments for a total of 100 points.

1. <b>Participation</b>	<b>20 points</b>	Ongoing
2. <b>Mini-assignments</b>	<b>45 points</b>	Ongoing
a. Favorite Photographer Discussion (5 points; Due Sept 2)		
b. Photo Assignment 1 (5 points; Due Sept 9)		
c. Photo Assignment 2 (5 points; Due Sept 23)		
d. Photo Assignment 3 (5 points; Due Sept 30)		
e. Video Interview Clip (5 points; Due Oct 7)		
f. Splice 1-minute video (5 points; Due Oct 21)		
g. Social media posts and strategy (10 points; Due Nov 11)		
h. Reflection (5 points; Due Dec 4)		
3. <b>Final Storytelling Product and Presentation (pick one)</b>	<b>35 points</b>	Due Nov 27th

- a. Short film (3 - 4 minutes)
- b. Multimedia StoryMap
- c. Photo essay, captions, and article (12 images)

Graduate students come to this course with varying amounts of experience in photography and media production. No previous experience in photography or media production is required. This course will start with the basics and will expose students to a range of storytelling techniques and skills. To help everyone achieve their goals, this course has a core of common readings, a series of short assignments spread throughout the semester, and a final project that will be completed in small groups. There are three options for the final project that students can select from. They will select the option in collaboration with the client they are working with to produce the final storytelling product.

1. **Participation** – Attendance is critical to this class. One excused absence is allowed although not encouraged. Additional missed classes will mean a drop in grade (unless, of course, there is an emergency or illness). All students are expected to read and engage in assigned materials prior to class and to participate actively during in-class discussions. Each student should meet individually with the instructor at least once during the semester (in August/September).
2. **Weekly Assignments** – There are eight mini-assignments that students will complete throughout the course. Details of each assignment will be discussed in class. These assignments are designed to help students practice and apply skills learned during class time on their own.
3. **Final Storytelling Product and Presentation** – Students will work in groups throughout the semester to produce a final storytelling product that applies the skills they have learned throughout the semester. Toward the beginning of the semester, groups will be paired with an environmental organization that needs a conservation storytelling product (e.g., short film or photo story). This organization or ‘client’ may be a local environmental organization that the instructor finds or an NGO that the students have worked with in the past (please reach out to instructor to discuss ideas for organizations/projects). With the instructor’s guidance, students will work with this client to create a final product that applies best practices from strategic communications and meets the client’s goals. Options for this storytelling products include 1) a short film (3 – 4 minutes in length), 2) an ESRI Multimedia StoryMap, or 3) a photo essay (12 photos, captions, and a short article pitch). Each group will present their final project in class on December 4<sup>th</sup>.

## Grades & Grading Scale

### Grading Scale (%)

A	100% to 94%
A-	93.99% to 90%
B+	89.99% to 87%
B	86.99% to 84%
B-	83.99% to 80%
C+	79.99% to 77%
C	76.99% to 74%
C-	73.99% to 70%
D+	69.99% to 67%
D	66.99% to 64%
D-	63.99% to 61%
E	60.99% to 0%

For information on current UF policies for assigning grade points, see <https://catalog.ufl.edu/graduate/regulations/#text>

## 4 Learning Content and Weekly Schedule

Week	Class	Themes	Reading	Assignment
1	8/28	- Introduction to Conservation Media - Photography 101	<b>WATCH:</b> Joel Sartore: Capturing Endangered Species ( <a href="https://www.youtube.com/watch?v=ka6FZ0b5lms&amp;t=444s">https://www.youtube.com/watch?v=ka6FZ0b5lms&amp;t=444s</a> )  <b>READ:</b>	Online discussion about a photographer who inspires you <b>DUE 9/02 by 11:59pm</b>

			- Wright, A. J., Veríssimo, D., Pilfold, K., Parsons, E. C. M., Ventre, K., Cousins, J., ... & McKinley, E. (2015). Competitive outreach in the 21st century: Why we need conservation marketing. <i>Ocean &amp; Coastal Management, 115</i> , 41-48.	
2	9/4	No Class/Holiday	No Class/Holiday  <b>READ:</b> - Chapters 1 and 2 of Photo Basics Textbook	
3	9/11	- Photography 102 - Gear	<b>READ:</b> - Chapter 4 of Photo Basics Textbook - Kidd, L. R., Garrard, G. E., Bekessy, S. A., Mills, M., Camilleri, A. R., Fidler, F., ... & Adams, V. M. (2019). Messaging matters: A systematic review of the conservation messaging literature. <i>Biological Conservation, 236</i> , 92-99.	Photo Assignment 1: Composition: <b>DUE 9/09 by 11:59pm</b>
4	9/18	- Visual Storytelling - Faming and Strategic Communications - Image Feedback	<b>READ:</b> - Chapter 3 of Photo Basics Textbook - Chapman, D. A., Corner, A., Webster, R., & Markowitz, E. M. (2016). Climate visuals: A mixed methods investigation of public perceptions of climate images in three countries. <i>Global Environmental Change, 41</i> , 172-182.  <b>EXPLORE:</b> <a href="https://climatevisuals.org/">https://climatevisuals.org/</a>	Photo Assignment 2: Light <b>DUE 9/23 by 11:59pm</b>

			<p><b>LISTEN TO:</b></p> <ul style="list-style-type: none"> <li>- Episode 36: (<a href="https://jaymiheimbuch.com/podcast/036-3-step-process-for-powerful-people-portraits/">https://jaymiheimbuch.com/podcast/036-3-step-process-for-powerful-people-portraits/</a>)</li> </ul>	
5	9/25	<ul style="list-style-type: none"> <li>- Conservation Photography</li> <li>- Image Feedback</li> </ul>	<p><b>WATCH:</b></p> <ul style="list-style-type: none"> <li>- The Snow Guardian (<a href="https://www.youtube.com/watch?v=L72G8TLtTck">https://www.youtube.com/watch?v=L72G8TLtTck</a>)</li> <li>- Apup (<a href="https://www.waterbear.com/player/6346af069b50840b8289746b">https://www.waterbear.com/player/6346af069b50840b8289746b</a>)</li> <li>- Think Like a Scientist: Boundaries (<a href="https://www.youtube.com/watch?v=Zrd8r-mXE1Y">https://www.youtube.com/watch?v=Zrd8r-mXE1Y</a>)</li> </ul> <p><b>READ:</b></p> <ul style="list-style-type: none"> <li>- Salazar, G., Monroe, M. C., Ennes, M., Jones, J. A., &amp; Verissimo, D. (2022). Testing the influence of visual framing on engagement and pro-environmental action. <i>Conservation Science and Practice</i>, 4(10), e12812.</li> </ul>	<p>Photo Assignment 3: Portraits <b>DUE 9/30 by 11:59pm</b></p> <p>ALSO: Research client, develop a list of questions for client, and reach out for first meeting <b>by 9/30</b></p>
6	10/02	<ul style="list-style-type: none"> <li>- Introduction to Filmmaking</li> </ul>	<p><b>READ:</b></p> <ul style="list-style-type: none"> <li>- McCormack, C. M., K Martin, J., &amp; Williams, K. J. (2021). The full story: Understanding how films affect environmental change through the lens of</li> </ul>	<p>Video Assignment 1: Short interview <b>DUE 10/07 by 11:59pm</b></p>

			<p>narrative persuasion. <i>People and Nature</i>, 3(6), 1193-1204.</p> <p><b>WATCH:</b></p> <ul style="list-style-type: none"> <li>- Saving the Florida Wildlife Corridor (<a href="https://www.youtube.com/watch?v=K9-7WEPyZ4o&amp;t=474s">https://www.youtube.com/watch?v=K9-7WEPyZ4o&amp;t=474s</a>)</li> <li>- Fun Fact (<a href="https://www.youtube.com/watch?v=B-nEYsyRIYo">https://www.youtube.com/watch?v=B-nEYsyRIYo</a>)</li> </ul>	
7	10/09	<ul style="list-style-type: none"> <li>- Narrative Persuasion</li> <li>- Storyboards</li> <li>- Footage feedback</li> </ul>	<p><b>READ:</b></p> <ul style="list-style-type: none"> <li>- Krantz, S. A., &amp; Monroe, M. C. (2016). Message framing matters: Communicating climate change with forest landowners. <i>Journal of Forestry</i>, 114(2), 108-115.</li> <li>- Kusmanoff, A. M., Fidler, F., Gordon, A., Garrard, G. E., &amp; Bekessy, S. A. (2020). Five lessons to guide more effective biodiversity conservation message framing. <i>Conservation Biology</i>, 34(5), 1131-1141.</li> </ul>	Work on project
8	10/16	<ul style="list-style-type: none"> <li>- Audio Basics</li> <li>- Podcasting 101</li> </ul>	<p><b>READ:</b></p> <ul style="list-style-type: none"> <li>- iLCP Ethics Code</li> <li>- Getting Closer by Melissa Groo</li> <li>- NPPA Ethics Code</li> <li>- Gregg, E. A., Kidd, L. R., Bekessy, S. A., Martin, J. K., Robinson, J. A., &amp; Garrard, G. E. (2022). Ethical considerations for</li> </ul>	Work on project



			conservation messaging research and practice. <i>People and Nature</i> , 4(5), 1098-1112.	
9	10/23	<ul style="list-style-type: none"> <li>- Ethics</li> <li>- Photo Editing Basics</li> <li>- Video Editing Basics</li> </ul>	<p><b>READ:</b></p> <ul style="list-style-type: none"> <li>- The Impact Field Guide and Toolkit</li> </ul> <p><b>LISTEN TO:</b></p> <ul style="list-style-type: none"> <li>- Episode 008 (<a href="https://jaymiheimbuch.com/podcast/008-the-work-begins-after-the-photos-are-published-interview-with-clay-bolt/">https://jaymiheimbuch.com/podcast/008-the-work-begins-after-the-photos-are-published-interview-with-clay-bolt/</a>)</li> </ul>	<p>Use Splice App to edit together a one-minute video about your research</p> <p><b>DUE: 10/21 by 11:59pm</b></p>
10	10/30	<ul style="list-style-type: none"> <li>- Communicating for Impact</li> <li>- Campaign Logic Models</li> </ul>	<p><b>READ</b></p> <ul style="list-style-type: none"> <li>- Shreedhar, G. (2021). Evaluating the impact of storytelling in Facebook advertisements on wildlife conservation engagement: Lessons and challenges. <i>Conservation Science and Practice</i>, 3(11), e534.</li> </ul> <p><b>LISTEN:</b></p> <p>Episode 54: (<a href="https://jaymiheimbuch.com/podcast/054-avoid-these-two-common-pitching-pitfalls/">https://jaymiheimbuch.com/podcast/054-avoid-these-two-common-pitching-pitfalls/</a>)</p>	<p>Work on project</p> <p>Works in progress: <b>Submit a project draft for review in class by 11/04</b></p>
11	11/06	<ul style="list-style-type: none"> <li>- Social media marketing and dissemination</li> <li>- Works in progress review</li> <li>- Writing a pitch</li> </ul>	<p><b>READ</b></p> <ul style="list-style-type: none"> <li>- Smith, R. J., Salazar, G., Starinchak, J., Thomas-Walters, L., &amp; Veríssimo, D. (2020). Social marketing and conservation. <i>Conservation Research, Policy and Practice</i>, 309-322.</li> </ul>	

			<b>LISTEN TO:</b> - Using Marketing Theory to Enhance Environmental Conservation ( <a href="https://open.spotify.com/episode/2OuEqL2QncFCIVaETVgFrw">https://open.spotify.com/episode/2OuEqL2QncFCIVaETVgFrw</a> )	
12	11/13	- Design Basics and Branding - Portfolio Reviews	<b>TBD</b>	Social media posts (designed using Canva) and strategy description <b>DUE: 11/11 by 11:59pm</b>
13	11/20	- Presentation Skills - Bonus Skills (TBD)	<b>TBD</b>	Work on Final Project
14	11/27	- Emerging technologies and techniques - Funding for Storytelling - Bonus Skills (TBD)	<b>None</b>	Final Project <b>DUE 11/27 by 11:59 PM</b>
15	12/04	- Final Project Review - Celebration		Final Reflection <b>DUE 12/04 by 11:59PM</b>

## Additional Resources and Readings:

### Podcasts:

- Impact Conservation Photography Podcast: <https://jaymiheimbuch.com/podcast/>
- No Filter Podcast with Robin Moore: [https://archive.org/details/podcast\\_no-filter-photography-podcast\\_1156629930](https://archive.org/details/podcast_no-filter-photography-podcast_1156629930)
- The Nature Photographer Podcast: <https://nanpa.org/resources/the-nature-photographer-podcast/page/7/>

### Articles:

Kidd, L. R., Bekessy, S. A., & Garrard, G. E. (2019). Neither hope nor fear: Empirical evidence should drive biodiversity conservation strategies. *Trends in ecology & evolution*, 34(4), 278-282.

Lakoff, G. (2010). Why it matters how we frame the environment. *Environmental communication*, 4(1), 70-81.

Thomas-Walters, L., McNulty, C., & Verissimo, D. (2020). A scoping review into the impact of animal imagery on pro-environmental outcomes. *Ambio*, 49(6), 1135-1145.

Common Cause for Nature: Report and Practitioner's Guide:  
<https://commoncausefoundation.org/resources/common-cause-for-nature-report-practitioners-guide/>

## 4. Policies and Requirements

This course plan and syllabus are subject to change in response to student and instructor needs. Any changes will be clearly communicated in advance in class or through Canvas.

### Late Submissions & Make-up Requests

Requirements for class attendance and make-up assignments and other work are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

<https://catalog.ufl.edu/graduate/regulations/#text>

Extensions are available upon request. If an extension is not approved by the instructor ahead of time (or documentation of a reasonable excuse is not provided) and an assignment is turned in after the due date, 10% will be deducted from the final grade for each day the assignment is overdue.

Computer or other hardware failures, except failure of the UF e-Learning system, will not excuse students for missing assignments. Any late submissions due to technical issues **MUST** be accompanied by the ticket number received from the Helpdesk when the problem was reported to them. The ticket number will document the time and date of the problem. You **MUST** e-mail your instructor within 24 hours of the technical difficulty if you wish to request consideration. For computer, software compatibility, or access problems call the HELP DESK phone number—352-392-HELP = 352- 392-4357 (option 2).

### Communication Courtesy and Professionalism

Just as in any professional environment, meaningful and constructive dialogue is expected in this class and requires a degree of mutual respect, willingness to listen, and tolerance of opposing points of view. **Respect for individual differences and alternative viewpoints will be maintained in this class at all times.** All members of the class are expected to follow rules of common courtesy, decency, and civility in all interactions. Failure to do so will not be tolerated and may result in loss of participation points and/or referral to the Dean of Students' Office.

### Semester Evaluation Process

Student assessment of instruction is an important part of efforts to improve teaching and learning.

**At the end of the semester**, students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is

available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

## Academic Honesty Policy

As a student at the University of Florida, you have committed yourself to uphold the Honor Code, which includes the following pledge: *"We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity."*

You are expected to exhibit behavior consistent with this commitment to the UF academic community, and on all work submitted for credit at the University of Florida, the following pledge is either required or implied: *"On my honor, I have neither given nor received unauthorized aid in doing this assignment."*

It is assumed that you will complete all work independently in each course unless the instructor provides explicit permission for you to collaborate on course tasks (e.g., assignments, papers, quizzes, exams). Furthermore, as part of your obligation to uphold the Honor Code, you should report any condition that facilitates academic misconduct or appropriate personnel. It is your individual responsibility to know and comply with all university policies and procedures regarding academic integrity and the Student Honor Code. Violations of the Honor Code at the University of Florida will not be tolerated.

Violations will be reported to the Dean of Students Office for consideration of disciplinary action. For more information regarding the Student Honor Code, please see: <http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code>.

## Inclusive Learning Environment

This course embraces the University of Florida's Non-Discrimination Policy, which reads,

*The University shall actively promote equal opportunity policies and practices conforming to laws against discrimination. The University is committed to non-discrimination with respect to race, creed, color, religion, age, disability, sex, sexual orientation, gender identity and expression, marital status, national origin, political opinions or affiliations, genetic information and veteran status as protected under the Vietnam Era Veterans' Readjustment Assistance Act.*

If you have questions or concerns about your rights and responsibilities for inclusive learning environment, please see the instructor or refer to the Office of Multicultural & Diversity Affairs website: <http://multicultural.ufl.edu>.

## Services for Students with Disabilities

The Disability Resource Center coordinates the needed accommodations of students with disabilities. This includes registering disabilities, recommending academic accommodations within the classroom, accessing special adaptive computer equipment, providing interpretation services and mediating faculty-student disability related issues. Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. 0001 Reid Hall, 352-392-8565, [disability.ufl.edu](http://disability.ufl.edu)

## Software Use

All faculty, staff and students of the university are required and expected to obey the laws and legal agreements governing software use. Failure to do so can lead to monetary damages and/or criminal penalties for the individual violator. Because such violations are also against university policies and rules, disciplinary action will be taken as appropriate.

## 5. Campus Helping Resources

For issues with technical difficulties for e-learning in Canvas, please post your question to the Technical Help Discussion in your course, or contact the UF Help Desk at:

- [Learning-support@ufl.edu](mailto:Learning-support@ufl.edu) | (352) 392-HELP - select option 2 | <http://elearning.ufl.edu>
- Library Help Desk support <http://cms.uflib.ufl.edu/ask>
- SFFGS Academic Hub <https://ufl.instructure.com/courses/303721>

## Student Life, Wellness, and Counseling Help

Students experiencing crises or personal problems that interfere with their general well-being are encouraged to utilize the university's counseling resources. The Counseling & Wellness Center provides confidential counseling services at no cost for currently enrolled students. Resources are available on campus for students having personal problems or lacking clear career or academic goals, which interfere with their academic performance.

- Counseling and Wellness resources <http://www.counseling.ufl.edu/cwc/>
- U Matter, We Care <http://www.umatter.ufl.edu/>
- Career Connections Center <http://career.ufl.edu/>
- Other resources are available at <http://www.distance.ufl.edu/getting-help> for online students.

## Student Complaint Process

The School of Forest, Fisheries, & Geomatics Sciences cares about your experience and we will make every effort to address course concerns. We request that our online students complete a course satisfaction survey each semester, which is a time for you to voice your thoughts on how your course is being delivered. You can also [submit feedback anytime](#).

If you have a more urgent concern, your first point of contact should be the Academic Coordinator or the Graduate/Undergraduate Coordinator for the program offering the course. You may also submit a complaint directly to UF administration: <https://distance.ufl.edu/getting-help/> or <https://registrar.ufl.edu/complaint.html>.