

# **PARTICIPATORY VIDEO FOR PEACEBUILDING**

**A Guide for Practitioners  
March 2015**

**BUILD UP A**



miafilmia

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## FRAMING & OBJECTIVES

This guide provides advice, exercises and notes for practitioners who wish to use a participatory video (PV) methodology to enhance the resilience and peacebuilding capacities of conflict-affected communities. The guide outlines ways in which the training and use of PV by participants will facilitate individual and collective reflection, identification and, if deemed desirable and appropriate by the participants themselves, action on issues they believe are critical to their lives and wellbeing, and to peace in their community. The PV process can thus become an important tool to build peace in a community, by giving voice to grassroots, alternative narratives of peace that might otherwise not be heard. Films produced through the PV process can become the starting point for wider community dialogues on imagining a future together.

A key objective of the PV process is to provide participants with the skills they need to film a story of their choice. Although it is possible to take participants all the way through to learning editing software, this guide does not cover that final step. It is assumed that after the paper edit, participants will receive technical support from a trained editor who will use their paper edit and their raw footage to produce a final film. With this in mind, core technical objectives are:

- How to use a camera; how to frame a shot; how to record sound;
- How to direct and what it is like to be in front of the camera;
- How to conduct and record an interview;
- How to identify what makes a story, how to tell an audio-visual story;
- How to use a storyboard to plan a short film;
- How to record and integrate feedback received from the community;
- How to use editing to tell a story in film;
- How to conduct a paper edit.

Throughout the PV process, peacebuilding is not so much an activity as a lens, an overarching goal informing all activities. When operating in conflict or post-conflict contexts, facilitators must examine their own assumptions very carefully. Every detail counts: from how participants are invited to how they sit in the room. All the decisions made in preparation for training are important to examine, to ensure that cultural bias doesn't jeopardize them. We also encourage facilitators to become aware of their own training style and possible blind spots. With this in mind, core peacebuilding objectives:

- How to facilitate constructive group discussions on sensitive topics;
- How to view and present a story from different perspectives;
- How to understand that any film they make can have both positive and negative impacts;
- How to identify dividers and connectors in a community;
- How to overcome (and help others to overcome) typical conflict behavior.

## ABOUT THIS GUIDE

This guide draws on two main sources. First, the extensive literature on PV, particularly two manuals produced by InsightShare (an organization with extensive field and training experience in PV for social justice and locally-led change): *Insights Into Participatory Video*<sup>1</sup> and *A Rights Based Approach to Participatory Video Toolkit*<sup>2</sup>. Second, the experiences of a PV for peacebuilding pilot implemented in Majok Nyithiou, a town on the border between Sudan and South Sudan, in March 2015. Since it is based on this experience, the guide assumes a short implementation period (one week assessment, two week training & film production).

The guide is divided into three sections. Section 1 outlines steps and guidance to assess the conflict context and select participants. Section 2 provides a hands-on guide to the entire PV process, including training, community shoot and editing. This section reports the exercises and processes used during the South Sudan pilot, with specific attention to how exercises and processes were simplified for a largely illiterate participant group with no prior exposure to video technology. Where additional exercises were considered but not used, these are also noted. Section 3 suggests steps for ensuring dissemination of films produced, an adequate debriefing of the process and considerations for sustainability. Finally, the technical and peacebuilding checklists annexed at the end of these sections are useful background for facilitators implementing this process for the first time.

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<sup>1</sup> Lunch, N. & Lunch, C. (2006) *Insights Into Participatory Video*. InsightShare. Retrieved from:

<sup>2</sup> Benest, G. (2010) *A Rights Based Approach to Participatory Video Toolkit*. InsightShare. Retrieved from: [bit.ly/PVHRBAToolkit](http://bit.ly/PVHRBAToolkit)

# 1. ASSESSMENT & PARTICIPANT SELECTION

An assessment of the conflict context and careful, conflict sensitive participant selection are critical to the success of a PV for peacebuilding project. It is recommended that any new initiative takes into account a 10-day assessment phase to take place about a month before the PV training and process begins. During the assessment phase, facilitators should understand the context in order to adapt materials where needed, identify the participant group, and put in place logistical arrangements for the training to begin. The exact assessment and participant selection process will depend on the context; this section outlines some general guidelines.

## **Assessment: general framing**

Film-making can be a threatening activity in conflict and post-conflict contexts, especially where there is a heavy military or security presence. The assessment team should agree on a clear message to communicate the film-making project and its objectives. This can be a simple message, such as:

"We are working on a community film-making project to support peaceful migration."

## **Assessment: the context**

The assessment team should read existing research on conflict dynamics and speak with informed individuals to understand the conflict and peacebuilding context. An accurate understanding of the context will be critical in maintaining a conflict sensitive lense throughout the PV process.

In addition, the team should endeavor to speak with individuals and organizations that are linked to ongoing peacebuilding activities. People working at the community level will be most useful to the assessment; it is best not to rely solely on officials and / or staff working at headquarters are unlikely to provide the on-the-ground information the team will need. Suggested questions to ask during the assessment:

1. Would the peacebuilding process / conferences benefit from greater participation of any specific groups?
2. Are there any groups it is hard to reach or involve in the peacebuilding process?
3. Whose voices are not present in decision-making about peace / conflict resolution but are affected or involved in ongoing conflicts / tensions?
4. When there are problems / tensions / conflicts, who is usually involved and how?
5. What are the main obstacles to disseminating information about the peace agreements? How do you think these could be overcome?
6. Are there any success stories from the peacebuilding process that you feel should be shared locally or more broadly? What are they? Who was involved?
7. Within the broader peacebuilding process, are there sub-groups that have better relationships with one another? Places where sub-groups interact positively? Activities?

## **Assessment: the media ecosystem**

It is useful for facilitators to have an understanding of the access and exposure to media that most participants are likely to have. Suggested questions to ask during the assessment:

1. How do you get your news? TV, radio, phone calls, newspaper, etc
2. How do you share your news? Do you share pictures? Do share videos?

3. Do you watch films? How do you get them? Where do you watch them?
4. What kind of films do you like to watch?

### **Participant group: size & composition**

An ideal participant group size for PV is 10 to 15 and has the following characteristics:

- 50% men, 50% women
- Diversity of age groups, livelihoods, economic status
- Inclusion of participants belonging to marginalized/vulnerable minority groups
- Willingness and interest to participate in a video project

During the assessment, the team should consider two key questions that will determine group composition:

1. Is it culturally appropriate and logistically possible for genders to mix? What are the obstacles to discussing peace and conflict in mixed gender groups?
2. Is it possible for ethnic / religious / identity groups to mix and have a constructive discussion? What are the obstacles to discussing peace and conflict in mixed ethnic / religious / identity groups?

### **Participant group: motivation**

It is important to be clear about the financial arrangements and time-commitment for the training, and to ensure that participants have adequate motivation to stay throughout the whole process. It is a time-intensive process, and facilitators should be sensitive to the financial and social burden that some participants might feel as a result of leaving income-generating activities for a sustained period. We recommend that at least reimbursement for any travel costs, meals during training sessions and a flat rate to cover additional meals / accommodation (if from out of town) is offered to participants.

Participants should be invited to join a 2 to 3-week program in participatory filming and editing. It should be made clear that this will include a participatory video training, a community-based 'shoot', a participatory editing session and one or more screenings.

At the end of the program, the group will have produced a short film on their own topic of concern, and will receive a participatory filming/editing certificate. Participants will also be invited to form a community filmmaking group and to develop an action plan for future collaboration.

## 2. FILM-MAKING: SUGGESTED EXERCISES & SEQUENCING

Materials in this section draw on several existing PV manuals (referenced throughout), with additional technical detail and links to peacebuilding practice that were added during the South Sudan pilot. Exercise and process sequencing was adapted for the two participant groups in this pilot, and should remain flexible to participant needs in subsequent implementations.

### DAY 1

Day 1 introduces the participatory video process and the participant group. By the end of the first day, participants have built bonds of trust, respect and understanding. In a context where groups have experienced conflict, spending enough time to build group cohesion at the start is critical. Participants will have also been introduced to the video / sound / phone equipment through some hands-on exercises. Facilitators should pay attention to the effect that introducing the equipment has on group dynamics (particularly any underlying inter-group tensions and dominant characters).

#### Before any exercises...

- Introduce the workshop, explain the community shoot, explain the editing process, introduce community screening
- Make sure needed equipment is at hand, batteries charged, etc.
- Who speaks what languages / check translation needs
- Check that everyone is present / no-one is missing
- Make sure seating arrangement is open / no-one feels excluded

#### Name Game

*Reference: Lunch, N. & Lunch, C. (2006) "Insights Into Participatory Video", p. 23. InsightShare. Retrieved from: [bit.ly/PVHandbook](http://bit.ly/PVHandbook)*

*Duration: 45 - 60 minutes*

*Aim: Introduce video / sound / phone equipment; introduce participants; handover control*

1. Everyone sits in a circle; all present should take part in the exercise. The facilitator also takes part.
2. Hand over camera in its bag and let the group unpack it. The facilitator must not take camera back until it comes around for their turn to film.
3. Instruct Person A (whoever is sitting next to you) how to: hold the camera; switch it on/off; where the record/pause button is. It is important they do this themselves. Keep looking around the group to make sure everyone is attentive.
4. Ask Person A to open the screen at the side and to take off the lens cap. Show (mime) how to hold the camera with the left hand flat under the camera body and the left elbow tucked into the chest for stability. Let the first participant demonstrate it with the camera. Even if the participants are shy, they will pick up on your enthusiasm and belief in them that they can do it.
5. Tell the group that the most delicate parts of a camera are the lens and the screen - explain that they are like the human eye and can be damaged by fingers and dirt. So the lens cap must be put back on and screen closed when the camera is not in use. Please note that this instruction is the only "don't" instruction you should give. At this early stage the facilitator must



show complete trust in the group. Let them handle the camera without hovering nervously around them!

6. Person A films the person opposite. They say their name and a sentence or two about themselves, e.g. something they are passionate about, or something humorous or banal like what she ate for breakfast...

7. After filming, Person A hands the camera to the person sitting next to her or him (e.g. in a clockwise direction) - the process is repeated until everyone in the circle has had a chance to both film and talk, including the facilitator.

8. When handing over the camera the participant (rather than the facilitator) explains how to use it.

9. When everyone has filmed (including the facilitator), review the footage together and discuss what comes up.

*Facilitator notes:*

- Since this is the first exercise, you might want to introduce the exercise and explain what will be happening.
- Encourage the person filming to take charge / be the director.

*What's Learned (Tech):*

1. Switch camera on/off
2. Record / pause button
3. Open flip screen, remove lens cap
4. How to hold camera to stabilize it
5. People getting cut-off - time after pressing record before person speaks, after finishes to stop recording
6. Sound quality without a mic
7. People in / out of focus

*What's Learned (Non-Tech):*

1. Person holding camera holds responsibility & controls the situation: keep it quiet, comfortable for interviewee, check everyone is ready
2. Being in-front of camera not easy- be sensitive

*Other things that came up:*

- One participant didn't get the exercise the first time, felt shy and gave up. Encouraging her to try again was very important, made her very happy.
- One group did short interviews instead of a statement to camera. This worked very well too, no need to correct it!
- Initial ideas about close / medium / long shots came up during footage review.
- Since the groups were not using mics yet, issues around sound were discussed.
- The question of focus did not come up, but the steadiness of shots was discussed.
- Most participants will stay seated and film from far. A facilitator can come closer to the subject when it's their turn to film, to demonstrate.

## Group Agreement

*Reference: Benest, G. (2010) "A Rights Based Approach to Participatory Video Toolkit", p. 91. InsightShare. Retrieved from: [bit.ly/PVHRBAToolkit](http://bit.ly/PVHRBAToolkit)*

*Duration: 10-20 minutes*

*Aim: Set ground rules for the workshop everyone agrees on*

1. Everyone sits in a circle.
2. Place a large piece of paper in the centre of the group.
3. Invite participants to propose ground rules for the workshop / process. Explain these are ways that you would want to treat others and expect to be treated yourself.
4. As ideas for ground rules are proposed, ask the group to decide whether these are appropriate rules and whether they are willing to agree.
5. Each rule agreed by the group is written on the paper.
6. When all ideas have been recorded find a place to pin / display the 'group agreement' so that everyone can see it and refer to its contents if necessary.

### *Facilitator notes:*

- Make sure that any ground rules proposed are agreed by the group before writing onto agreement.
- Encourage participants to propose rules before adding any yourself. Once one has been put forward many more will often follow.
- Some useful rules to add if not proposed by the group include: 'turn mobile phones OFF', 'no onlookers or part-time participants allowed in the workshop', 'respect one another', 'ask questions', 'come on time', 'no taking notes', 'listen carefully to each other', 'be polite and respectful to one another'.
- Consider suggesting a motto for the training: "Mistakes are good" or "Have fun"
- For illiterate groups, use symbols on the flipcharts rather than words.

### *What's Learned (Non-Tech):*

- Everyone has a voice; everyone's opinion matters.

### *Other things that came up:*

- Committing to get to know each other / continue to know each other later is an important ground rule that came up.

## Listen and Share

*Reference: Benest, G. (2010) "A Rights Based Approach to Participatory Video Toolkit", p. 83. InsightShare. Retrieved from: [bit.ly/PVHRBAToolkit](http://bit.ly/PVHRBAToolkit)*

*Duration: 20-30 minutes*

*Aim: Participants listen to each other, get to know each other better*

1. Divide participants into pairs either randomly or according to other criteria (see below).
2. Ask the pairs to find a space away from other participants where they can sit and talk quietly.
3. Explain that each participant will take it in turns to speak and listen. Ask participants to

speaking about themselves.

4. When the first participant is speaking, their partner must simply listen without responding or even making affirmative noises!
5. After 2 minutes everyone changes roles. The participant who began by speaking now becomes the listener and vice-versa.
6. When a second period of 2 minutes has elapsed all the participants regroup and, if appropriate, present what they have learned and shared - each participant presenting their partner and what they learned about them.
7. Invite participants to contribute anything their partner may have omitted but which they would like to share with the group and make time for any further comments or discussions on the theme / issues raised.

*Facilitator notes:*

- Consider how to divide the group before starting according to the group dynamic and make-up. One simple suggestion might be: "Sit with someone you don't know or don't know very well."
- If the group is multi-lingual, consider translation needs.
- Give clear instructions not to change roles (from speaker to listener or vice-versa) before the 2-minute signal has been given - people will often find something more to say rather than sit in silence with their partner.

*What's Learned (Non-Tech):*

- Active listening: how to listen attentively without intervening, how to retain as much information as possible from a conversation
- Different opinions are valued; diversity is respected

*Other things that came up:*

- Participants not used to adult learning found this exercise difficult to understand, particularly the feedback to the larger group. Participants tended to want to speak about what they said rather than about what their partner said.
- Participants did not speak about themselves, rather chose to speak about the workshop, the prospects of peace and / or future support they hope to receive.

## **Heads, Hands and Feet**

*Reference: Shaw, J. & Robertson, C. (1997) "Participatory Video: A Practical Approach to Using Video Creatively in Group Development Work", p. 76. Routledge.*

*Duration: 15 minutes*

*Aim: Start understanding framing (relationship of camera to subject)*

1. Clear the room and move everyone to one side, so there is plenty of room to create and empty frame.
2. Initially, one of the facilitators operates the camera. The facilitator explains how to define a frame area by panning the camera, then tightening the tripod.
3. The facilitator asks the other participants to place a number of parts of the body in the frame, so that they can be seen on the monitor, e.g. 'Can I have three feet in the picture?'

4. Group members step forward, and move until there are three feet, and only three feet, on the screen.
5. Each turn the camera is repositioned and process is repeated for other requests: such as two heads, one wheelchair wheel, or twelve fingers. Every time participants must move until the screen is filled accordingly.
6. After a few rounds one of the participants takes over operating the camera, and makes suggestions. Pointing the camera at difficult angles may mean climbing on chairs, or lying on the ground. Swapping continues until everyone has had several turns in front of the camera.
7. Import the footage into the computer and play it back. Notice a series of shots can connect to create a 'film'.

*Facilitator notes:*

- Ask a volunteer to help show how the tripod works
- Get people to explore the effect of distance by moving closer / further away
- Get people to move in and out of the frame so they understand it
- Explore the edge of the frame by asking people to put things just in frame / just around the edges of the frame
- Explain that as a director, you only want to film things that you want in the frame – ie both the background, the foreground, your subject and the relation between them all matter

*What's Learned (Tech):*

1. Frame awareness
2. Tripod / selfie stick operation
3. A series of shots can connect to create a 'film' (to be developed later - can become apparent during playback of the material shot but not essential if it doesn't come up)
4. Participants start becoming more comfortable with the camera

*What's Learned (Non-Tech):*

1. Co-operation: participants have to work together to get the right body-parts in the frame
2. Role of director: how to give instruction (nicely) and control the environment

*Other things that came up:*

- A detailed walk-through of the effect of distance and the edges of the frame from the facilitator worked very well as an introduction to the exercise.
- Most participants did not follow the instructions to request body parts to appear in the frame. Rather they requested whole "scenes" to be staged (e.g. posing in certain ways). This worked just as well to team about the frame.
- No tripods were available yet (delayed equipment), so participants focused on learning how to take a steady shot when hand-holding a camera.
- Correlation between the screen (viewfinder) and lens (where it's pointed) is not obvious to all participants. May notice they move their bodies instead of the camera to try readjusting the frame. Facilitator can gently suggest to 'tilt camera up/down', 'keep eyes on the screen not the subject you're filming'.

## Permission

*Reference: Benest, G. (2010) "A Rights Based Approach to Participatory Video Toolkit", p. 69. InsightShare. Retrieved from: [bit.ly/PVHRBAToolkit](http://bit.ly/PVHRBAToolkit)*

*Duration: 30 minutes*

*Aim: Introduce the notion of informed consent*

1. Explain that when filming, it is important that people who are filmed agree to it. This is called informed consent: they are informed of what is happening and they agree to it.
2. Ask them to suggest what they should cover in an initial conversation with people before they are filmed. Suggestions to offer:
  - Tell people what is happening
  - Don't force anyone
  - Don't promise what you can't deliver
  - Make sure they understand what you need them to do
  - Make sure they understand what happens after (where will be shown, who will see it)
  - Be transparent
3. If the group is responsive to this conversation, introduce the ideas of verbal consent and video (recorded) consent.

*Facilitator notes:*

- Remember that this is just an initial conversation; a longer conversation about informed consent discussion may need to happen later in the workshop.

*What's Learned (Non-Tech):*

- Likely concerns that people raise when being filmed

*Other things that came up:*

- Facilitators used this opportunity to also ask for permission to film a "making of" film.

\* As this was the last exercise of the day, encourage participants to think of a statement to make for the first exercise of day 2.

## DAY 2

Day 2 focuses on participants getting a lot of hands-on experience with the camera, learning from their mistakes. By the end of the second day, participants have practiced how to film statements to camera and practiced different types of shots. Participants should begin to feel they are becoming film-makers and a short film is within their reach. Facilitators should pay attention to any participants that are being left behind by / excluded from the group.

### Before any exercises...

- Check equipment charged and ready
- Take a roll call
- Ask about any burning issues from yesterday

- Ask for a volunteer to summarize what was covered the day before
- Were any exercises from the previous day missed? Do any need to be repeated?

### **Conversation Cafe (optional – if time available)**

*Reference: adapted from Search for Common Ground exercises in the field*

*Duration: 30 minutes*

*Aim: Build group trust and cohesion*

1. Prepare the training room to look like a café, with seating arranged in small clusters. Make tea / coffee / biscuits available at each cluster.
2. Welcome the participants to the “Conversation Café” and explain that they should try to sit with people they haven’t talked to yet.
3. Ask participants to discuss what things they have in common and how they connect on these things they have in common. Let them talk about this for about 10 minutes.
4. Ask participants to discuss what things they do not have in common and how they work with these differences. Let them talk about this for about 15 minutes.

*Facilitator notes:*

- Conversation cafés should not be overly formal or business-like. The spirit of conversation is broken if you try to control every aspect of the environment. If people stray from the topic, do not get too worried – participants will find their way back soon enough.
- If people seem to be stuck / at a loss on what to say, have to facilitators simulated a conversation on the first question

*What’s Learned (Non-Tech):*

- The things, places and issues that connect them
- Their differences and how they work with these differences

### **Video Statement**

*Reference: Benest, G. (2010) “A Rights Based Approach to Participatory Video Toolkit”, p. 71. InsightShare. Retrieved from: [bit.ly/PVHRBAToolkit](http://bit.ly/PVHRBAToolkit)*

*Duration: 30 – 40 minutes*

*Aim: Familiarize more with cameras / phones, learn what it’s like to be in front of the camera, control direct-angle, lighting, background, shot size*

1. A subject is proposed by the facilitator for each participant to make a statement to the camera about. Participants can suggest subjects for subsequent rounds.
2. Participants are given a short period of time (5-10 minutes) to prepare a simple statement (suggest 1-minute) with a specific audience in mind (e.g. a local politician).
3. Participants divide into two groups and take turns to record their statements to the camera looking directly into the lens and addressing their chosen audience.
4. After each participant completes their statement to the camera they assume the role of camera operator to record the statement of the next participant.
5. The process continues until all participants have delivered a statement and used the camera to record another participant.

6. Review and discuss the footage recorded with the group before repeating the exercise or moving onto the next.

*Facilitator notes:*

- Suggested topic for peacebuilding groups: talk about a challenge that you or those around you face.
- Making statements in front of the camera can be a nerve-jangling experience which can be even harder in front of a large audience. Consider inviting participants to record their statements in a quiet place with just one or two fellow participants there to record and assist.
- Remember to be positive and encouraging towards all participants during the review and discussion. It may take several repetitions of this exercise before everyone is comfortable articulating their opinions directly on camera.
- Some participants may be willing and able to make lengthy and detailed statements. Setting a maximum time limit for each statement will help encourage participants to make short and concise statements.
- The first time the exercise is run, focus on the delivery of simple statements to the camera rather than the technical processes of filming. On subsequent rounds participants can be encouraged to consider how each statement should be recorded (consideration can be given to the angle, frame, background etc.) and where. This can begin during the review and discussion stage by asking simple questions such as “how would you film that differently next time?” or “what changes could you make next time to make that statement more powerful?”.
- Since microphones and sound recording have not yet been introduced, less focus on recording audio for now.

*What's Learned (Tech):*

1. Be flexible and see what comes up while reviewing the footage
2. Holding the camera steady (tripods not yet introduced)
3. Framing (difference between Close-up shot, Medium or a Wide full body shot)
4. Background - selecting an appropriate location to support your message
5. Angles (If interviewing someone shorter/ taller than you- notice if camera too high or low- Looking up at someone tends to increase their power or dominance, looking down has the opposite effect. For a neutral effect hold the camera horizontal at eye-level with the camera.
6. Lighting (Was the subject well lit? Especially in countries with strong sunlight, take note that subject's face is clear)
7. Discuss impacts of looking straight into camera

*What's Learned (Non-Tech):*

1. Articulate simple statements on specific issues
2. Identify points of agreement/ disagreement
3. Generate group discussion
4. Discuss sensitive and respectful filmmaking approaches (not shoving camera in peoples faces)

*Other things that came up:*

- Most of the conversation focused on the film aspects of statements, rather than the content.
- Since mics had not yet been introduced, the sound was not very clear on some statements: the closer you get to your subject, the clearer sound will be if recording sound from built-in camera mic.

### **Shot Type Challenge**

*Reference: Lunch, N. & Lunch, C. (2006) "Insights Into Participatory Video", p. 33. InsightShare.*

*Retrieved from: [bit.ly/PVHandbook](http://bit.ly/PVHandbook)*

*Duration: 60 minutes*

*Aim: Introduce different types of shots*

1. Using flipcharts, teach five different shot types from Extreme Close Ups to Extreme Long Shot.
2. Divide participants into two groups. Challenge each group to go out and shoot all five shot types.
3. Review the footage and discuss what came up.

*Facilitator notes:*

- Do not introduce zoom but ask participants to move closer/ further from subject to achieve range of shots
- Ask them to count 3-5 seconds for each shot
- Consider doing a detailed walk-through an example. Two facilitators stage a conversation; the third facilitator directs the group to take all five types of shots. This footage is reviewed together with the footage participants take.

*What's Learned (Tech):*

- Different kinds of shots and what they each help to show / tell in a story.
- How to get 'coverage' of any scene/ situation

*What's Learned (Non-Tech):*

- How to work as a group to get the shots that are needed!

*Other things that came up:*

- One group (women) was not able to complete this exercise. Complex, multi-step instructions were too complicated and groups were confused when left on their own to take shots.
- When left on their own, some groups filmed different shot sizes but of different subjects. May need to re-iterate that its around 1 subject/ scene.
- Some participants filmed people as if it were a 'still photograph'. Encourage them to let the natural action play out.



## Storyboard Technique

*Reference: Benest, G. (2010) "A Rights Based Approach to Participatory Video Toolkit", p. 29. InsightShare. Retrieved from: [bit.ly/PVHRBAToolkit](http://bit.ly/PVHRBAToolkit)*

*Duration: 1 – 3 hours*

*Aim: Learn to tell a more complicated story with images*

1. Divide participants into two groups
2. Draw six equally sized boxes on a large sheet of paper. Explain that they are going to make a short film that takes place in six scenes.
3. Decide which subject will be planned. Ask them "What would you like to make a short film about?" If not ideas are coming up, suggest they make a film about a vision of the future.
4. Explain that we need to decide what is going to happen in each scene. Ask the group questions such as "how would you introduce your story? or "What's the first thing the audience should see?".
5. Encourage the first participant to propose an idea to sketch out how they imagine that shot, or even just a simple drawing to symbolise the subject, in the first box.
6. Ask the group "what could come next?" or "who has an idea for the next shot?"
7. Again, each time a participant contributes an idea encourage them to 'take ownership' of that idea by drawing their 'vision' in the next box.
8. If everyone in the group is participating equally then consider assigning the author of each box the role of directing it during the subsequent filming. Otherwise, encourage all participants to contribute ideas and try to ensure everyone has an opportunity to draw their ideas in at least one box.

**\*\* Optional:** if the story can be filmed in the surrounding area and there is sufficient time, groups can go out and film their storyboard. In that case, additional steps required:

9. When all boxes have been completed, go back through them one-by-one asking the group questions such as: "who is talking here?", "who is filming this shot?" and "where will you be filming this?".
10. Work with the group to assign roles for each shot, ensuring that roles rotate regularly and everyone has equal opportunity to perform all the different functions (director, camera operator, sound recordist, interviewer, presenter, etc.)
11. Go out and film, then review the footage and discuss what comes up.

### *Facilitator notes:*

- Reviewing the footage for these films may happen the next day.
- Small groups work best for this exercise (and as groups for filming their sequences) so try to limit numbers to between 4-6 people.
- Encourage participants to use various shot types (wide / mid / close / pan etc.) to build their sequences at the planning stage and to mark each box accordingly.
- Support the group to explore different ways of visualising and planning their story, such as using different shot types (a close-up to show detail / an establishing shot to set the scene).
- Give lots of encouragement and remember to listen more, talk less.
- Be clear that artistic skills are unnecessary and simple drawings (stick figures or even scribbles) will suffice so long as they can be understood by participants again at a later stage.
- Avoid technical jargon.

- Let the group own the story; don't instruct or suggest (even if that means it is unlikely they will be able to film the story).
- Encourage participants to consider what they want to communicate in each scene first.
- Be wary of 'dominators' in the group. There are often some really confident people who will naturally take charge of group activities. They usually have a lot of energy and they are very important to the participatory video process, but it is important not to let them dominate decision-making or action. Ensuring that everyone participates in the development of the storyboard and has roles assigned to them within those plans will help even the most shy participants stay involved and gain in confidence.

\*\* If groups go out to shoot their storyboard, then consider:

- Groups should be taking their storyboards with them when filming the sequences and using it to remind themselves what was planned and who agreed to undertake each role.
- Try comparing the storyboard with the actual footage created; discussing the differences, the reasons and impacts.

*What's Learned (Tech):*

1. Establishing shot (where you are, who is in the shot, what are they doing (close-ups for details)
2. Visualizing and planning sequences with sound and movement
3. Creativity with shots, angles and content

*What's Learned (Non-Tech):*

1. Storytelling: beginning / middle/ end
2. Further develop participants confidence and control over the process
3. Group working and power sharing

*Other things that came up:*

- The group started by storyboarding a story they all came up with. They then reviewed a story storyboarded by the facilitator. This was necessary in order to become familiar with the concept of telling stories with images.
- The group was then divided, each small group storyboarding their own story. It became clear that the stories they came up with were impossible to film in a short period of time. The exercise became more about creativity and storytelling.
- Drawing was challenging for some participants.
- Some participants drew the whole scene in one box as opposed to breaking it up into shots.
- If too many ideas are being presented by one group, help them select one of the ideas / situations and break that up into individual shots (Close/ Medium/ Wide)
- Make sure everyone has a chance to draw / has their idea included.

## DAY 3

Day 3 introduces tripods to participants and gives them an opportunity to shoot their first short film. By the end of the third day, participants have made their first short film, including a short interview and five different kinds of shots on a selected theme. Participants should now understand how different shots can come together to tell a story, and begin to understand how voice and image can work together in a film.

### Before any exercises...

- Check equipment charged and ready
- Take a roll call
- Ask about any burning issues from yesterday
- Ask for a volunteer to summarize what was covered the day before
- Were any exercises from the previous day missed? Do any need to be repeated?

### Shot type challenge (review)

*Reference: see above*

*Duration: 30 - 60 minutes*

*Aim: Introduce tripods & review shot types*

1. Introduce tripod operation. Demonstrate how to take the tripod up and down, then ask participants in turn to come into the centre of the circle and take the tripod to different heights (to “film” different people).
2. Using flipcharts, review five different shot types from Extreme Close Ups to Extreme Long Shot.
3. If necessary, do a detailed walk-through an example. Two facilitators stage a conversation; the third facilitator directs the group to take all five types of shots. Review the footage and discuss what came up.

### *Facilitator notes:*

- When introducing the tripod, explain that they will need a tripod operator.
- With groups of 3, each person assigned a role- tripod, camera, sound/ interviewer

### *What's Learned (Tech):*

- Different kinds of shots and what they each help to show / tell in a story.
- Tripod operation.

### *Other things that came up:*

- If it's a large group, break them up, each with a tripod and ask everyone to have a go at opening, extending legs and closing it back down. Encourage them to help each other.
- When lifting/ opening tripod - always start with the bottom levers and work way up. When closing tripod down, start from up and work down.
- Remind them that tripod is sensitive as well - don't push or force any parts.
- First introduce the legs/ arm of tripod and other levers (pan/ tilt) and then introduce how to mount the camera onto the tripod as last step. Participants get very excited when trying

it out for the first time- let everyone have a chance at mounting and unmounting camera to tripod. Some are slower learners than others- be patient and avoid temptation to rush them or do it for them.

### **First short film**

*Reference: mix of Storyboard Technique (see above) and Vox Populi (see below)*

*Duration: 2 - 3 hours*

*Aim: Shoot their first short film*

1. Divide participants into groups and assign each group a topic related to something in their environment. For example, how people get water, how street children live, how a shopkeeper sells in the market.
2. Instruct all groups to plan six shots using a storyboard. The last shot should be a short interview.
3. Each shot should be assigned to one person to shoot / operate the tripod / operate the mic (if relevant), so that everyone gets a turn.
4. Someone should be in charge of asking questions for the interview (this should not be the camera-person for that shot).
5. Once the groups are ready with their storyboard, they go out and shoot their footage.
6. When they come back, the facilitators put together the footage to make a short film.
7. Review the footage and discuss what comes up.

#### *Facilitator notes:*

- For groups that are having trouble following complex instructions, consider having a facilitator accompany the whole process - only to intervene when necessary if you see the exercise if going off track.
- For groups that worked on storyboards the previous day, introduce this exercise by explaining that there are many stories in every environment and we are going to focus on ones close by that we can shoot.
- Consider calling the “storyboard” the “film plan”. Some participants think it must tell a narrative story, which is confusing when shooting a documentary-style film. If using a translator, ‘storyboard’ is hard word to translate- find appropriate word to mean ‘a series of closely connected shots of different sizes around one subject’.
- Footage review may have to happen later / the next day, to allow time for the facilitators to put it together.

#### *What's Learned (Tech):*

- More framing
- Telling a story through visuals and audio
- Understanding relationship between an interview (and information stated) connecting directly to the images you want to film. (ie. ‘We only have one handpump for too many people’- see wide image of women surrounding handpump, medium shots of women pumping water, close up shots of women waiting or fighting over jerry cans)
- Practice Directing- choose what action you want in your frame, what shot size, how to get natural action
- Opportunity to practice interviewing with open-ended questions. Also how to avoid speaking over/in the interview

#### *What's Learned (Non-Tech):*

- Working in teams, making decisions as a group and helping each other out
- Asking permission to interview, controlling the public when filming and managing sensitive situations
- How people react to being filmed or interviewed; level of interest and openness in the community to a film-making process

#### *Other things that came up:*

- We did not have mics yet but still asked them to film interviews- staying close to the subject and being careful of noise (surrounding people, wind).
- Some groups encountered security officials who were unhappy with them filming. Having a discussion to debrief this issue is important for future filming.
- Some groups did not work well as a team. Facilitators will need to decide how best to address these issues (in plenary, individually, in small groups).

## **DAY 4**

Day 4 is a critical turning point for the groups: this is when they decide what topic their community film will be about. Participants are also introduced to microphones and practice doing interviews with the public. By the end of the fourth day, participants should begin to have a clear idea of how their community shoot will take place. Facilitators should watch out for participants who confuse the exercises (previous days) with filming for the community film (likely to begin in day 5).

#### **Before any exercises...**

- Check equipment charged and ready
- Take a roll call
- Ask about any burning issues from yesterday: pay attention to issues that came up with the community or within the group during the short film exercise
- Ask for a volunteer to summarize what was covered the day before
- Were any exercises from the previous day missed? Do any need to be repeated?

#### **Fishbowl of ideas**

*Reference: NA*

*Duration: 1 hour*

*Aim: Share and develop ideas for a theme for their short film*

1. Participants sit in two concentric circles, with pairs facing each other. The facilitator reflects on how it is special that everyone has a chance to come together and make a film. The facilitator mentions the the main reason / topic that brings participants together.
2. The facilitator explains that the purpose of the next hour is to discuss what ideas they have for a film in pairs. Each pair has a few minutes to have a conversation, asking each other about ideas and building on each others' ideas.

3. After five minutes, the outer circle moves one seat to the left. The new pairs have another conversation. The facilitator can encourage participants to share what the conversation right before was about, if they think it was interesting.
4. The rotation continues until participants are back where they started.
5. The fishbowl exercise is debriefed in the next exercise.

*Facilitator notes:*

- Beware of pairs that say they are done talking quickly. Ask if both participants had a chance to speak, encourage them to go into greater depth.

*What's Learned (Non-Tech):*

- Practicing active listening and open questions (introduced previously).

**Choosing a film theme**

*Reference: NA*

*Duration: 2 – 3 hours*

*Aim: Agree on a theme for their short film*

1. Participants sit in a circle. The facilitator reflects again on how it is special that everyone has a chance to come together and make a film. The facilitator mentions the the main reason / topic that brings participants together and explains that now we need to choose a topic to make a film about, using all the ideas that came up in the prior exercise.
2. The facilitator asks each person in turn to say what they would like to make a film about. When one person is talking, everyone else must just listen.
3. When everyone has spoken, the facilitator summarizes the ideas that came up and opens the discussion up for further comments.
4. By the end of the discussion, hopefully the group has coalesced on a common topic to begin working on the next day.

*Facilitator notes:*

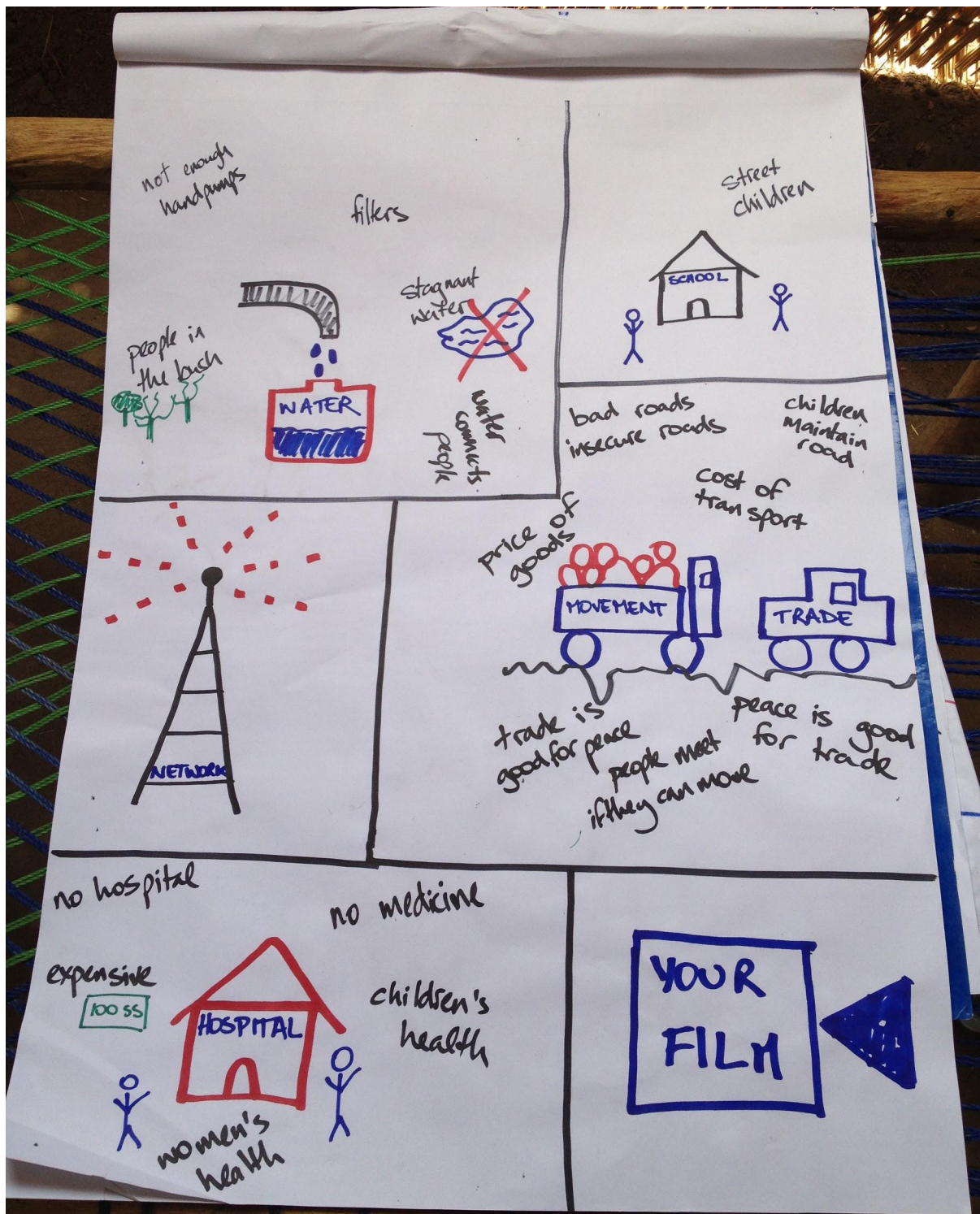
- “Cook” the circle so that weaker / minority voices go first and are not influenced by more dominant / powerful voices.
- Consider having a prop that is passed along to signify the person who is talking.
- Make sure in the summary all views are reflected, ask participants if anything is missing. Ideally, one facilitator leads session while other draws participants’ ideas onto flipchart (see below for an example).
- Be prepared for this to not be the final conversation on the theme!

*What's Learned (Non-Tech):*

- Prioritizing key issues of interest to the community / group
- Consensus-building through discussion
- Understanding the strategic importance of the group and what topic their voice can be most effective in communicating

*Other things that came up:*

- Facilitators should watch out for participants who confuse the exercises (previous days) with filming for the community film (likely to begin in day 5).



Example of ideas from a participant discussion summarized in one flipchart.

## **Vox Populi**

*Reference: Benest, G. (2010) "A Rights Based Approach to Participatory Video Toolkit", p. 88. InsightShare. Retrieved from: [bit.ly/PVHRBAToolkit](http://bit.ly/PVHRBAToolkit)*

*Duration: 2 hours*

*Aim: Practice interview techniques, framing, background, lighting, angles*

1. Start by introducing mics. Explain to the group that getting clean sound is just as important as clean picture. Ask a participant to plug in microphone (mic) and demonstrate how to hold it level with the stomach and pointing to mouth. Introduce at this stage having the interviewer (wearing headphones) stand close to the camera operator to monitor the sound which results in interviewee looking slightly off camera rather than into the camera.
2. Participants devise simple, direct and open questions around the central focus of their film, agreed upon in the previous exercise. (e.g. "Can you tell us about access to drinking water in your community?" or "Do you know what your human rights are?").
3. The group can list the kinds of people they would like to interview (teachers, office workers, farmers, young men, old women etc.) and specific locations / times decided.
4. The group moves to the chosen location (somewhere public where many people can be interviewed is vital) and the camera is fixed on the tripod with handheld microphone etc. at the ready.
5. Participants take turns approaching, explaining, gaining consent from and then finally interviewing members of the public.

### *Facilitator notes:*

- Besides the technical learning on sound / interviewing, participants can use this exercise as research for their final film. If sound and picture are well recorded, footage can be used in the final film.
- When introducing mics, keep audio camera settings on automatic
- Remind participants to pay attention to 'eye-room'. See Tech Annex below

### *What's Learned (Tech):*

\* Depends on what comes up and how they film it.

1. Interviewee looking into camera or off camera at Interviewer
2. Framing- Shot Size
3. Background- Does it say anything about your subject?
4. Lighting- Is your subject well lit?
5. Angle- Low, High, Straight on
6. Headroom
7. Eye Room

### *What's Learned (Non-Tech):*

1. How to prepare and devise questions prior to shoot
2. How to phrase questions that are open ended, direct and focused



## DAY 5

Day 5 focuses on planning the community shoot. Before planning starts, participants are introduced to the idea of cutaways - which will likely play an important part in their film. By the end of the fifth day, participants should have a clear plan for shooting their film and may even start the community shoot right away. Facilitators should watch out for participants who confuse the exercises (previous days) with filming for the community film.

### Before any exercises...

- Check equipment charged and ready
- Take a roll call
- Ask about any burning issues from yesterday: pay attention to issues that came up with the community or within the group during the vox pop exercise
- Ask for a volunteer to summarize what was covered the day before

### Cutaways

*Reference: NA*

*Duration: 1 hour*

*Aim: Understand how interviews and images come together to tell a story.*

1. Start by reviewing the footage for the Vox Populi exercise. After each interview, ask the team that did the interview what images could go with what the person is saying.
2. Introduce the idea of editing footage together. Explain that sound and image can be separated, so that you hear an interview while you see a different image.

### Facilitator notes:

- When asking participants for images that go with an interview, it's useful to ask them "what is one thing that will help tell their story?"
- Reviewing the vox populi footage is also a good time to review interview skills and open questions

### What's Learned (Tech):

- See above for technical things likely to come up during review of vox populi footage

### What's Learned (Non-Tech):

- The idea of editing - how images and sounds can be combined to tell a story

### Audience Pathways (simplified)

*Reference: Benest, G. (2010) "A Rights Based Approach to Participatory Video Toolkit", p. 89.*

*InsightShare. Retrieved from: [bit.ly/PVHRBAToolkit](http://bit.ly/PVHRBAToolkit)*

*Duration: 3 hours*

*Aim: Help participants get a temporal perspective on their film story; plan the community shoot*

1. Introduce the idea of a story as a journey. Facilitator draws a pathway on the ground / flipchart with a beginning, a middle and an end. Explain that in any story, we take people on

- a journey. This is a good way to begin thinking about their films.
- Propose a way to tell their story, outlining what could be in the beginning, middle and end. Examples from the South Sudan experience:
    - Beginning: intro to Majok - description of Majok to someone not from here; description of the lack of water // intro to Majok – what would you want them to see & know about Majok; description of Majok as a trade centre
    - Middle: different perspectives on the issue of water // different aspects of Majok (e.g. yesterday on trade & peace & migration)
    - End: how could we have more / better water & what would it be like if we did // how you imagine Majok in the future, what is needed to get there
  - Open up for discussion the proposed film structure until all participants are satisfied with the flow.
  - Next, facilitate a conversation to go through each of the three parts and decide what images and interview questions are needed to tell each part of the story.
  - Work with participants to create two or three filming teams with different tasks for the next day.

#### Facilitator notes:

- It might be worth reminding participants that they can talk to knowledgeable people and to the public, and that they can also talk in the movie themselves
- Make sure participants don't forget to plan to shoot descriptive shots.
- Ideally, one person facilitates the discussion and another records it for future reference.



Example of recording the filming plan. Participants used these flipcharts throughout the community shoot and paper edit to manage the process.

## Day 6 & 7: The Community Shoot

The community shoot days are entirely controlled by participants. They should decide when to go out to shoot, what teams should go where and what needs to be decided to ensure all shots and interviews are filmed. Facilitators should be available for advice and support organizing, but should avoid trying to over-control the process.

Each community shoot day should finish with a 1 hour meeting to review footage and debrief on the day's work. During footage review, participants can begin to log the footage - agreeing on

what should / shouldn't be kept. Participants can also decide what (if any) filming needs to be re-done and what additional filming is needed.

*Facilitator notes:*

- It may be helpful to suggest that one team works on cutaway / descriptive images (no sound required) and another team works on interviews (with facilitator assistance if sound is problematic).
- Smaller teams working for shorter periods of time (e.g. 3 people for 2 hours) seem to work better than larger teams working for longer (e.g. 7 people for 4 hours).
- Facilitators should keep an eye out for participants who are being excluded from filming / participants who are dominating. It is worth emphasising the importance of inclusion at debrief meetings.
- Beware of teams getting frustrated or tired when they come back with footage that is not adequate or needs to be shot again - especially footage of statements to camera.
- The footage review can be open to the public - to begin to create awareness and to allow for comments from the community.
- Behind the scenes: facilitators can begin to log the footage into thematic folders, which will help the paper edit process.

*Four useful tips for filming teams:*

1. Control children who want to stand in front of / stare at the camera
2. Pan during your shooting, but make sure you also take some static shots
3. Move in and out to get different types of shot - close, medium, wide
4. Remember to tell the public that you are not taking still pictures; you are taking video and they can continue to move freely

## **Day 8: The Paper Edit**

The paper edit is a critical step of the community film-making process, particularly for participant groups (such as the one assumed in this guide) that will not be able to directly engage with editing software. The paper edit helps participants select, sequence and put together on paper the footage they have filmed during the community shoot. It is a laborious process, and facilitators should be prepared to allow for more than one day. Facilitators should also tailor the process to the specific participant group, taking into account their literacy, understanding of film media and time available.

*Suggested paper edit process:*

1. Remind participants of how cutaways work: how sound and image can be separated. You may want to prepare a sample edit using the interviews / footage teams have filmed. Some participants with limited media exposure find this concept hard to understand.
2. Make three flipcharts: beginning, middle and end. On each flipchart, make two rows: images above and sound below.
3. Start by asking participants how they want their film story to progress in terms of narration. What needs to be said in the beginning, the middle and the end? You might want to refer back to their planning flipcharts if the conversation becomes confusing or participants lose sight of their original plan.
4. Once the sketch of the story is clear among the group, ask participants to begin to identify who said the different things they need narrated in their story. Participants may

need to review interview footage again to remember this. Use sticky notes along the “sound” line of the flipchart to identify the (approximate) sequencing of interviews.

5. Once there is some consensus on interviews, move on to images. During the community shoot, facilitators (possibly with support from some participants) will have logged footage into thematic folders on a computer. For example, one folder might be “Handpumps” or “Hand-dug wells”. Make a sticky note for each of the thematic folders. Facilitators can pre-prepare these notes before the paper edit or (time permitting) ask participants to do this together during the paper edit.
6. There are two ways to proceed matching images to sound:
  - a. Hand out all the sticky notes and ask participants to place them on the flipcharts in the place where they think those images work best (this might be simplest for groups with limited media exposure).
  - b. Talk through the proposed (approximate) interview sequencing and ask the group to propose images for each part. Where an image exists, put the sticky note in the right place. Where an image was not filmed, ask the group to arrange to go film it the following day.
7. Wrap up the paper edit process by reviewing what has been agreed, asking for any pending objections or concerns, and arranging for the participatory edit.

#### *Facilitator notes:*

- The community shoot and paper edit can be a good time to identify a subset of participants that are more open to learning some of the more technical aspects of PV, including equipment maintenance, logging footage (in a computer) and eventually learning basic editing software (e.g. iMovie on a Mac).
- It is impossible to identify exactly how interviews can be combined at the paper edit stage – the exact words that will be taken from each interview, the exact sequencing of speakers. Try to identify who should speak in each part of the film (beginning / middle / end) and what they should be talking about.
- Remember that the key aim of the paper edit process is to try to achieve general consensus on the form of the film and how the different pieces of footage come together. Beware of trying to get to an unrealistic level of detail. It is unlikely you will choose the exact moments in an interview, the exact sequence of interviews, or the exact shots to be included in the final film. Remember that the paper edit is just the first round of input from participants; the participatory edit provides several other rounds of input.
- Going through the paper edit in plenary is ideal for consensus-building, but it is also very time consuming. Where groups have a strong sense of cohesion, it may be possible to split them into smaller groups, each working to select interviews / shots for one part of the movie.
- Expect that at some point tensions may start running high, especially if people feel their voice and / or their filming must appear in the film or must appear in a particular place. Avoid displaying sticky notes in a way that makes it seem like an exact sequence will be followed, and

## **Days 9 & 10: The Participatory Edit**

The participatory edit can take different forms depending on the level of literacy and computer literacy in the participant group. This guide assumes a group with a lower level of literacy and computer literacy, so the participatory edit does not include exercises for participants to learn

hands-on how to use editing software. Rather, facilitators sit in an open room with the paper edit instructions and the editing software. Ideally they project their screen on a large screen; alternatively they offer enough space behind them so that participants can observe what they are doing.

Facilitators proceed with editing the movie following the instructions from the paper edit, and allow participants to at any point interrupt, correct, suggest or question what is being done. At agreed times (at least once per day), the group comes together to watch rough cuts, provide inputs and comments, and approve the progress to date. The screening of the final cut on the last day of the edit allows the group to approve the final film to be screened.

*Facilitator notes:*

- Participants will come in at different times and you may need to interrupt your work to explain the workflow in simple jargon. Consider using diagrams on paper first, before showing them what is happening on the screen. Different processes that you can explain to participants:
  - Setting up a project: connecting camera to computer (or from SD card reader to computer); naming and saving (know where project + media are saved).
  - Capturing footage: organizing footage in thematic / date folders.
  - Rough cut: moving footage from folders to edit viewer; clipping footage; unlinking audio / video; explaining that original footage remains the same throughout.
  - Fine cut: transitions; cleaning up sound (levels, adding music, sound effects); adding titles and subtitles.
  - Exporting: how to export a final project.
- It can be useful to have two facilitators working on different computers and on different tasks, to split up the attention of participants and allow for more detailed explanations.

### 3. DISSEMINATION, DEBRIEFING & SUSTAINABILITY

#### **The Community Screening**

Towards the end of the community shoot, facilitators should begin to discuss with the group who they want to show the film to. This may have already come up when discussing who their audience is in “Audience Pathways”, but the discussion about showing the film publicly or privately will become more real and direct once participants can see the kind of film they are producing. Important questions to discuss:

- Is it important that the whole community sees this film? Are there some people we really want to see the film?
- Is it important that some people don't see this film? Is it going to cause conflict / tensions among certain people?
- Are there any people in the film or involved in the film-making that would feel uncomfortable or at risk if this film is shown publicly?

Once these questions have been addressed, and if the decision is to show the film publicly or privately, the group should begin to discuss the logistics of a first screening. Questions to consider:

- What should be the venue and timing of the screening? Can we pick one that helps reach our target audience?
- Should anyone speak at the screening? Who should introduce the film? Is it important to share how the film was made?
- Do we want to show any other films during the screening? If so, what films?

#### **Participant Debriefing & Sustainability**

The participatory video process can be a very intense, transformative and challenging process for participants. It is important to set aside sufficient time to debrief with the participants, holding the space for them to begin to process what happened and how it has changed them. This meeting can also be a time to address any pending grievances or tensions that came up during the training. We recommend that this debrief takes place before the Community Screening, so that the whole group can attend the screening with a sense of closure about the process.

The exact format of the debriefing should be tailored to the participant group. Thinking of participatory video from the perspective of transformative communications, we recommend that four questions are addressed:

1. What change did you see inside yourself?
2. What change did you see in the group?
3. What impact do you think the film will have (in the community, outside, with others)?

Once these questions about change have been addressed, you may want to turn the conversation towards the future. Two questions are likely to come to mind immediately:

1. What do you want to happen next with the film you have produced? Specifics: more screenings, community discussions around screenings, other forms of dissemination (including other media: radio or short mobile phone clips)

2. What do you want to happen next with your film-making group? Specifics: stick together as a group, as individuals, as a sub-group, what kind of support is needed, who can take care of equipment, etc.

The participatory video process aims to empower groups to have a voice. This final conversation about debriefing and sustainability is critical. Groups will want to know if and how they can continue to have access to film-making equipment, and consider what kind of support they can receive to continue making films. It is critical to have a plan in place for sustainable engagement in whatever activities they believe are meaningful by the end of this conversation and before the PV facilitators leave. This plan will consolidate the empowerment, giving the group a sense that they can now continue to work to make their voice heard.

## ANNEX 1: CONSIDERATIONS FOR EQUIPMENT

It is essential to have all the equipment on hand before starting a training, especially if training held in a remote area with no possibility to purchasing missing items. Depending on procurement process, best option is to purchase equipment yourself to test and ensure you have everything you need, and then get reimbursed. Essential considerations for equipment:

1. Considerations for equipment selection:
  - a. Camera- sturdy, easy to use, flip out large screen, full automatic features as well as manual, PAL (depending on region)
  - b. Microphones- useful to have an onboard mic for getting clean sound in early on exercises and a boom mic for community shoot to give participants more flexibility when shooting interviews. \*Note- mics either have an audio jack input or XLR cable. Camera with XLR are more expensive but better quality sound. Wind muffs are very important.
  - c. SD Cards + Card Reader- SD cards are quite sensitive so better good quality cards (avoid micro SD with adapter if possible) to ensure all material shot does not get corrupted. You can transfer footage from camera to computer, but better have a back-up card reader just incase.
  - d. Tripod- Sturdy and lightweight
  - e. Shoulder / Camera bag- when selecting a bag, make sure it's big enough to carry camera, cables, batteries, microphone, headphones, accessories.
2. Make sure all equipment is compatible; Camera, Batteries, Tripod, Microphones, SD cards, Computer, Editing Software, External Hard drives Projector, Speakers.
3. As much as possible and for longer term sustainability, it's important to get participants involved early on with maintaining the equipment, charging batteries, offloading and backing up footage, deleting SD cards after every workshop day.
4. Depending on budget/ number of participants, try to have at least 2-3 full camera kits to allow participants to break into smaller groups for exercises and community shoot.
5. A full list of equipment we requested for the PV - Majok, South Sudan training can be found in Annex 4.



## ANNEX 2: TECHNICAL CHECKLIST

The notes, tips and examples in this section can be useful for PV facilitators introducing technical skills. At what point in the exercises these skills are introduced can depend on the speed of the participant group and / or on what they shoot during their exercises.

### Get to know your camera

– Set aside some time to really learn how to use your video camera. Sit down with your camera and manual and go through it, trying out all the features that you may not have used before.

### Use a tripod to avoid shaky footage

– You can avoid shaky footage altogether by putting your camera on a tripod.

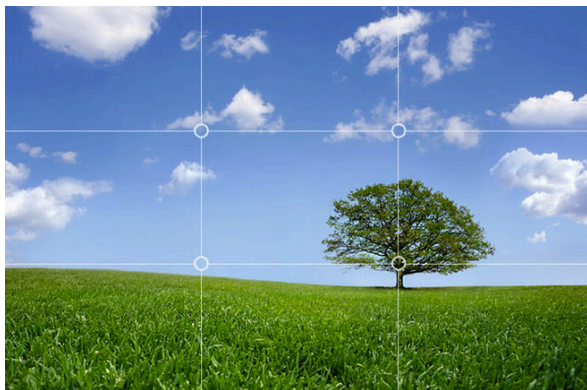
### Practice camera movements

– Take some time to practice panning from side to side and tilting up and down. Use slow, steady, fluid motions. Many people pan too quickly and it can be nauseating. Additionally, remember that you don't want to be moving the camera all the time. Frame your shot and leave the camera still to capture the action.

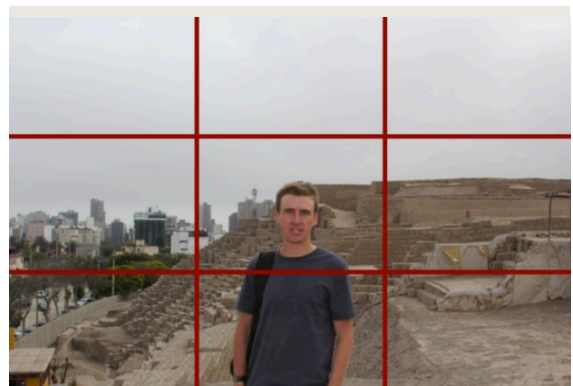
### Composition – the rule of thirds

– The rule of thirds is an easy way to find a nice way to frame your shot. This camera composition technique divides your frame into 9 equal sections with 2 horizontal and 2 vertical lines, as in the image below. Subjects should be aligned at the intersections of these lines for the most visually appealing shot. Try to avoid centering your subject.

#### CORRECT



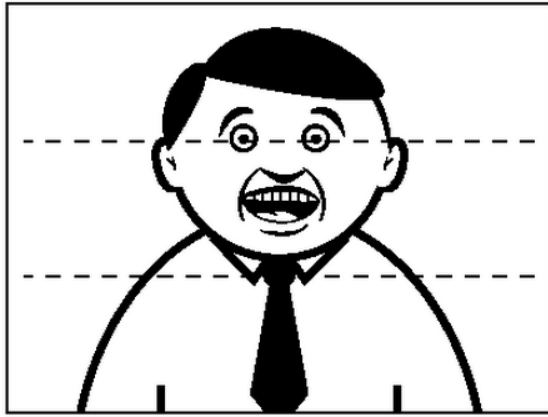
#### NOT USING RULE OF THIRDS



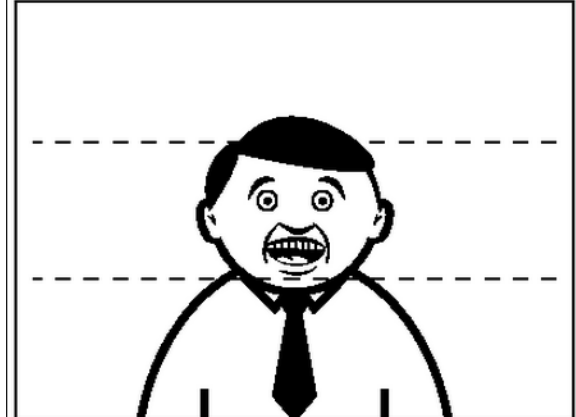
### Composition - headroom

– When shooting a person, specifically one that is talking to the camera, you have to keep headroom in mind. Headroom is the amount of space between the top of the person's head and the top of the screen. Too much headroom makes your shot look off balance--and too little cuts off the subject's head.

**CORRECT**



**TOO MUCH HEADROOM**



### Composition – looking / eyeroom

- When filming an interview, set up the interviewer to be slightly off to the left or right of the camera, depending on which way you want the interviewee looking.
- Set up the interviewee using the rule of thirds: divide the screen into thirds vertically and align the interviewee along one of the dividing lines, leaving more room in the direction he is looking.

SETTING UP VIDEO INTERVIEWS

- ★Keep it Steady -- Tripod/Table/Monopod
- ★Light from the side
- ★Subject looks across
- ★Get good **sound!**
- ★Watch what's behind



### Lighting

- Lighting is incredibly important. If there isn't enough light your footage may look grainy and unclear. If there is too much your footage may look washed out or there may be harsh shadows. Here are a few tips to keep in mind:

Natural light is best, so even if you are shooting inside during the day you should try to get as much sunlight in through the windows.

If you are shooting outside during the day, keep the sun behind your back and shining on your subject. However, it may be best to avoid shooting during midday when the sunlight is at its strongest to avoid harsh shadows.

### Select your background

– Match the location of the interview with its topic (ie. Woman speaking about lack of water in front of a crowded handpump).

Shoot in a deep room so the background blurs out.

Look for interesting compositions by using dramatic perspectives in the backgrounds. Walls should recede into the background at an angle.

Remove visual clutter from the background but leave in objects that are relevant to the interview and/or provide visual interest without being a distraction.

### Shot sizes

– Shot size basically means how big things are in the picture, and whether it mainly shows the setting, people in the setting, or details of faces and things. Most filmmakers use standard names for shot sizes.

It's important to use different shot sizes in your movie. It's a way of spelling things out, to make sure that people see exactly the things you want them to see. If you shoot everything in long shot (head to foot) people will probably miss details and expressions which would help them understand the story.

### Showing the setting

Shots that mainly just show the setting are called **extreme long shots or very long shots**. They usually show buildings, street scenes or landscapes. In an extreme long shot people are tiny, but in a very long shot they may be large enough to recognise.

You can use these kinds of shot as **establishing shots**: shots at the beginning of a film or a sequence that show where the scene is set.

You can also use very long shots to make characters look vulnerable, isolated or insignificant. (Some people use 'extreme long shot' to describe both kinds of shot, and some people call them both wide shots.)

### Getting closer

To show people in the setting, you need to use shots like **long shots (head to toe)** and **mid shots (hips to head)**. These are good for showing people together, and for showing action. These kinds of shots are easier to use than closeups, particularly for moving subjects.

### Using closeups

Don't make the mistake of shooting the whole film with just mid or long shots: take the time and trouble to use **closeups** as well. This will give it more impact and help your viewers to understand the story.

A standard closeup shows the head and maybe the shoulders. You can use a **big closeup** – which just shows the main features of somebody's face – to show a really strong emotion like sadness. You can even use **extreme closeups**, which just show part of somebody's face like the eyes or the mouth.

You can also use closeups of things, to show patterns and details. An **insert** is a kind of closeup that shows something important that viewers might miss. So if you show a mid shot of somebody reading a message, you would follow it with a **closeup insert** that shows what they're reading.

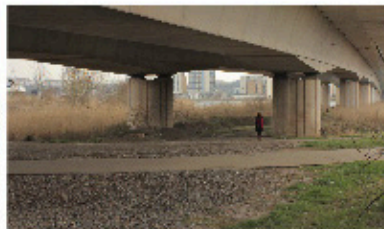
When you film closeups, you need to be very careful about how you frame your shots, and you usually need to keep the camera as still as possible.

### Stepping between shot sizes

A lot of films start with an extreme long shot or very long shot to show the setting, then they cut to long shots and mid shots of people in the setting, then they show closeups. This is a good way to set the scene and bring the audience with you so they know exactly where the people fit into the bigger picture.



**EXTREME LONG SHOT XLS**



**VERY LONG SHOT VLS**



**LONG SHOT LS**



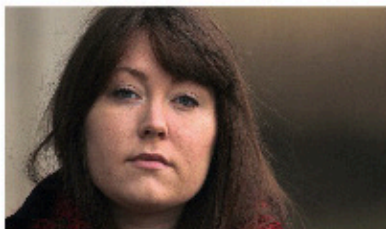
**MEDIUM LONG SHOT MLS**



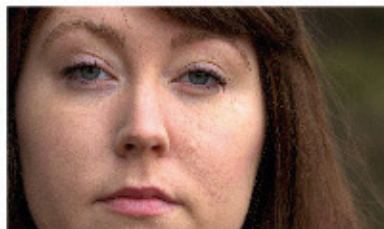
**MID SHOT MS**



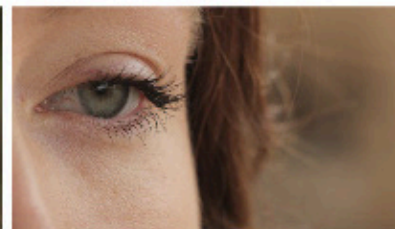
**MEDIUM CLOSEUP MCU**



**CLOSEUP CU**



**BIG CLOSEUP BCU**



**EXTREME CLOSEUP ECU**

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### Camera angles

Low Angles (gives power)/ High Angle (diminishes power). Try to film straight on to the person's eye-line, which gives a more neutral effect.



High Angle



Low Angle

## ANNEX 3: PEACEBUILDING NOTES

The notes in this section provide some useful definitions and additional exercises for PV facilitators working in conflict or post-conflict settings.

### Conflict definitions

*What is conflict?*

- Conflict is subjective, based on perceptions of parties
- Conflict involves at least two actors
- Conflict can be productive
- Conflict is not the same as violence
- There are different types of conflict

*Evolution of conflict*

1. Incompatible goals
2. Personification of the issue
3. Generalization and referring to past
4. Lack of direct communication (Each party talks negatively about the other to a third part)
5. Violence and reaction to violence
6. Polarization around bigger group (Clan/tribe)

*Styles of conflict*

There are 5 distinct styles of managing conflicts: Forcing, Avoiding, Accommodating, Compromising and Cooperating.

- Escape (or avoidance). Protagonists in this case opt for avoidance of any form of confrontation or attempt of conflict resolution. Example: The president of the association ignores the problem and refuses to discuss about it as if everything is alright
- Competition (or confrontation). Protagonists opt for concurrence in order to come up with a win-lose result. Example: Argument between trade unions and employers representatives; between president of the association/Director of Finance/
- Accommodation (or submissiveness). One of the protagonists chooses to make concessions in order to save his/her relationship with the other party. Example: The president of the association could make some concessions; the employers representatives could make concessions/ or the opposite.
- Compromise (or sharing). Protagonists choose to share the gains resulting from a situation of conflict. Example: “Lowest common interest”; this is a compromise, but nobody is totally happy with the outcome. There is still a suspicion, and conflict may come again at a later stage.
- Collaboration (or “work with”). Protagonists choose to collaborate and work together in view of attaining an agreement that would preserve their relationship and ensure mutual gain. Example: “Highest common interest”.

### Conflict traps

*What are typical patterns of behavior of people in a conflict affected area?*

- Anchoring = always repeating the same demand



- Overconfidence bias = overestimating the personal prospect of success
- Selective perception = only seeing what fits your worldview
- Personalization = focusing on people instead of issues
- Entrapment of the past = holding the course because past investments have to pay off

*What can we do to overcome these traps?*

#### Questioning - getting to the why

- **Open questions** start with “W” (what, why, when, who, what for). They are very good to give space for the parties to answer freely.
- **Closed questions** start with verbs (“do you think...”, “Is it true that...”), they lead to a “yes” or “no” answer. Try to avoid them except if you have something specific to clarify.
- **Choice questions:** More open than a close question (“do you like red?”), and more leading than an open question (“What color do you like?”), choice questions provide the person being asked with a series of options (“Do you prefer red, blue or yellow clothes?”)
- **Leading questions:** Leading questions “lead” the person you are asking, limiting the types of answers you will get.
- **Hypothetical questions:** Hypothetical questions create an imaginary situation, before then asking the actual question, e.g. “if you are the other party, what would you think is the best thing to do?” They are very useful to check out options and encourage creative thinking.

#### Visioning - in ten years time

Ask the parties to imagine they are some 10 years in the future, they are happy, content, full of life. How does their life look like, and what did it take to get there? What is their vision for their society? This clarifies where they want to go, the ideal situation they are aiming at. It helps to release energy and give purpose.

#### Reframing - changing the lens through which something is viewed

Reframing is the process of redefining a situation by changing the context something is looked at. A picture on the wall changes if it is hung up on the wall in a modern, yellow frame, or in an old-fashioned wooden frame. Reframing can happen in different. The mediator, for example, can shift the content said by the parties from:

- Positions to interests
- Violent language to non-violent language
- Short-term to long-term perspective
- Personal to collective perspective

#### Reflecting - restating what parties say but in less confrontational language

Reflecting is when the mediator says back to the speaker what the mediator believes the speaker has just expressed, using language that is close to the speaker’s own. A good reflection captures both the substance and the emotional tone of what the speaker has said, without parroting. “So, for you, what’s happening is that...” “What you seem to be saying is...” “You’re feeling...”

## **Conflict sensitivity**

Conflict sensitivity is a framework for assessing the negative and positive impacts of an intervention on conflict dynamics.

- Dividers and connectors are present in every community
- Dividers are factors that cause tension or conflict, elements about which people disagree, and are therefore sources of tension between groups
- Connectors bring people together and reduce tension, elements that connect people across group lines, and that are the sources of local capacities for peace
- Every intervention has an impact on both dividers and connectors
- Therefore, every intervention becomes part of the conflict context.
- The details of project design and implementation matter: what, why, who, by whom, where and how.
- Build on what connects groups: support local capacities for peace by working to support connectors
- Don't do anything that increases divisions: avoid any activity that exacerbates intergroup dividers

## **Exercise: Teacups**

This exercise can be used to explore conflict dynamics intuitively. Place 40 cups on a table and divide participants into three groups.

Instructions for Group 1:

Your group wins the game if all cups are placed on the table in a Y-shape

Instructions for Group 2:

Your group wins the game if all cups are placed on the table in pairs of two with the handles touching each other.

Instructions for Group 3:

Your group wins the game if all cups are placed on the table upside-down.

None of the participants can talk and they all are told they can start to achieve their goal immediately. Once participants figure out how to work together, wait for them to all win and then debrief what happened.

## **Exercise: Establishing Common Ground**

Ask participants if they have things in common; like what?

They might say; school, health centres, hospitals, markets, the environment etc...

Ask again participants if they work together for these things they have in common, how do they work together?

Ask them again if there are other things they do not have in common but they do interact about them? If yes how do they interact about those things?

Ask them again; if people are in conflicts, do they have things in common that they can work on to resolve those conflicts? How?



<b>Equipment &amp; Supplies</b>	<b>Justification</b>	<b>Weblink</b>
Canon Legria HF G30 Full HD Camcorder (PAL)	<p>Compact size, durability, high quality HD recording, input jack for audio recording, PAL, large viewfinder appropriate for community training, manual/automatic features appropriate for community training, zoom range</p> <p>Full HD 1920 x 1080p Recording at 50 fps  3.09 Megapixel 1/2.84" CMOS Sensor  20x HD Video Lens (3.67 - 73.4mm)  Record in MP4 (35Mbps) or AVCHD (28Mbps)  Dual SD/SDHC/SDXC Memory Card Slots  Electronic 0.24" Color Viewfinder  Optical Image Stabilization  Advanced Display Features &amp; HDMI Output</p>	<a href="http://www.bhphotovideo.com/c/product/1015093-REG/canon_8454b002aa_pal_hfg30e_legria_camc_order.html">http://www.bhphotovideo.com/c/product/1015093-REG/canon_8454b002aa_pal_hfg30e_legria_camc_order.html</a>
Canon BP-820 Lithium-Ion Battery Pack (1780mAh)	Compatibility with Canon Legria camera; voltage of 7.4V and capacity of 1780mAh	<a href="http://www.bhphotovideo.com/c/product/963148-REG/canon_8597b002_bp_820_battery_pack_1700mah.html/pageID/accessory">http://www.bhphotovideo.com/c/product/963148-REG/canon_8597b002_bp_820_battery_pack_1700mah.html/pageID/accessory</a>
Watson Compact AC/DC Charger for BP-800 Series Batteries	Compatible with Canon BP-800 series type lithium-ion batteries; runs on 100-240VAC power with US/Eur adapters, 12VDC car charger	<a href="http://www.bhphotovideo.com/c/product/836071-REG/watson_c_1508_compact_charger_f_canon_bp808_bp809.html/pageID/accessory">http://www.bhphotovideo.com/c/product/836071-REG/watson_c_1508_compact_charger_f_canon_bp808_bp809.html/pageID/accessory</a>
Vidpro XM-55 Shotgun Microphone Kit	Single kit that can double up as handheld/interview-type mic and shotgun mic; compatible with Canon Legria camera; full kit with cables, muff, mount and case; battery powered so doesn't drain camera batteries; high quality and durable	<a href="http://www.bhphotovideo.com/c/product/924676-REG/vidpro_xm_55_electret_condenser_xlr.html">http://www.bhphotovideo.com/c/product/924676-REG/vidpro_xm_55_electret_condenser_xlr.html</a>
Rode Micro Boompole - 3-Section Boom Pole	Compatibility with Vidpro mic; high quality and durable	<a href="http://www.bhphotovideo.com/c/product/757123-REG/Rode_MICRO_BOOMPOLE_Micro_Boompole_3_Section.html">http://www.bhphotovideo.com/c/product/757123-REG/Rode_MICRO_BOOMPOLE_Micro_Boompole_3_Section.html</a>
Canon DM-100 Directional Stereo Microphone	Compatible with Canon Legria camera; compact, all-purpose mic for mobile shooting in different settings; high quality and durable; includes windmuff	<a href="http://www.bhphotovideo.com/c/product/539265-REG/Canon_2591B002_DM_100_Directional_Stereo_Microphone.html/pageID/accessory">http://www.bhphotovideo.com/c/product/539265-REG/Canon_2591B002_DM_100_Directional_Stereo_Microphone.html/pageID/accessory</a>

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Vidpro XM-55 Shotgun Microphone Kit	Single kit that can double up as handheld/interview-type mic and shotgun mic; compatible with Canon Legria camera; full kit with cables, muff, mount and case; battery powered so doesn't drain camera batteries; high quality and durable	<a href="http://www.bhphotovideo.com/c/product/924676-REG/vidpro_xm_55_electret_condenser_xlr.html">http://www.bhphotovideo.com/c/product/924676-REG/vidpro_xm_55_electret_condenser_xlr.html</a>
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