

PARTICIPATORY VIDEO & STRATEGIC COMMUNICATIONS FOR PEACEBUILDING

A Guide for Facilitators
Version 3, September 2019

BUILD UP A



This guide draws on two main sources. First, the extensive literature on PV, particularly two manuals produced by InsightShare: *Insights Into Participatory Video*¹ and *A Rights Based Approach to Participatory Video Toolkit*². Second, the experience of Build Up facilitating PV processes in South Sudan, Central African Republic, Bosnia, and the Philippines. Version 3 of this guide was prepared during a training for youth leaders in the Philippines organized by International Alert Philippines, and incorporates material on strategic communications and scriptwriting developed jointly with the Alert Philippines team.

¹ Lunch, N. & Lunch, C. (2006) *Insights Into Participatory Video*. InsightShare. Retrieved from: bit.ly/PVHandbook

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

TABLE OF CONTENTS

FRAMING & OBJECTIVES	5
1. PLANNING FOR A PV PROCESS	6
Choosing a community	6
Selecting participants	7
Agreeing a timeline	7
Managing expectations	8
2. FILM-MAKING PROCESS	9
DAY 1	9
Before any exercises...	9
Name Game + My Fullest Name	9
Tripod Race	11
Heads, Hands and Feet	12
Shoot the Scene	13
Setting the Intention	14
Group Agreement	15
Permission	16
DAY 2	17
Before any exercises...	17
Common / Uncommon (trust variant)	17
Common / Uncommon (issues variant)	18
Disappearing Game	18
Line of Privilege	19
Video Statement (request for support variant)	21
Shot Type Challenge	22
Mic test mic test	22
Feelings & Needs	23
DAY 3	24
Before any exercises...	24
Effect of Music	24
Significant Dates + River of Life + Questions in a Row	25
Video Statement (issues variant)	26
Storyboard Technique + First Short Film	27
DAY 4	29
Before any exercises...	29
	2

Fishbowl of ideas	29
Telegrams	30
Choosing a film topic	31
Mic test mic test	32
Strategic Communications	32
DAY 5	33
Before any exercises...	33
I have a link	34
Information Ecosystem Assessment & Genre Study	34
Stakeholder Mapping Competition	36
Audience Pathways	37
Vox Populi with interview skills & cutaways	38
Scriptwriting	39
Storyboard Technique	41
DAY 6 & 7: Community Shoot	42
DAY 8 - 10: Participatory edit process	42
Paper edit	43
Linking Paper Edit to Strategic Communications	44
Computer editing	45
3. DEBRIEFING: DISSEMINATION & SUSTAINABILITY	46
Dissemination	46
Sustainability	47
Closing Reflection	47
ANNEX 1: EDITING	49
Editing workflow	49
Downloading and Installing software	49
Logging and backing up footage	50
Reviewing, selecting and importing footage to Shotcut	50
Shotcut interface	51
Importing video	52
Trimming clips and creating a rough timeline	52
Use the trimming arrows and adding to timeline	53
Zooming in and out	53
Adding multiple clips to the timeline and building the film	54
Cutaways	54
Making a second video track, and resizing the tracks to see more	55

Adding cutaways	55
Tightening cuts	56
Fine cuts	56
Adding still images	56
Still images:	57
Adding ambient sound or music	57
Video fades and transitions	58
Simple fade in / out	59
Crossfades	59
Audio fades and transitions	60
Audio filter Gain/Volume, and peak meter	60
Adding text	61
Adding transparent card for titles	61
Add clip to timeline, add text filter	62
Writing and adjusting the text	63
Subtitles	63
Adding background to subtitles	64
Scaling clips	64
Reframing clips	65
Color correction	65
Brightness filter	66
ANNEX 2: TECHNICAL FILMING TIPS	67
Camera movements	67
Composition	67
The “Rule of Thirds”	67
Headroom	67
Looking / eyerom	68
Lighting	69
Background	70
Shot sizes	71
Showing the setting	72
Getting closer	72
Using closeups	73
Stepping between shot sizes	73
Camera angles	73
Cutaways	74
Sound	75
	4

Shotgun or directional microphone	75
Handheld microphone	76
Adding narration, ambient sound and music	76
Audience Pathways (Narrative Arcs)	77
Storyboarding	79
Scriptwriting Questions and Sample Script	80

FRAMING & OBJECTIVES

This guide provides advice, exercises and notes for local peacebuilders who wish to facilitate a participatory video (PV) process in order to enhance the resilience and peacebuilding capacities of their communities.

We believe PV processes can be an important tool to build peace in a community by giving voice to grassroots, alternative narratives of peace that might otherwise not be heard. The guide outlines ways in which a PV process can both facilitate individual and collective reflection on issues they believe are critical to peace in their community and provide participants with the skills they need to construct and then film a story of their choice. Films produced through the PV process can thus become the starting point for wider community dialogues or policy advocacy contributing to peaceful change.

Concretely, the guide provides exercises for the facilitator to guide participants through experiential learning on:

- 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 film;
- How to write a script for a fictional story;
- 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.

The guide assumes that the facilitators who will run the PV process will edit the final film after participants plan, shoot and produce a paper edit. Annex 2 provides a detailed guide for facilitators to edit the film using Shotcut - a free editing software that can be downloaded for use on multiple platforms.

Throughout the PV process, peacebuilding and strategic communications are not so much an activity as a lens informing all activities. With this in mind, core peacebuilding objectives include:

- How to facilitate constructive group discussions on sensitive topics
- How to view and present a story from different perspectives
- How to select a topic and genre that meet the group's communication objectives
- 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 understand and integrate different perspectives on privilege and identity

1. PLANNING FOR A PV PROCESS

Choosing a community

Film-making can be a threatening activity in many local communities, especially where there is a heavy military or security presence. When selecting a community in which to run a PV process, we suggest facilitators consider the following questions:

1. What links do you have to people in the community?
2. How well do you know the location?
3. Do you understand the sensitivities there might be around filming in this community? (For example, any places, people or topics that are especially sensitive. You should discuss this with participants during the PV process, but it is useful to think about it ahead of time.)
4. Do you understand the risks to you and to participants involved in making a film in this community? (You should also discuss this with participants during the PV process, but it is useful to understand the risks ahead of time as much as possible.)
5. Who do you need to inform about the PV process? (Consider any authorities that may need to grant permission for the activity, or who can help you obtain filming permissions. Consider also any community leaders who can support you throughout the process.)
6. How will you explain the PV process to people in the community? (We recommend a simple message such as: "We are working on a community film-making project for people to express their views.")

Selecting participants

In general, PV processes are most suited to empower people whose voices are not being heard on community issues. In selecting participants, you might ask yourself:

- Are there any groups it is hard to reach or involve in peacebuilding activities?
- Whose voices are not present in conversations around peacebuilding activities?

An ideal participant group size for PV is 10 to 12 people, with 2 or 3 facilitators (who are also film editors). Participants at any technical level are welcome; prior experience is not necessary and it is not necessary to be literate. The PV process is time intensive, so all participants should have a strong willingness and interest to participate in a video project.

You 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?

Agreeing a timeline

In order to run a PV process, you will need:

- 35 hours of video training, which includes exercises
- Minimum 2 days for a community shoot
- One full day for a paper edit
- Minimum 2 days for editing

If you decide to increase the number of days you want to spend shooting, you will need to increase the number of editing days by the same amount (i.e. for 3 days of shooting; 3 days of editing). To keep the film content and length manageable, we strongly recommend no more than 4 shooting days.

Managing expectations

You should make it clear to participants that the PV process will include a participatory video training, a community-based 'shoot', a participatory editing session, and dissemination activities.

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 certificate. Participants will also be invited to form a community filmmaking group and to develop an action plan for future collaboration.

It is important to be clear about the logistical arrangements and time-commitment for the training, and to ensure that participants have adequate motivation to stay throughout the whole process.

2. FILM-MAKING PROCESS

Materials in this section draw on several existing PV manuals and experiential learning exercises for peacebuilding (referenced throughout), with additional technical detail and links to peacebuilding and strategic communications practice developed by Build Up. *The daily schedules reflect a possible way to run these exercises; exercise and process sequencing should remain flexible to participant needs.*

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 camera and tripod through some hands-on exercises. Facilitators should pay attention to the effect that introducing the equipment has on group dynamics (particularly any underlying intergroup tensions and dominant characters).

Before any exercises...

- Make sure seating arrangement is open / no-one feels excluded
- Make sure needed equipment is at hand, batteries charged, etc.
- Check that everyone is present / no-one is missing
- Who speaks what languages / check translation needs
- Introduce the workshop, explain the community shoot, explain the editing process, introduce the possibility of community screening – it may be useful to create a schedule from flipcharts (this last point can be done after Name Game)

Name Game + My Fullest Name

Name Game exercise adapted from: Lunch, N. & Lunch, C. (2006) "Insights Into Participatory Video", p. 23, InsightShare. My Fullest Name exercise adapted from: Goldbach, J. (2017) "Diversity Toolkit: a guide to discussing identity, power and privilege", University of Southern California.

Duration: 2 hours

Aim: Introduce video camera; introduce participants; handover control

1. Everyone sits in a circle; all present should take part in the exercise. Invite participants to take a few moments to think of three words that describe their identity.

2. Hand over the camera in its bag and let the person next to you unpack it. The facilitators must not take the 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. 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 screen must be closed when the camera is not in use, which will automatically close the lens too. Please note that this instruction is the only “don’t” instruction you should give. Person A films the person opposite. They say their name, explain the origin of their name, and why they chose these three words to describe themselves.
6. 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.
7. When handing over the camera the participant (rather than the facilitator) explains how to use it.
8. When everyone has filmed (including the facilitator), review the footage together and discuss what comes up.
9. Do a second round of the same exercise, split into three groups (one for each camera kit). This time, ask people to come up with three words that would describe their identity five years ago.

Facilitator notes:

- At this early stage the facilitator must show complete trust in the group. Let them handle the camera without hovering nervously around them!
- Encourage the person filming to take charge / be the director.
- Initial ideas about close / medium / long shots may come up during footage review.
- Since the groups are not using mics yet, issues around sound are likely to be discussed.
- Focus and steadiness of shots may be 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.

Technical learning points:

- Switch camera on/off
- Record / pause button
- Open flip screen
- How to hold camera to stabilize it
- People getting cut-off - time after pressing record before person speaks, after finishes to stop recording
- Sound quality without a mic
- People in / out of focus
- Difference between using the zoom and physically moving closer
- On the second round, composition: headroom (see Annex 3)

Suggested reflections:

- Person holding camera holds responsibility and controls the situation: keep it quiet, comfortable for interviewee, check everyone is ready
- Being in-front of camera not easy - be sensitive
- Our identities have many angles and can change over time

Tripod Race

Duration: 30 minutes

Aim: Introduce the tripod, build team spirit

1. The group is divided into three teams (one for each video kit).
2. Each team has to unpack and mount their tripod, including mounting the camera onto it. Teams are then asked to fold the tripod and put the tripod and the camera back into their bags.
3. Teams are then asked to race to see who can be the first to put the camera on their tripod.
4. At the end of the race, everyone is asked to discuss the functions of the tripod.

Facilitator notes:

- If appropriate, put participants into the teams they will be in for the remainder of the PV process.
- Watch out for dominant characters or anyone left out of the process.
- Invite all participants to practice setting up the tripod and camera during breaks - this helps overcome any capacity differences and builds ownership of the kits.

Technical learning points:

- Mounting the tripod, angling the camera, panning the camera
- How to pick up the tripod to carry it around (by the central pole, not by the camera)

Suggested reflections:

- Consider the effects on people being shot of having a tripod (more visible) in certain contexts.
- Consider when very stable footage is appropriate / not appropriate.

Heads, Hands and Feet

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

Duration: 45 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 the 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:

- 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.
- 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'.

Technical learning points:

- Frame awareness, use of view-finder
- Tripod operation
- 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)
- Participants start becoming more comfortable with the camera

Suggested reflections:

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

Shoot the Scene

Duration: 45 minutes

Aim: Continue understanding framing and scene-making (relationship of camera to subject)

1. Before the exercise, facilitators should prepare short scene descriptions on scraps of paper. These should be simple, like "Enjoying pineapple with friends."
2. Clear the room and move everyone to one side, so there is plenty of room to create and empty frame.
3. The facilitators invite the first group member to pick a random scene from the collection. (For low literacy groups, a facilitator can read aloud the selected scene.)
4. The group member is now the director and must decide how many people belong in the scene and should ask for that many volunteers to be actors. They reposition the camera and the actors in the frame and record for 5 seconds.
5. Repeat the process until each group member has had a chance to direct a scene.

Facilitator notes:

- We suggest doing the exercise Head, Hands and Feet immediately before Shoot the Scene because it helps participants get comfortable being on camera in a less personal way (ie just a body part!).
- Ask participants to move the tripod and reframe the shot for every new scene.

- This exercise can surface more dominating or performative personalities. To manage this, facilitators can encourage less active participants to volunteer. Directors choosing actors should be avoided.

Technical learning points:

- Directing a scene and being directed
- Framing a shot both as the director and by moving in / out of the frame as an actor

Suggested reflections:

1. Role of director: how to give instruction (nicely) and control the environment
2. Role of actor: how to be in front of the camera
 - a. It's possible that actors freeze and hold tableaux, more likely at the beginning of the exercise. If so, reflect on this.
3. Framing and directing people: what is necessary to think about when people are in the frame?

Setting the Intention

Duration: 45 minutes

Aim: Agreeing on our individual and collective intention for this process

1. Ask everyone to think about their intention is for this participatory video process.
2. Split participants into three groups and ask them to share their intentions and then come up with a collective intention and proposed name for the whole group
3. Each small group shares in plenary and a collective intention and group name is agreed upon.

Facilitator notes:

- This is an important moment of group formation, and allowing for discussion of the collective intention will be important.
- The discussion on collective intention may be a good moment to talk about the fact that we are here to make a film together – but the topic, audience and dissemination is entirely up to all of us.
- If group members have come with individual ideas about films they want to make, might be worth discussing these now (including how feasible they are in this specific process).

Suggested reflections:

- How is participatory video different from just making any film?

Group Agreement

Duration: 15 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 drawn or 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 them onto the 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'.
- For groups that do not usually interact, committing to get to know each other / continue to know each other later can be an important ground rule.
- Consider suggesting a motto for the training: "Mistakes are good" or "Have fun"

Permission

Exercised adapted from: Benest, G. (2010) "A Rights Based Approach to Participatory Video Toolkit", p. 69. InsightShare.

Duration: 45 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:
 - a. Tell people what is happening
 - b. Don't force anyone
 - c. Don't promise what you can't deliver
 - d. Make sure they understand what you need them to do
 - e. Make sure they understand what happens after (where will be shown, who will see it)
 - f. Be transparent
3. Introduce the ideas of verbal consent, video (recorded) consent and written consent. Discuss which one is most appropriate in different situation, and agree to come back to this before they go out to shoot.

Facilitator notes:

- Remember that this is just an initial conversation; further arrangements for informed consent discussion may need to happen later in the workshop (before they go shoot outside the training room).
- Discuss how this relates to social media about the process and the film.
- Ask and record permission for process documentation and social media use (group, Build Up and Alert).
- Note that Alert will come back to us with legal requirements.

Suggested reflections:

- Why is it important to ask permission?

DAY 2

Day 2 focuses on exploring issues of diversity and identity and providing participants with a lot of hands-on experience with the camera, learning from their mistakes. By the end of the second day, participants will have discussed what they have in common and what their respective privilege positions are. They will have practiced how to film different types of shots and learned how to connect a microphone and monitor sound. 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

Common / Uncommon (trust variant)

Duration: 45 minutes

Aim: build group trust and cohesion

1. Divide participants into groups of 3.
2. Ask each group to come up with 3 things they have in common and how they connect on these things they have in common. Let them talk for 15 minutes.
3. Ask each group to come up with 1 thing that is unique about each of them and discuss how they work with these differences. Let them talk for 15 minutes.
4. Stop the conversations – there is no plenary sharing in this exercise. Ask the clusters to hand in (or verbally share with a facilitator who can write down) their lists of common / unique traits to be used in the next exercise.

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

Common / Uncommon (issues variant)

Duration: 45 minutes

Aim: help participants get to know one another and the issues they care about

1. Divide participants into groups of 3-4.
2. Ask each group to come up with 3 issues they care about collectively and how they connect on these things they have in common. Let them talk for 15 minutes.
3. Ask each group to come up with 1 issue they care about but others in the group are less engaged with. They should share and ask questions to understand each issue better. Let them talk for 15 minutes.
4. Ask the clusters to hand in (or verbally share with a facilitator who can write down) their lists of common / unique issues (to be used in the next exercise).

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 or at a loss on what to say, have to facilitators simulated a conversation on the first question.
- This exercise works well when followed by the Disappearing Game exercise.

Disappearing Game

Exercise adapted from: Lunch, N. & Lunch, C. (2006) “Insights Into Participatory Video”, p. 27, InsightShare.

Duration: 45 minutes

Aim: show the magic of video; team building

1. The whole group of participants stands in a group as if posing for a photograph. The facilitator is filming the first shot and should ask participants to stand like statues and to be silent. (Participants can strike a pose!)
2. The facilitator pushes the record button and counts to three.
3. The facilitator reads out one of the “unique” traits / issues, and asks those people to step out of the group. The rest must not move.
4. The people who are removed push record. Another trait /issue is read. The process continues until the frame is empty.
5. When the last person is removed, film three seconds of empty space. Then read the first thing in the “common” list and repeat the exercise with people moving into the frame.
6. Watch the film for the disappearing / appearing magic!

Facilitator notes:

- Try to get everyone to push record at some point.
- If the camera or tripod is moved, even slightly, the trick will be spoiled.

Technical learning points:

- Learn to squeeze the record button gently, rather than push it in.
- Reminder of the importance of directing people so they don’t end up out of frame.

Suggested reflections:

- How did it make you feel to be called in or out?
- Why is it important to remember that film can seem like magic?

Line of Privilege

Duration: 45 minutes

Aim: understand how privilege shapes our experiences

1. The whole group of participants stands in a line. Explain that you will be reading a series of statements and will ask them to take a step back if a statement read applies to them. Demonstrate what you mean by a step.
2. Ask them to close their eyes. Read the list of questions:
 - a. If there is a lot of crime or drugs in your neighborhood, take a step back
 - b. If you are woman: if you have ever felt uncomfortable because someone made a joke about women, take a step back. (Repeat for men.)
 - c. If you are sometimes embarrassed by your house or the clothes you wear, take a step back
 - d. If your parents didn't go to university, take a step back
 - e. If your parents didn't complete secondary school, take a step back
 - f. If sometimes you change your accent or dialect to sound better, take a step back
 - g. If you or your family have been displaced by a conflict, take a step back
 - h. If you often worry about someone attacking you as you walk down the street, take a step back
 - i. If you worry about sharing your name because people might react negatively, take a step back.
 - j. If people of your ethnicity or religion are insulted in the media, take a step back
 - k. If you or your family had to emigrate to look for work, take a step back
 - l. If you have ever been insulted or degraded because of your appearance, take a step back
 - m. If you have ever felt threatened because of your sexual orientation, take a step back
 - n. If you have never left the your country, take a step back
 - o. If you have ever felt uncomfortable because someone made a joke about people of your ethnicity or religion, take a step back
 - p. If you have not been able to access a site or an experience because they were not adapted to a disability, take a step back
 - q. If you have ever been physically attacked, take a step back
 - r. If someone you know has been a victim of violence, take a step back
 - s. If you or your family work in more than one place to make ends meet, take a step back
 - t. If you only have one parent, take a step back
 - u. If you or someone you know has been raped, take a step back
 - v. If you are a woman: if you feel women are degraded in the media, take a step back. (repeat for men)

3. Ask everyone to open their eyes and look around (but don't move). Then open a discussion (see suggested reflections below).

Facilitator notes:

- Watch out for questions that need to be added / removed given group dynamics.
- During the discussion, watch for people who feel particularly vulnerable.
- For fuller background on Non Violent Communications, see <https://www.cnvc.org/>

Suggested reflections:

- How do you feel about your position? How do you feel about the position of others?
- Why is this important in your daily life? Why is it important to our film-making?

Video Statement (*request for support variant*)

Exercise adapted from: Benest, G. (2010) "A Rights Based Approach to Participatory Video Toolkit", p. 71. InsightShare.

Duration: 45 minutes

Aim: cultivate empathy and cohesion within the group

1. Give participants 10 minutes to prepare a short statement (1-2 minutes) about a personal experience of discrimination or underprivilege that has impacted them, and what support they would like to request from the group.
2. Divide participants into 3 groups and have them take turns recording their statements to the camera, looking directly into the lens.
3. After each participant completes their statement to the camera they assume the role of the camera operator to record the statement of the next participant.
4. The process continues until all participants have delivered a statement and used the camera to record another participant.
5. Screen the video statements in plenary - *without inviting any technical review or feedback.*
6. To close, ask participants to stand up and find a partner. Invite them to make eye contact with their partner and say aloud to one another "I see you, I support you." Partners should rotate until every participant has connected with each of the others.

Facilitator notes:

- This exercise is intended to directly follow "Line of Privilege," as a way to transform individual vulnerability into an opportunity for participants to be seen and actively supported within the group. Based on our experience, it is best to avoid a break between the two exercises so the momentum is not lost, and follow this exercise with a longer break (ie lunch or dinner) to allow time for decompression.

- 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.
- Let participants know that if they feel particularly shy or sensitive about the topic, they can film their statement only in front of their director.
- 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.
- This variant of the exercise is quite sensitive, and not focused on technical details. It is also possible to skip this -- there is an exercise on Video Statement in day 4 that focuses more on the technical aspects of making a statement to camera.

Shot Type Challenge

Exercise adapted from: Lunch, N. & Lunch, C. (2006) "Insights Into Participatory Video", p. 33. InsightShare.

Duration: 2 hours

Aim: Introduce different types of shots

1. Using flipcharts, teach six different shot types (see annex 3).
2. Consider doing a detailed walk-through an example. Two facilitators stage a conversation; the third facilitator directs the group to take all six types of shots. This footage is reviewed together with the footage participants take.
3. Divide participants into their three filming groups. Challenge each group to go out and shoot all shot types with one subject (person or object). Ask them to decide on a subject before starting to film!
4. Review the footage and discuss what came up.
5. Introduce the rule of thirds using flipcharts (see annex 3)
6. Repeat the exercise, but this time with a specific challenge: film six silent shots that express an emotion.

Facilitator notes:

- Introduce the zoom, but recommend to participants that they move closer / further from subject to achieve range of shots
- Ask them to count 3-5 seconds for each shot
- Remind them that shots are not still photographs -- there can (should) be movement

Technical learning points: (see annex 3 for details)

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

- Camera angles (only if it comes up)

Suggested reflections:

- How to work as a group to get the shots that are needed!
- What came up when filming outside? Were you approached by anyone?

Mic test mic test

Duration: 30 minutes

Aim: introduce the microphones, build team spirit

1. Sit in a semi-circle and ask for three volunteers. The volunteers set up the camera on the tripod, and then with support from the facilitator, connect the on board mic and headphones.
2. The facilitator explains how monitoring sound with headphones works.
3. A facilitator or volunteer stands in front of the cameras and talks at different distances / positions.
4. The participants monitoring sound disconnect the headphones and mic, and three new participants take their places. This is repeated until everyone has a chance to monitor sound.

Facilitator notes:

- This exercise can also be done in small groups if time is an issue.
- There is no need to record the mic test.
- It can be useful to suggest participants check what a voice sounds like through the headphones with the mic connected and disconnected – to notice the difference.

Technical learning points:

- Connecting the on board microphone
- Sound monitoring
- Microphone angles and distances

Suggested reflections:

- Consider the effects on people being shot of holding a microphone.

Feelings & Needs

Duration: 30 minutes

Aim: introduce the microphones, build team spirit

1. Set out the Non Violent Communications feelings and needs cards on a central table (see annex 4)
2. Ask participants to think about the strongest emotion they are feeling right now. They can look at the feeling cards to get inspiration.
3. Ask participants to come to the center table and identify what needs are connected to that feeling.
4. Go around the circle and ask each person to share their need (in one word).

Facilitator notes:

- For fuller background on Non Violent Communications, see <https://www.cnvc.org/>

DAY 3

Day 3 begins to explore stories that are important 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 different kinds of shots and an interview, and captured audio with mics. 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

Effect of Music

Duration: 30 minutes

Aim: introduce the effect of adding music to footage

* Before the exercise: the facilitators edit together the footage from shot type challenge the previous day, adding different types of music to the same edited footage.

1. Play the edited shot type challenge, with different music.
2. After all the videos are played, invite reflections on the effect different types of music have on the mood and message conveyed

Technical learning points:

- How audio and video can be combined during the editing process

Suggested reflections:

- How does music affect the story we are telling?

Significant Dates + River of Life + Questions in a Row

River of Life and Questions in a Row exercises adapted from: Benest, G. (2010) "A Rights Based Approach to Participatory Video Toolkit", p. 86 & p. 98. InsightShare.

Duration: 60 minutes

Aim: continue to explore core identity issues

1. Ask participants to imagine their lives as a long and winding river.
2. Ask one participant to draw a long and winding river on a piece of paper or directly onto the floor.
3. Decide with the group which end will signify the start and which the end.
4. Ask participants to think of significant dates in the life of their community, ask them to write a word and / or picture on a post-it note to signify this event, and plot them along the river.
5. Once all the significant dates have been plotted, ask participants to walk along the river and what the water was like – calm (good times) or stormy (bad times), etc. Positive changes and influences can be signified as tributaries that feed into the river flow. Ask participants to also select the most significant date for them personally, one that changed them in some way. Ask them to draw a star or symbol on that specific date.
6. Ask participants to stand in a row along the river of life, close to the event they picked as most significant. It's important everyone faces the same direction and no-one stands in front of anyone.
7. Explain that they will each be asking one question to the participant on their left about the significant date. They are only allowed one question to get as much information as possible, so they should think carefully of the question.
8. Invite a volunteer to set-up the camera, tripod, headphones and a microphone in a suitable position to frame the two participants closest to the start of the river. Ask this volunteer to pick a sound person to support them.
9. The participant at the end of the river can come to the start of the river to ask the first person a question, which is filmed as an interview. After each interview, the sound monitor becomes the director, the person who asked a question becomes the sound monitor, and the questions move along the river.
10. Review and discuss the footage.

Facilitator notes:

- Make sure all participants post significant dates in the community stage.

- If working with several communities, ask them to clarify what community their event refers to.

Technical learning points:

- Framing and headroom (see annex 3)
- Sound monitoring
- Interview techniques: closed questions, open questions, leading questions

Suggested reflections:

- What does this river of life and the significant dates we heard about tell us about our stories and identities?

Video Statement (issues variant)

Exercise adapted from: Benest, G. (2010) "A Rights Based Approach to Participatory Video Toolkit", p. 71. InsightShare.

Duration: 90 minutes

Aim: control direct-angle, lighting, background, shot size

1. The facilitator introduces the composition tips for camera angles, lighting and background (see annex 3).
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) on the film topic that has just been selected.
3. Participants divide into three 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 the 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. Decide together if any statements need to be re-shot.

Facilitator notes:

- 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.
- 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?”

Technical learning points:

- Composition: background, lighting, camera angles, framing, headroom (see annex 3)
- Discuss impacts of looking straight into camera
- Articulating simple statements on specific issues

Storyboard Technique + First Short Film

Storyboard technique adapted from: Benest, G. (2010) “A Rights Based Approach to Participatory Video Toolkit”, p. 29. InsightShare.

Duration: 3.5 hours

Aim: Learn to tell a more complicated story with images

1. Divide participants into three groups, one for each video kit.
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, and that can be filmed in the surrounding area. The film can be fictional or documentary. They can shoot in silence, with background noise, or with talking. They can have interviews, statements to camera or acting.
3. Decide which subject will be planned. Ask them “What would you like to make a short film about?”
4. Explain that we need to decide what is going to happen in each scene. Ask each group member to draw at least one scene they would like to include in the film. Make sure they also explain what will be heard in the scene (voices, ambient sound, music).
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. Once they have proposed six scenes, ask them to order them in the way they would like them to appear in the final film.
7. 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?”

8. 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.)
9. Groups go out and film without a facilitator, and bring back the footage. Groups can review their own footage in the camera with the facilitator. Plenary review takes place the following day.

Facilitator notes:

- Encourage participants to use various shot types 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.
- Let the group own the story; don't instruct or suggest
- 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.
- 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.
- 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.
- 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'.

Technical learning points:

- Establishing shot (where you are, who is in the shot, what are they doing (close-ups for details)
- Visualizing and planning sequences with sound and movement

- Creativity with shots, angles and content
- Storytelling: beginning / middle/ end
- Further develop participants confidence and control over the process
- Group working and power sharing – roles in a film crew
- Ambient sound

Suggested reflections

- How do visuals and audio work together to tell a story? (reflect on this when introducing ambient sound recording)
- Did they use mics and tripods? How was that decision made?
- What came up when filming outside? Were you approached by anyone?

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, what their objective is with the film, and who their target audience will be. This day contains very little filming -- you may want to consider reordering exercises if you think the group will get bored.

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
- View and celebrate the first short films (rough cut)

Fishbowl of ideas

Duration: 45 minutes

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.
2. The facilitator explains that the purpose of this exercise is to discuss what ideas they have for a film in pairs.
3. The facilitator reminds people that the film will be shot in accessible locations over the coming days, which means that some topics may not be possible.

4. Each pair has five minutes to have a conversation, asking each other about ideas and building on each others' ideas.
5. 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.
6. The rotation continues until participants are back where they started.
7. The fishbowl exercise is debriefed later on as part of the film topic selection.

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.
- Practicing open questions (introduced previously).

Telegrams

*** optional: only where groups are discussing sensitive issues and there is limited trust ***

Exercise adapted from: Benest, G. (2010) "A Rights Based Approach to Participatory Video Toolkit", p. 85. InsightShare.

Duration: 30 minutes

Aim: surface any sensitive issues that did not come up in the fishbowl of ideas

1. Hand out paper and pen to all participants.
2. Ask participants to find a space where they can write messages without being overlooked or disturbed by others.
3. Invite participants to write a simple messages describing any personal perspectives, opinions or experiences that were relevant to the Fishbowl of Ideas discussion, but they didn't feel comfortable sharing.
4. Explain that messages will remain anonymous and will be opened by the facilitator only.
5. Allow sufficient time for participants to reflect upon the subject and write simple messages.
6. When complete, ask participants to hand their 'telegrams' to you (the facilitator) and allow participants a break (probably very welcome!) whilst you read, group and edit the messages by removing or combining any repetitions.
7. Read out the 'telegrams' received and use as a starting point for group discussion in the next exercise.

Facilitator notes:

- Make it clear that it is not compulsory to write a message.

Choosing a film topic

Duration: 60 minutes

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 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 reminds people that the film will be shot in accessible locations over the coming days, which means that some topics may not be possible.
3. 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.
4. When everyone has spoken, the facilitator summarizes the ideas that came up and opens the discussion up for further comments.
5. 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 writes participants’ ideas onto flipchart.
- It’s possible that the group will decide at this point to make more than one film.
- Begin to discuss a list of locations where they will need to film – this is important in case permissions will be needed.
- Be prepared for the group to decide they want to make more than one film to accommodate several topics of interest to the community.

Technical learning points

- 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

Mic test mic test

Duration: 30 minutes

Aim: introduce the microphones, build team spirit

**** see the previous mic test, but this time with handheld mics.**

Facilitator notes:

- This exercise can also be done in small groups if time is an issue.
- There is no need to record the mic test.

Technical learning points:

- Connecting the handheld microphone
- Microphone angles and distances

Suggested reflections:

- Consider the effects on people being shot of holding a microphone.

Strategic Communications

Duration: 60 minutes

Aim: identify key messages and target audiences for their film

1. Divide participants into their film groups (or run this as a plenary exercise if only one film topic and one film is being considered).
2. Ask participants the following questions to identify their communications objectives:
 - a. What core message do you want your film to communicate?
 - b. What will communicating this message help you to achieve?
3. Next, summarise the key objective of the film and ask participants to identify their target audience:
 - a. Who do you want to reach and influence with your film?
 - b. What people have the most impact on your key objective? What do you want your target audience to do after they watch your film?
 - c. What motivation will your target audience have for engaging with your film? What's in it for them?
 - d. Are there particular individuals who have influence or can help you reach your target audience?

Facilitator notes:

- There are many ways to run strategic communications planning exercises. If you have a different one, feel free to use it. What is important is to arrive at a clear objective and target audience before Day 5.

DAY 5

Day 5 focuses on selecting a film genre and planning the group's film. At this point, the group will decide whether they want to produce a documentary-style film or a fictional film -- and this will determine the mix of exercises and activities moving forward. Facilitators should watch out for participants who confuse the exercises (previous days) with filming for the community film (which starts on Day 6).

Important: Day 5 contains more exercises than it is possible to do in one day! At this point, depending on group dynamics you can consider selecting the most appropriate exercises, or extending the training for an additional day before you begin the community shoot.

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
- View and celebrate the first short films (fine cut)

I have a link

*** Energiser if additional team-building is needed. ***

Duration: 30 minutes

Aim: team building

1. Participants stand in a circle. One participant steps into the center and states a characteristic of their identity.
2. Any participant from the circle who also has this characteristic can say "I have a link!" and goes to link arms with the first participant. Only one participant can do this even if many share the characteristic.
3. The procedure continues until all participants are linking arms in a circle.

Facilitator notes:

- This is a fun way to build team cohesion by identifying things participants have in common.

Information Ecosystem Assessment & Genre Study

Duration: approx. 90 minutes

Aim: understand media landscape and what video genres will be most strategic to engage with the target audience; explore the story and message as well as technical elements of chosen genres; agree on the most strategic genre to communicate their message to the target audience.

Information Ecosystem Assessment

1. Provide a short input about (a) global trends in media consumption with a focus on the identified target audience, and (b) media content that has gone viral / is very popular in the national and local context.
2. Split participants into small groups. Ask each group to brainstorm the specific types of media content their target audience is engaging with. For example, Channel X nightly news or J-pop music videos.
3. Next, ask each group to select 2-3 of the most popular types of media content for their target audience. For each type, they should investigate and write down:
 - a. What platform is it disseminated on? Eg television channel, social media platform, messaging platform, two-way radio, feature phones, etc. Who shares the media? How does it spread?
 - b. Who makes it? Eg NGO, media company, amateur individual, etc.
 - c. What is the genre? Ie documentary, fiction, news, public information, advertisement? Is it stand-alone or part of a series? How long is it?
4. Bring everyone together and make a matrix showing the target audience(s) and different types of media identified by each group. Ask for a short summary of at least one analysis in each genre.
5. Invite a reflection about how confident the group is about their findings, and whether and with whom they could validate what they have identified as the most popular video genres, ie by reaching out to representatives of their target audience. If appropriate, make a plan for who will reach out to whom to validate the findings and feedback to the group the same or next day.
6. Ask the participants to examine the map and discuss if they have a clear genre emerging from their deliberations. If so, ask them to decide on the genre for their film.

Genre Study

1. Split participants into small groups, each with smartphones with data or WiFi connection.
2. Ask each group to search online and select two examples of successful videos belonging to their chosen genre.
3. Groups should analyze the videos they have selected, using the following questions:
4. What is the story told through each video? What message does it communicate and how?

5. What are the technical features of each video, including background, subjects, lighting, sound, camera angles and movement, etc.?
6. From your analysis of these two examples, what are the main features of this genre that you would use to create your own film?
7. Bring everyone together and invite each small group to present their genre breakdowns. If the group has not chosen already, discuss and agree on the genre they would like to use for their final film.

Facilitator notes:

- This exercise must follow Strategic Communications, through which participants will identify key messages and target audiences for their film.
- During the plenary mapping and analysis summary, make sure that each group contributes content for at least one type.
- You may need to explain that the validation process is important, because until this point they have just been making assumptions about what the audience would engage with. However, if there are representatives of the target audience in the group, the validation step may not be needed.
- The mapping step can be drawn up as a matrix, with Audience, Types of Video, Platform, Producer, How it's Accessed as different columns.
- If the participants have not settled on a genre by the time they reach the Genre Study portion of this exercise, ask them to find videos of different genres and carry out a broader case study.

Genre Study:

- At the start of the Genre Study portion of the exercise, explain that genres are categories of stories that have similar features, such as form, style, and / or subject matter. These can be used to help the audience know what to expect, and can be key areas think about how to present a new message or messenger within the understood and accepted format.
- Small groups should be encouraged to quickly find their two examples, even if they're not the most ideal examples.
- "Successful" videos should be defined as one those that (a) transmit the message effectively, and (b) have received likes, shares and / or other indicators of popularity.
- This exercise leads directly into Audience Pathways.

Stakeholder Mapping Competition

Duration: 30 minutes

Aim: identify key stakeholders who should be represented in the film

1. Show a flipchart example of a stakeholder map on a generic topic (eg football) that shows 15+ different types of stakeholders. Explain that stakeholders include everyone who influences, cares about, or is affected by the topic.

2. Split participants into groups of 3-4 and give them each a large flipchart, sticky notes and markers.
3. Introduce the competition: each group will have 5 minutes to brainstorm as many stakeholders as possible related to the issue they have selected for their film. The group that generates the greatest number of stakeholders will win the competition.
4. Compete! At the end of the 5 minutes, count and cheer for the winner and all of the content generated.
5. Next, bring the groups working on the same film topic together, and combine their work to create a consolidated stakeholder map. Invite reflection and add any stakeholders that might have been missed.
6. Ask participants to look at the stakeholder map together and decide who needs to be featured in the film. They should make a list or set the sticky notes aside to be used in Audience Pathways.

Facilitator notes:

- The different stakeholders included in the example should include non-usual suspects, eg for the topic “football,” the person who sells tickets to the football match, and the star players’ fashion consultants.
- The discussion about who should be featured in the film is a good moment to introduce conflict sensitivity and peacebuilding objectives - ie representing / balancing a range of viewpoints, avoiding inflammatory content, and giving a voice to those who might not normally be heard. If the group has identified its target audience and message through the Strategic Communications session, they can also consider who will be the most powerful messengers for their message.
- This exercise can be used for both documentary and fiction films. For documentary, the group will focus on who should be interviewed. For fiction, they should focus on the main character(s) that will appear in their story.
- If the group identifies any high-profile people they want to interview, who may require advance notice, they should plan how they will reach out to them to secure the interview within the process timeframe.

Audience Pathways

Exercise adapted from: Benest, G. (2010) “A Rights Based Approach to Participatory Video Toolkit”, p. 89. InsightShare.

Duration: 1 hour

Aim: help participants get a temporal perspective on their film story

1. In plenary, introduce the idea of a story as a journey. Explain that in any story, we take people on a journey. This is a good way to begin thinking about their films. Review the target audience, message and genre agreed upon for the film.

2. Present flipchart examples of narrative arcs that appear in documentary and fiction films: building up tension, “rags to riches” (start low, end high), tragedy (opposite), “man in a hole” (start neutral, go down, come back up), advocacy (intro to issue, different perspectives, recommendations), promotional (intro to subject, different perspectives, celebration). (See Annex 2 for graphics.)
3. Divide participants into their film groups (or keep in plenary if only one film topic). Explain the team now has to decide the narrative arc of their story, outlining the main content they want to include in the beginning, middle and end. Ask participants to use a flipchart to draw their narrative arc and add the main content in the relevant section.
4. If time allows, invite groups to share their narrative arc with one another. Close by explaining that participants will use this narrative arc to plan their storyboard a few steps later in the process.

Facilitator notes:

- If the group has done an Information Ecosystem Assessment, let them know they should think specifically about the appropriate arcs for the genre they have chosen to use.
- If this exercise is used without Strategic Communications and Information Ecosystem Assessment, explain that it is important to keep in mind who is the intended audience for a specific film – different people will react differently to narrative arcs. Ask participants to discuss and agree on the main audience for their film is. Who do they most want to watch the film and why? What impact do they hope the film will have on them?

Vox Populi with interview skills & cutaways

Exercise adapted from: Benest, G. (2010) “A Rights Based Approach to Participatory Video Toolkit”, p. 88. InsightShare.

Duration: 90 minutes

Aim: practice interview techniques, framing, background, lighting, angles

1. Ask participants what they think contributes to a good interview. Introduce basic interview and cutaway guidelines (see below). Split participants into small groups, and ask them to come up with a location, target interviewees, and a list of interview questions. Facilitators should support small groups to refine their questions according to the guidelines, as needed.
2. Introduce the concept of “listener cutaways” (close up shots of the interviewer and interviewee that help get detail of an interview) and ask participants to come up with a list of listener cutaways they would like to film go with the vox populi.
3. Introduce the concept of “content cutaways” (shots that can be used over an interview audio to illustrate it) and ask participants to come up with a list of content cutaways they would like to film to go with the vox populi.

4. Small groups move to the chosen location(s) and set up their kits. Participants take turns approaching, explaining, gaining consent from and then finally interviewing members of the target group. They should also shoot at least one listener and one content cutaway for each interview.
5. When participants return, screen the interviews and invite feedback about what worked and what they would do differently next time.
6. Time permitting: when participants return, ask them to conduct a paper audit of their vox populi – picking the best pieces from interviews and deciding where cutaways should be placed against interviews.

Interview and cutaway guidelines:

- Interviewer attitude should be non-judgemental and empathetic no matter who is the subject.
- Interview questions should be open (ie it should not be possible to answer “yes” or “no”) and not leading. For example: “what is your experience about X?” instead of “do you agree Y?”
- Interview questions should invite longer responses from the subject, which can be edited for content and length. It is more difficult to work with many short questions and answers during the editing stage.
- “Listener cutaways” are close up shots of the interviewer (if applicable) and interviewee that help get detail of an interview
- “Content cutaways” are shots that can be used over an interview audio to illustrate it. When thinking about content cutaways participants can think about: “what is one thing that will illustrate the subject’s story?” Usually, the content cutaway must be decided after interview.

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 and permission is obtained, footage can be used in the final film.
- Remind participants to pay attention to camera angles (see Annex 3)
- Reviewing the vox populi footage is also a good time to review interview skills
- With additional time, instead of reviewing the raw footage, introduce the Paper Edit and ask participants to prepare a flipchart paper edit using the best segments from their interviews and deciding where cutaways should be placed.

Technical learning points:

- Composition review
- 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
- Avoiding background and film crew (including interviewer) sound, especially when the subject is speaking

Scriptwriting

Duration: 90 minutes

Aim: write a script for a fictional short film

1. Inform participants that now that they've chosen their genre, topic, and stakeholder maps, they're ready to write their script!
2. Split participants into their film teams and ask them to have their stakeholder maps available. First they will develop their characters and the journey of their characters in the film. Together, they should decide:
 - a. Which stakeholder will be the main character? This should be someone whose story they think is important to tell in relation to the message they want to communicate. On a sheet of paper, describe:
 - i. What does this person want most in relation to the topic? This is their goal.
 - ii. What is this person most afraid of? This is something that gets in the way of them reaching their goal during the film.
 - iii. How do they overcome their fear and achieve their goal?
 - b. Which other stakeholders should appear as characters in the film? Answer the above questions for each one. Recommend that they have a total of 2-4 characters in their film. It's difficult to tell a good story with just one character, and it will be difficult to show the personal journeys of more than 4 in a short film.
3. Explain to the participants that now that they have a "who" (characters), a "what" (goal), a "how" (story), and an audience pathway, they have the beginning of a plot for their film. At this point, they are ready to write the script. Introduce and suggest that they follow the basic scriptwriting format (see Sample Scene, below).
 - a. Key locations, images, actions and dialogue should all be written down. This will help them remember everything they need to capture when they go out to shoot.
 - b. Total script length should be no more than 3 pages. It will be difficult to shoot more pages in the available time.
4. When the script is finished, arrange a 'table reading' and feedback session. Facilitators or other film teams should be invited to listen and provide feedback.
5. Each group reads their script out loud. One person will read each character, and one person will read the narration (locations and actions). These do not need to be the final actors.

6. After the table read, gather feedback from the group on the script. Allow a little time to make any important changes before developing their storyboard.

Facilitator notes:

- This exercise builds on outputs from previous exercises such as Genre Study, Audience Pathways, and Stakeholder Mapping.
- If participants get stuck in this process, remind them to look at their Audience Pathway, and their character descriptions for insight on what needs to happen next.
- This exercise is written for one filming team working on a single, full script. If multiple teams are collaborating on a single film, it can be modified as follows:
 - In plenary, participants should decide on 6-8 stakeholders / characters who will be in the film. Small groups should be assigned 1-2 characters to develop.
 - After small groups answer the character questions, bring them back together in plenary to and agree on the final 2-4 characters for their film.
 - The entire group must collaboratively work on the script. It should be no longer than 6 pages.
- Time the table reading - this is roughly how long the final film will be.
- Use the sample script format available in the technical filming tips at the [end of this document](#).

Storyboard Technique

Exercise adapted from: Benest, G. (2010) "A Rights Based Approach to Participatory Video Toolkit", p. 89. InsightShare.

Duration: 1.5 hours

Aim: Plan the community shoot

1. In plenary, explain that in this exercise, film teams will review the narrative arc agreed during Audience Pathways, and develop a storyboard in order to plan and shoot their film. Review specific storyboard instructions (below) for documentary and fiction, as appropriate.
2. Split participants into their film teams, and instruct them to go through each of the three parts of their narrative arc, decide what scenes are needed to tell each part of the story, and create the storyboard for their entire film.
3. Based on the storyboard, make a list of all the shots that are needed for each scene, including exact location and who is in each shot. This becomes the community shoot plan.
4. Teams go out to shoot, taking their storyboard, community shoot plan and any drafted questions / text with them.

Storyboard instructions and notes:

- For fiction films, remind participants to follow the action in their film script as inspiration for what to show in the storyboard.

- Storyboards should include visual references or notes that show the shot types and cutaways planned for each scene.
- Interview questions should be prepared in advance as part of storyboarding.
- 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.
- Participants may need to plan ahead for interviews with specific people who are harder to reach (e.g. public figures).
- Remind participants of the need to request permission. They may also want to review the footage (in camera) with anyone who is filmed, if this seems appropriate. They can also offer to take contact details from anyone who is filmed, in case there is an opportunity to later view the film (e.g. at the community screening).

Facilitator notes:

- 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 agree 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.
- 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.
- Behind the scenes: facilitators can begin to log the footage into thematic folders, which will help the paper edit process.

DAY 6 & 7: Community Shoot

Days 6 & 7 are when the bulk of the shooting for the short film will take place. Before sending teams out to shoot, it is important to have a clear plan, which is what the Storyboard Technique exercise is designed for.

DAY 8 - 10: Participatory edit process

Between days 8 and 10, the film will be edited. This process can be messy and will change for different groups. The process will definitely start with a paper edit, and may include community meetings and additional shooting. In this section we include a basic steps to follow.

Paper edit

The paper edit is a critical step of the community film-making process, particularly for participant groups 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. Lay down on the floor a long flipchart (or several stitched together), and make three rows: cutaways above, interviews in the middle, and other sound below.
3. Start by asking the group to review their storyboard. Is this still how they want the film to progress or are there changes?
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, and make sticky notes for the different types of content and who said it. Use sticky notes along the “interview” line of the flipchart to identify the (approximate) sequencing of interviews.
5. Once there is some consensus on interviews, move on to cutaways. During the community shoot, editors will have logged footage into thematic folders on a computer. For example, one folder might be “General neighborhood” or “Cooking”. 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 cutaways to interviews:
 - 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. Finally, discuss what additional sound is needed. Where will ambient sound be appropriate? Where will music work well?

8. Wrap up the paper edit process by reviewing what has been agreed, asking for any pending objections or concerns, and reminding participants that this is a rough plan. Some creative decisions will have to be taken during the computer editing process.

Facilitator notes:

- If participants identify footage / audio that is missing, ask them to make a plan for getting that to the editors in the next day.
- 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 and what they should be talking about, approximately.
- 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 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.

Linking Paper Edit to Strategic Communications

If the group decides to shoot a documentary, they may need to adapt their final message and target audience based on stories and content shared by interviewees. For example, they may have planned to target local government with a message about the urgency of constructing drainage to address flooding, but during shooting they may discover that this issue should be addressed at a higher level, as local government has no funds for construction.

During the Paper Edit, ask teams to review the objective, message and target audience they developed during the Strategic Communications workshop. Do these need to change based on the footage they captured? Update as needed, and prepare the paper edit according to the final message and target audience.

Computer editing

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 observe what they are doing and at any point interrupt, correct, suggest or question what is being done. There are also three plenary meetings:

1. First rough cut review: the first rough cut is based on footage available during the paper edit; at this point, participants can ask for new footage / audio they have collected (and handover in this review meeting) to be included.
2. Second rough cut: the second rough cut is based on comments received in the first review and additional footage / audio added; at this point, no more new footage or audio can be added, but participants can decide on fine tweaks needed.
3. Fine cut preview: this is a preview ahead of the community screening, but at this point participants should not request any changes unless they are minor, crucial tweaks (e.g. something spelled incorrectly in a title).

3. DEBRIEFING: DISSEMINATION & 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.

The participatory video process aims to empower groups to have a voice. This final conversation about dissemination and sustainability is critical. 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.

Dissemination

Groups will want to think about what happens next with the film they have produced. It may be useful to let them work in small groups to come up with proposals, and then debrief in plenary to come up with a collective plan. Start by asking the small groups 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?
- Will it be enough to have the audience watch the film or is it important to have a follow up activity (discussion, collective action, response, etc)?
- What additional work needs to be done on the film before we continue to show it?

If the group made more than one film, this discussion may need to be done for each film in turn.

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 details of dissemination. The following questions can be used to guide participatory planning for a community screening and / or online dissemination of the film.

Community Screening

1. Review your target audience and key message.

2. Where and when could you hold your screening to best capture your target audience? Think 'outside the box!'
3. Consider your objective for the film. What reflection questions could you ask the audience after they watch the film to spark their reflection and action on your issue?
4. How will you handle strong or conflictual reactions from your audience?

Online Dissemination

1. Review your target audience and key message.
2. What platforms could you use to disseminate your film to best reach your target audience? Who should disseminate the film (ie who can reach your target audience through their followers)?
3. What message will you post / include with the film to invite viewer reflection and action?
4. What is your plan to moderate comments and feedback online, including strong or conflictual reactions?

Sustainability

Groups will likely want to discuss what options they have to continue to collaborate to make films. The discussion can start with a generic question: What do you want to happen next with your film-making group?

Specifics you will want to cover:

- Make more films as film-makers? Or involve other community members in a participatory video process (i.e. become facilitators)?
- Stick together as a group, as individuals, as a sub-group?
- How will equipment be managed? Who can take care of it and where?
- What kind of support is needed from each other and from external people / groups?

Closing Reflection

It can be appropriate to finish the debriefing meeting with some kind of reflection about the process the group has just been through. The following questions can be used to evaluate the participatory video process. Participants should prepare responses to these questions individually and shoot their statements as with previous Video Statement exercises. Screen the statements in a closing session.

1. What is the most significant change you saw in yourself over the course of the participatory video process?
2. What is the most significant change you saw in the group?
3. What are you taking forward from this process?

ANNEX 1: EDITING

Editing workflow

We recommend PV editors use a simplified editing workflow that makes participation from non-editors simpler, as follows:

Every day:

- a. Import footage from cameras to laptops, and organize in folders by type
- b. Back up organized footage to hard drive

After the paper edit:

- c. Review footage to identify rough clips, and import them into the editing software
- d. Trim footage to final clip length and roughly place in timeline
- e. Add cutaways where appropriate or desired

At this point, editors should stop and have a rough cut screening with participants. It is most efficient to make these changes before moving on to the next steps:

- f. Tighten cuts between clips by frames if necessary
- g. Add still images
- h. Add ambient sound and / or music
- i. Video fades and transitions
- j. Add audio filters: normalizing, fades

If there is time, at this point, editors can stop and have a fine cut screening with participants, before moving on to the final edits:

- k. Add final titles and sub-titles
- l. Reframe shots by scaling clip if necessary. (1080p gets maybe up to 20% scaling)
- m. Color correction if necessary

Downloading and Installing software

The workflow above can be used with any editing software. The remainder of this annex explains how to perform the steps using Shotcut, a free and open source software that works on both Windows and Mac.

Shotcut can be downloaded from: www.shotcut.org To install, download and run the installer for your system (Windows or Mac), and follow the directions. The website also provides many

tutorials and resources that will teach you more advanced skills than are covered in this guide.

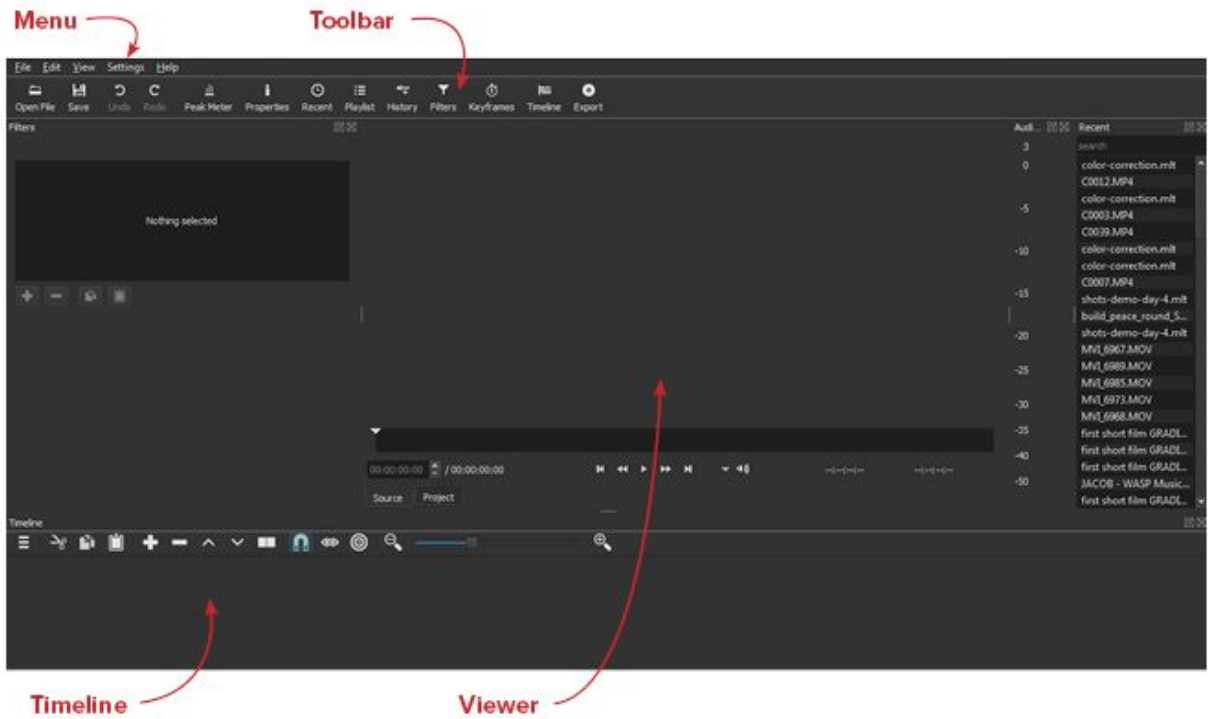
Logging and backing up footage

1. Open and turn on computer.
2. How to remove sd card from camera and insert into computer.
3. Create new folder on desktop for the PV process. Give it an easy to recognize and obvious name.
4. Drag footage from the SD card into the newly created folder.
5. Create a new folder inside the PV folder, and name it with the title of the exercise or theme for the film.
6. Look at the files - change the view mode to Thumbnails to see the shots so you can recognize the content.
7. Drag all files that match the exercise into the proper exercise / theme folder.
8. Plug in the hard drive. Open hard drive and make new folder for PV process (if one hasn't been made yet).
9. Drag today's exercise folders into the PV folder on the hard drive.
10. Properly eject, remove, and put away both the hard drive and the SD cards.

Reviewing, selecting and importing footage to Shotcut

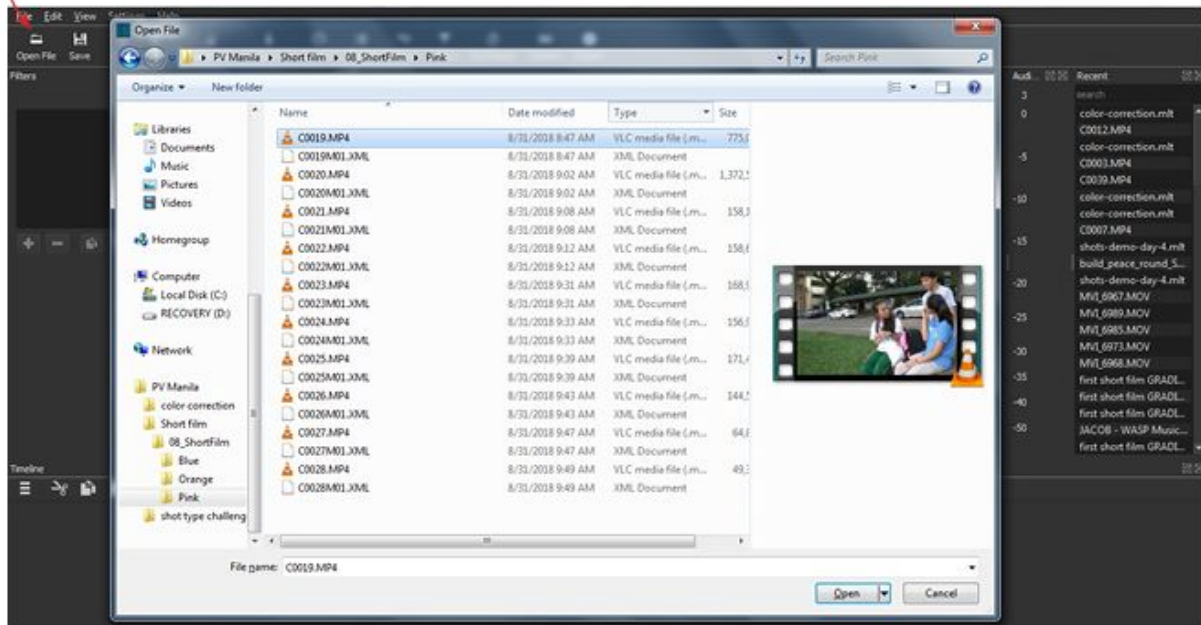
1. Open the folder containing the new footage, and watch each clip.
2. Note which clips will be used in the film, and approximately which part - beginning, middle, end, or all of it.
 - a. This should be a quick decision - is the clip in or out.
3. Open Shotcut
4. Open File → select files to be imported (just the .mp4 files. sort the folder by file type)
 - a. If multiple files are opened, they are automatically added to the playlist.
 - b. If only one file is opened, it is not automatically added to the playlist. Press the '+' button to add it.
5. Save.

Shotcut interface



Importing video

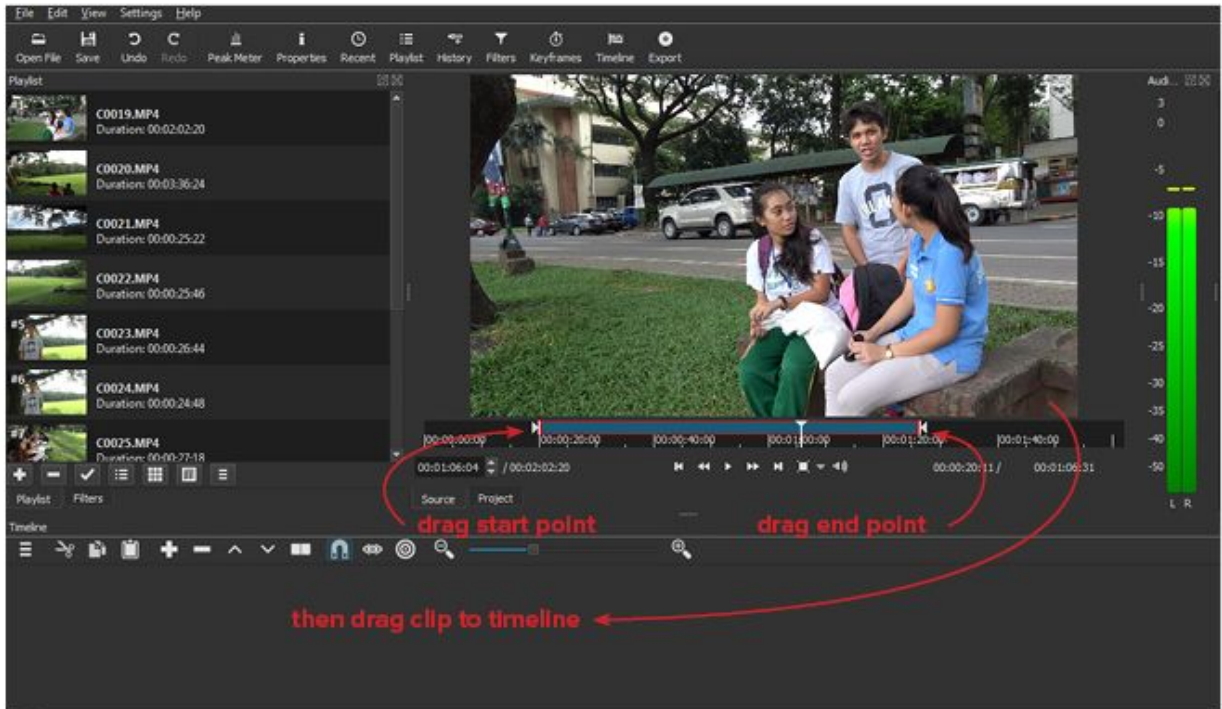
Open File



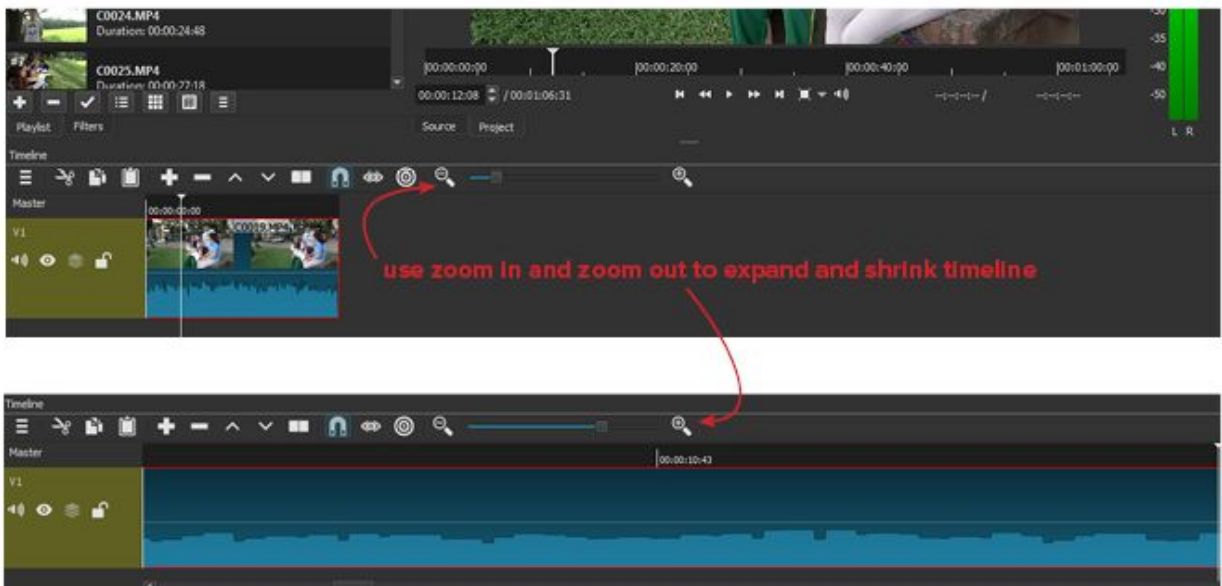
Trimming clips and creating a rough timeline

1. Double click on a clip in the playlist.
2. Use the trimming arrows on the left and right of the source view timeline to trim the clip to approximately the desired length. This does not need to be perfect or precise!
3. Click & drag the clip to the timeline where it is at the bottom of the screen.
4. Use the zoom slider to reveal more space.
5. Choose the next clip from the playlist and repeat the process, dragging the desired part to the next part of the timeline.
6. On the timeline, the order and timing of clips can be rearranged by clicking and dragging them to the left and right. Clips will snap to the edges of other clips, or the playhead (the white line in the timeline that indicates what frame is being shown)
7. Save.

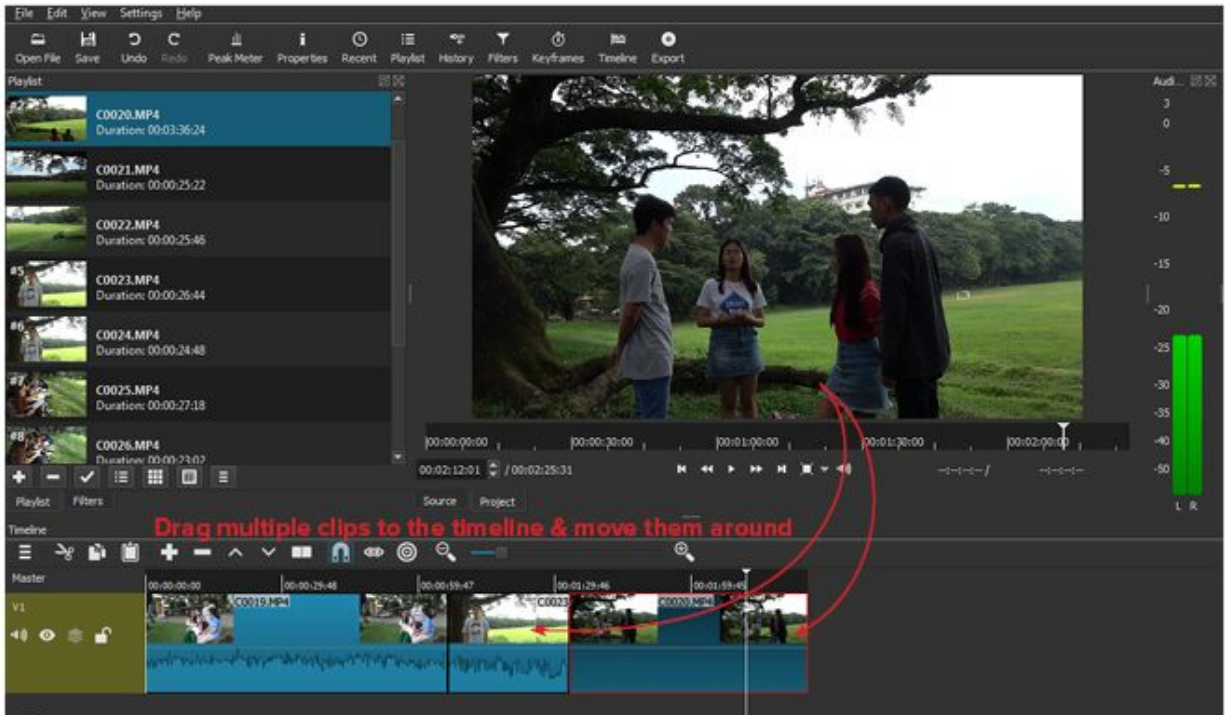
Use the trimming arrows and adding to timeline



Zooming in and out



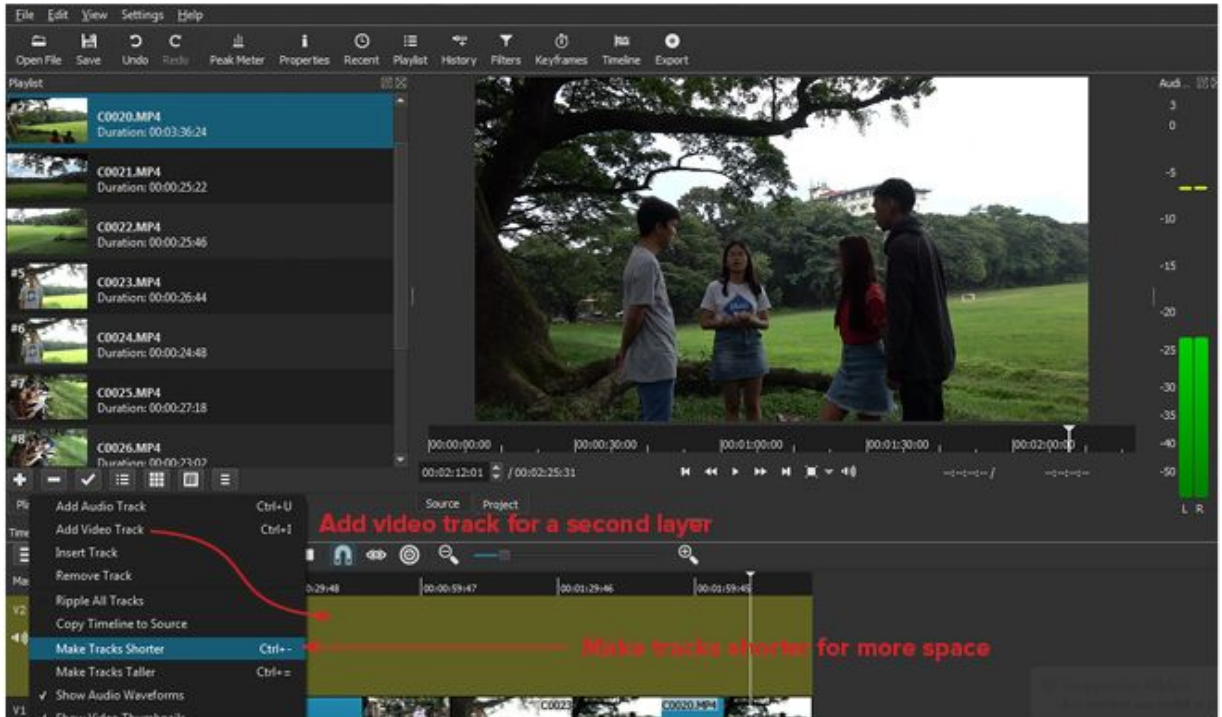
Adding multiple clips to the timeline and building the film



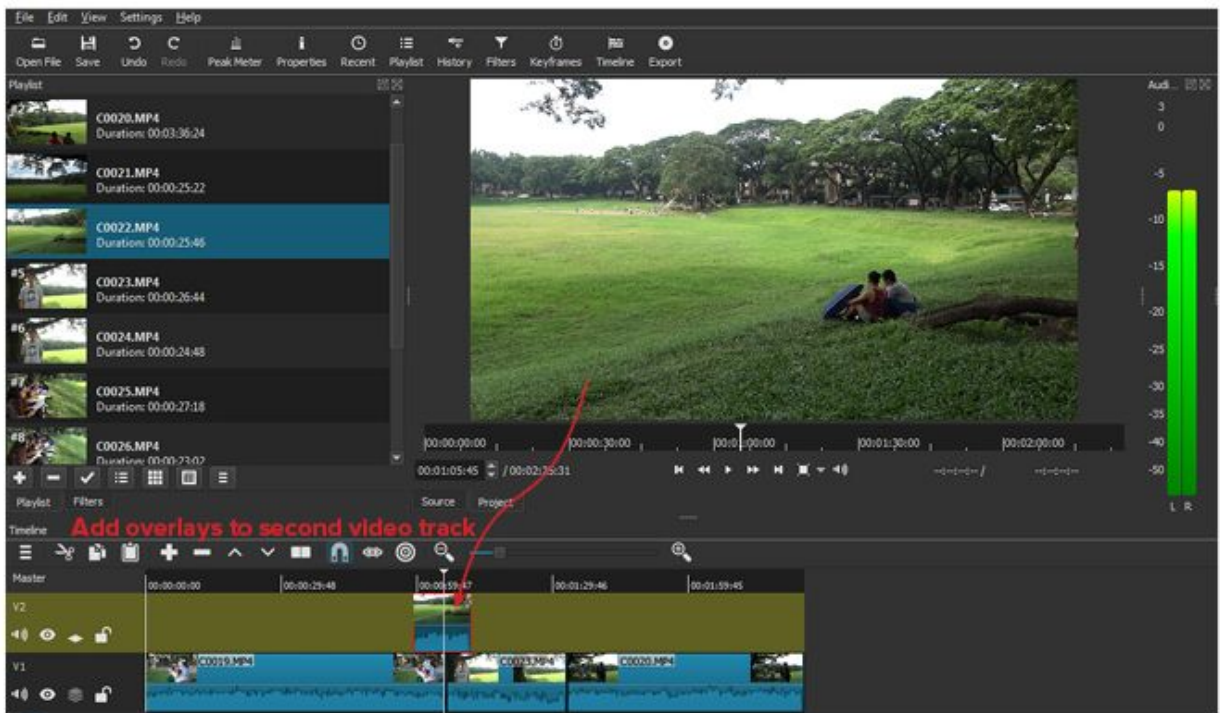
Cutaways

1. Cutaways are added to a second video track. Click the menu button at the left side of the timeline and select 'Add Video Track'
 - a. A new track appears called V2
 - b. If you need more space on the screen, open the menu again and select 'Make tracks shorter.'
 - c. Cutaways are added to the timeline in the same way as previous clips, but they are dragged V2 instead - they play on top of the video underneath.
2. Save!

Making a second video track, and resizing the tracks to see more



Adding cutaways



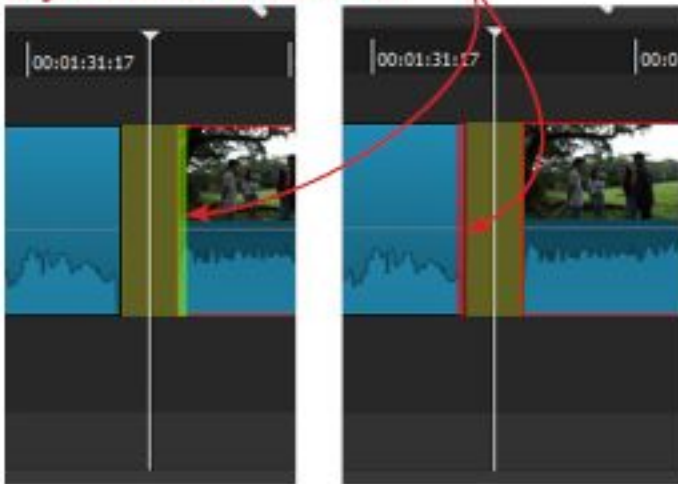
Tightening cuts

1. For a clip in the timeline, click to select it - then hover the mouse at either end - left will be green, right will be red.
2. If you plan to make it longer, make a little space, so you can expand it without eating into the next clip.
3. Grab the end and drag it for fine adjustment.
4. Zoom in if necessary.
5. Tips on the best places to cut:
 - a. For an interview, leave a breath at the start and end.
 - b. For a cutaway, cut in the middle of an action

Fine cuts

Fine cuts:

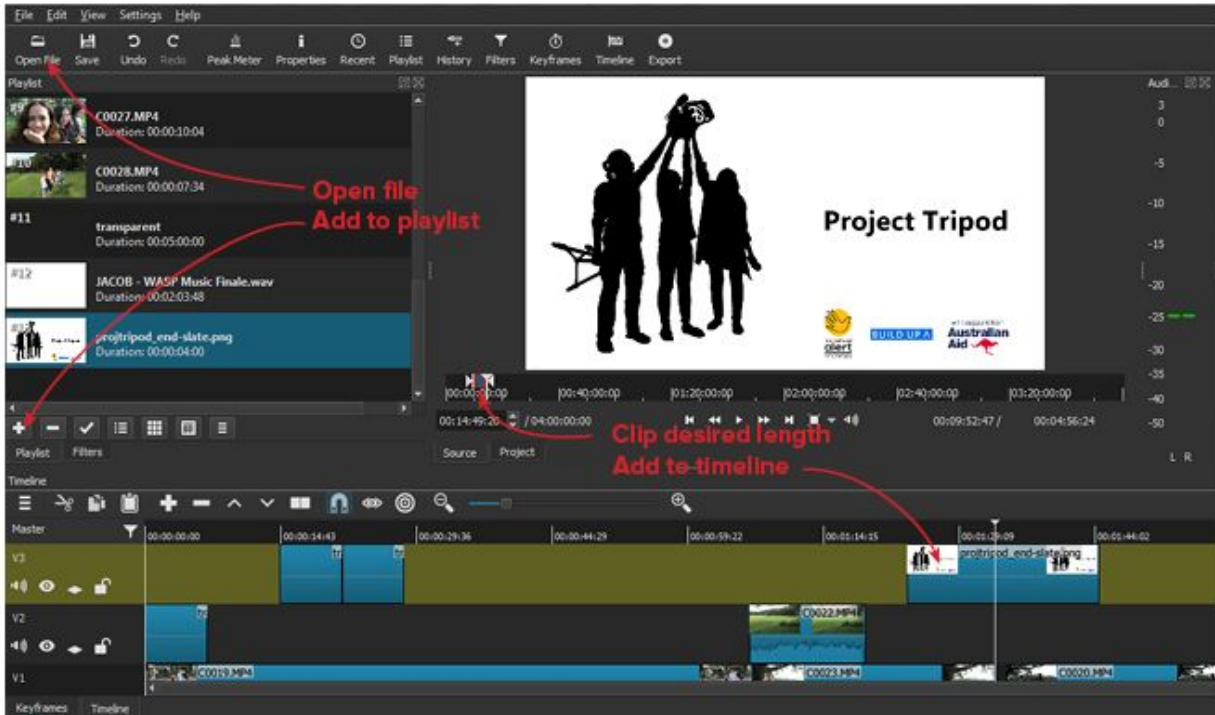
Grab the left or right edge of a clip and drag to make fine adjustments to the cuts



Adding still images

1. Still images can be added to the timeline just like any other clip.
2. Use Open tool to import the still image.
3. Add it to the playlist, so it can be retrieved later.
4. Trim to desired length.
5. Drag to timeline.

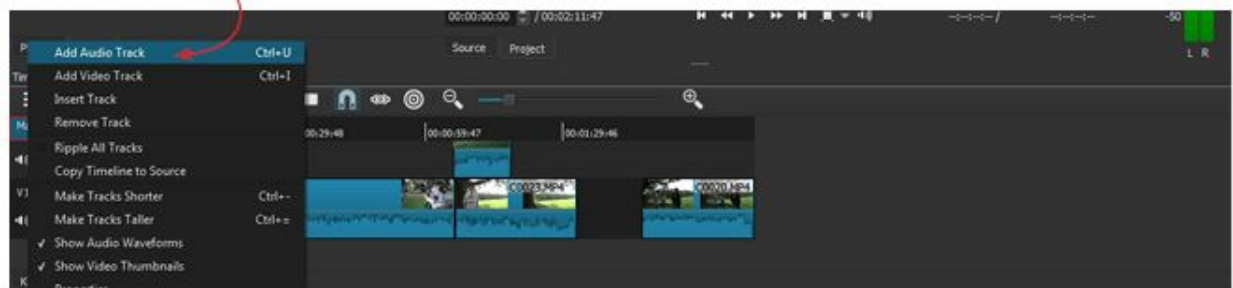
Still images:



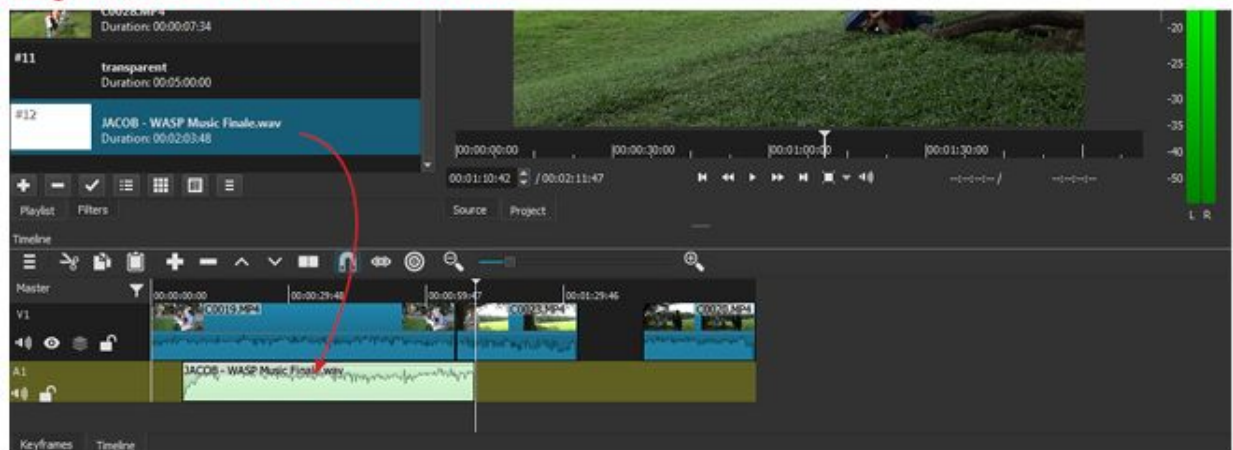
Adding ambient sound or music

1. Put your music or ambient clip in the folder with your footage
2. Use Open File to import the music or narration (same as video footage)
3. Open audio file in Source viewer (it may open automatically)
 - a. Remember to press '+' to add it to your playlist.
4. Create a new audio track (same way as creating a new video track)
 - a. the track will be named A1 and appears below the Video tracks.
5. Select the part of the audio that you want, and drag it to the new and empty audio track in the timeline.
6. Save

Add an audio track



Drag music or ambient sound to audio track.

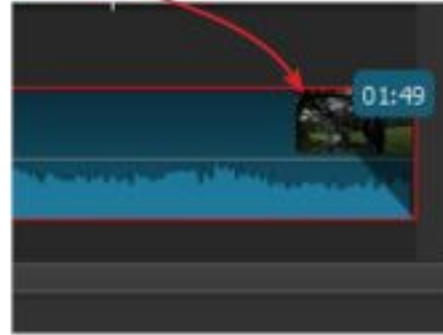


Video fades and transitions

1. Fade to black -
 - a. Put cursor in top right corner of clip that will fade to black. A circle will appear.
 - b. Grab the circle and drag into the clip for as far as you want the fade to last.
 - c. Leave space between the clip and the next one for longer black.
 - d. Save.
2. Fade in from black - Same as fade to black, but on the left side.
3. Cross fades
 - a. Put the clips on two separate video tracks, overlapping for the amount of time you want them to cross fade.
 - b. Fade to black the first one, fade in from black for the second, lining up the beginning of the triangle with the edge of the other clip.
 - c. select one clip, go to filters: fade in video
 - d. click 'Adjust opacity instead of fade with black'
 - e. do the same for the other clip.
 - f. Save

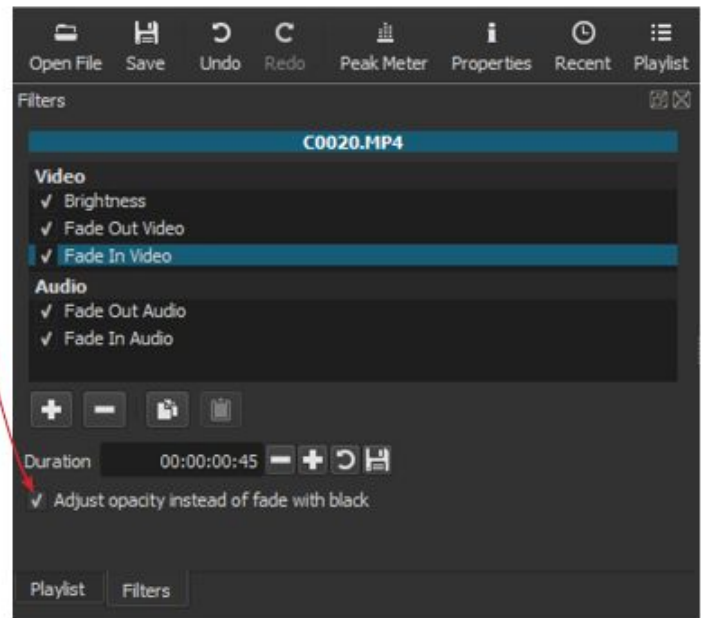
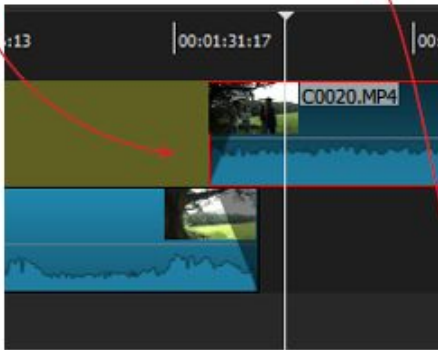
Simple fade in / out

Making fade in and fade out:
put cursor in top corner of clip on timeline.
drag to create fade



Crossfades

Crossfades
Stack fades on top of each other
Set the fade filters to 'Adjust opacity instead of fade to black'



Audio fades and transitions

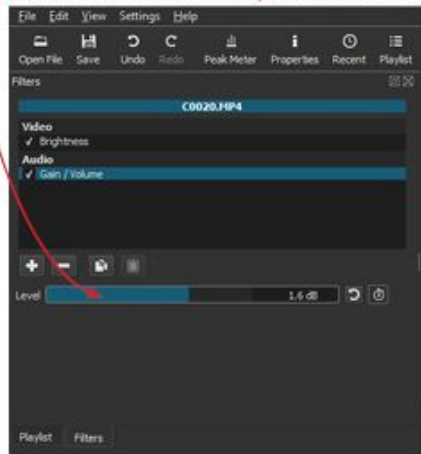
1. Mute, lower, or raise the volume of the video clip.
 - a. select clip
 - b. In Filters, find the audio filter 'Gain/Volume'
 - c. reduce or increase volume.
2. Normalizing audio across multiple clips.
 - a. Select the clip with the audio level you like. Make note of the highest level in the 'Peak Meter' as you play through the clip.
 - b. Select the clip that needs to be normalized, and add a Gain / Volume filter.
 - c. Reduce or increase volume of the new clip to match the target height in the peak meter. Generally, -5 to -15 dB is a good target level.
3. Cross fading audio
 - a. Use this technique to smooth out transitions in audio between cuts.
 - b. Use the video crossfade procedure (put one on top of the other, and use the fade tools)
 - c. Go to the Filters window and find the video filter. Turn it off by clicking the check-box, or delete it by clicking the '-' in the Filters window.
 - d. This will leave only the audio fades overlapping.
 - e. Audio fades are best as a very short effect that won't be too noticeable the goal is that the viewer is unaware of the transition between the two clips.
 - f. The in and out points of the clips may need to be adjusted further with the fine cut tools.

Audio filter Gain/Volume, and peak meter

Volume control:

Use filter 'Gain/Volume' to adjust volume.

Set to -50 dB for mute; but don't raise too high!

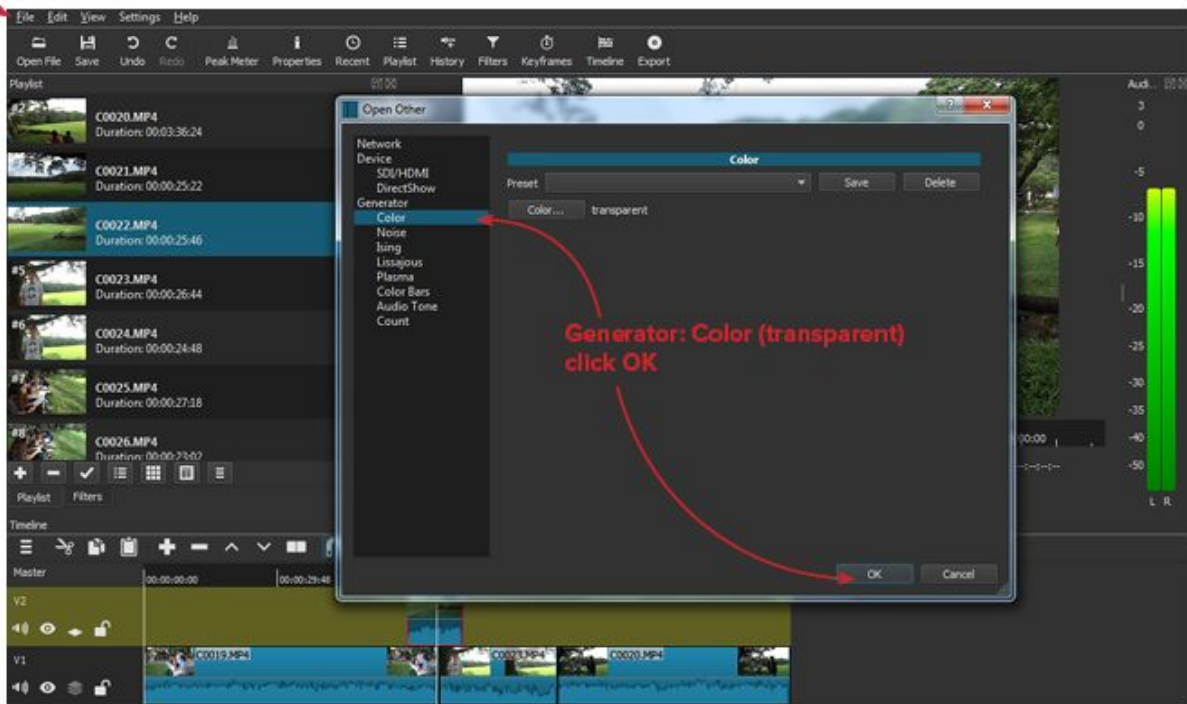


Adding text

1. Begin by opening File → Open Other...
2. Select 'Color' and press OK
3. Add the new color card to the playlist with the '+' button at the bottom of the playlist window. It will be called 'transparent'.
4. Select the needed length of the titles and drag it to the timeline into the V2 track
5. Click on the new clip in the timeline to select it.
6. Open the filters panel with the button in the top menu bar.
7. Press '+' to add a filter.
8. In the search box, type 'Text'
9. A default text area will be added to the image. In the box for 'Text', type the title.
10. The text area can be resized by grabbing the little grey squares in the corners of the image. Move the text box using the little circle in the center of the image. There are other options in the text filter to be explored later.

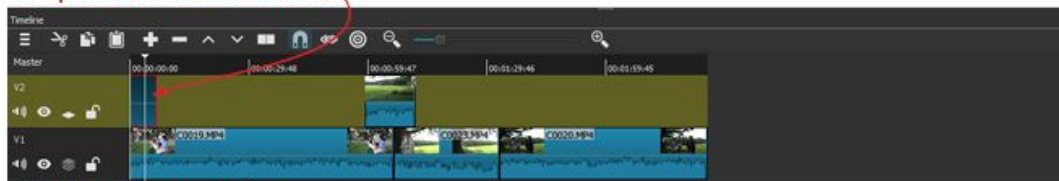
Adding transparent card for titles

Titles: File -> Open other...

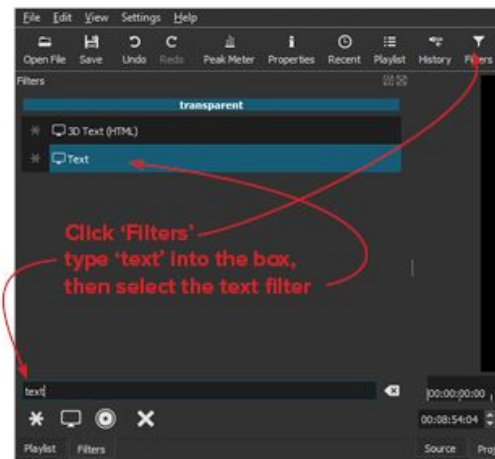


Add clip to timeline, add text filter

Drag a small selection of the transparent color to the timeline



Select the transparent piece
(click on it so it has a red border)



Click 'Filters'
type 'text' into the box,
then select the text filter

Writing and adjusting the text



Subtitles

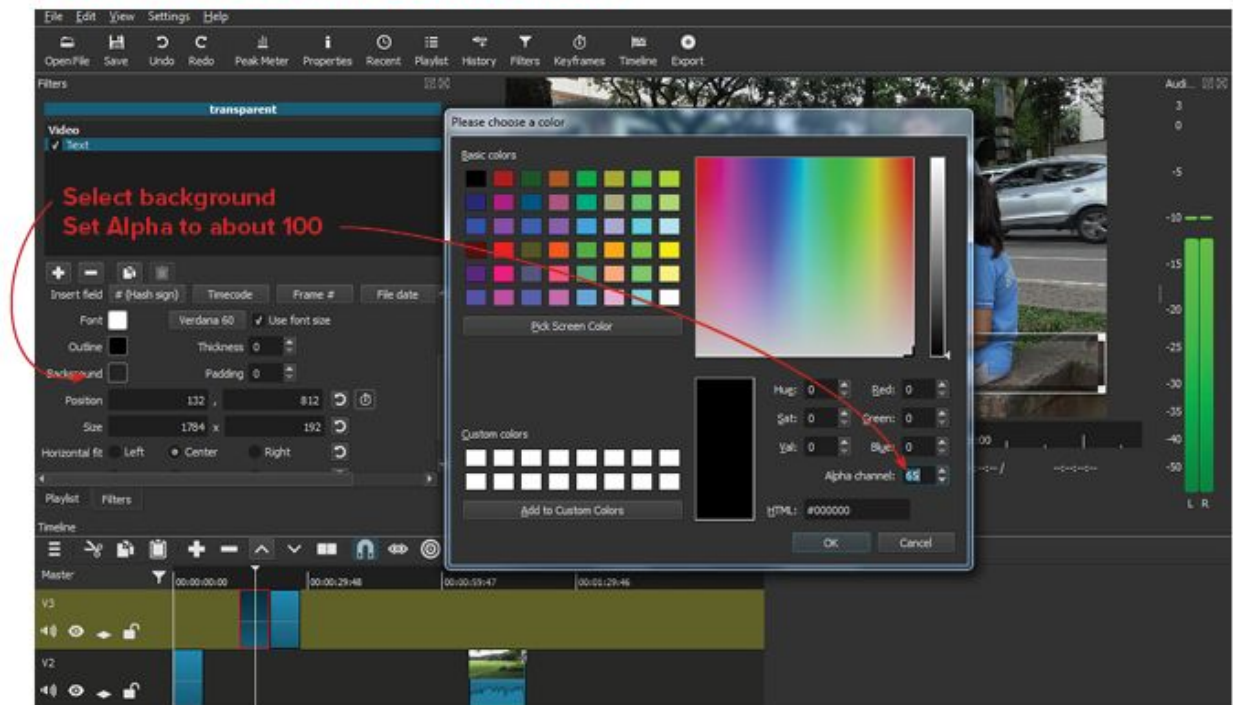
1. First we will create the template for subtitles:
 - a. Create a new video track - it will probably be V3. We will use this track exclusively for our subtitles.
 - b. Add a title card to V3 as per the above instructions
2. Position the text area near the bottom of the screen
3. Fill in some placeholder text
4. Normally, the font size is based on the size of the text area and amount of text. In the filter panel, below the text box, click the option 'Use Font Size' - set the font size to 60.
5. Click 'Background' - the default is black transparent. Fill in 'Alpha Channel' with 100 to adjust transparency. (On Mac, it says 'transparency', and it should be at 25-35%)
6. Copy and paste this card and change the text.

General rules for subtitles:

- Subtitles should be short and readable - each card is only a few seconds of speaking.
- If the font size starts to shrink while typing, make a new line so the font size stays consistent.
- No more than 2 lines per subtitle.

Adding background to subtitles

Give text a semi-transparent background so it is readable against white. (This is good for subtitles.)



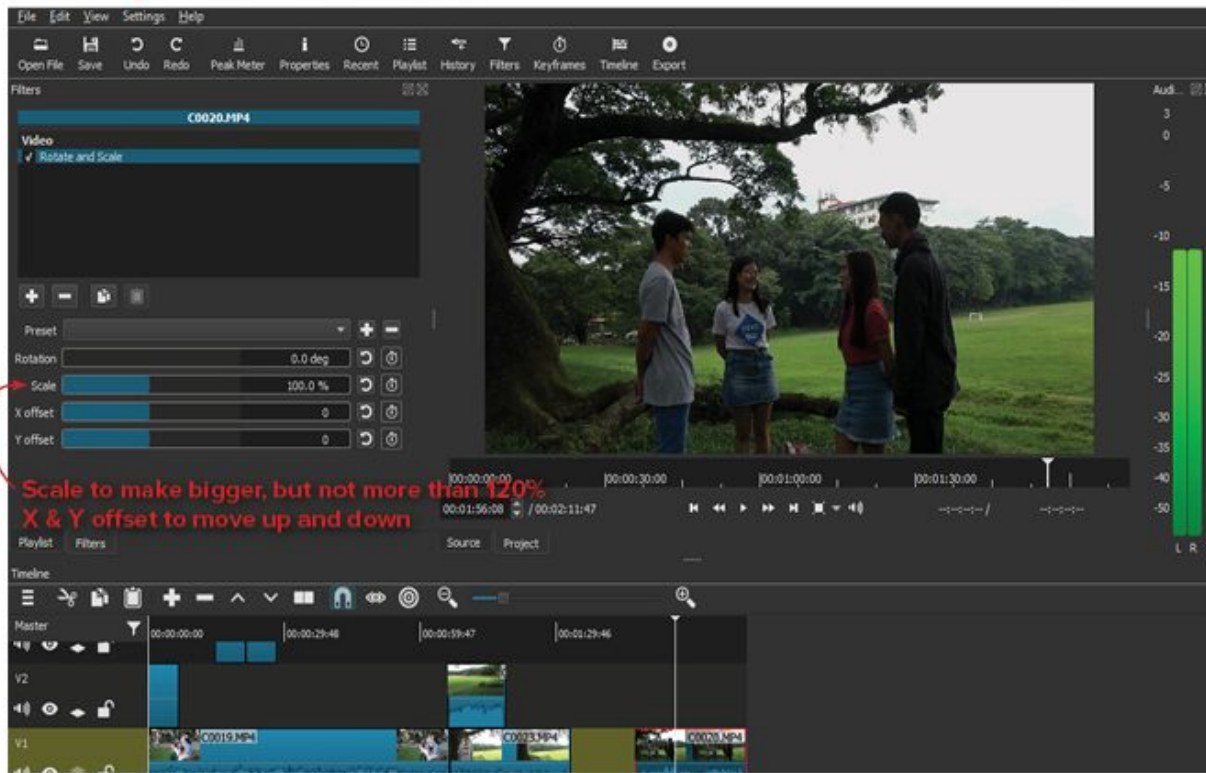
Scaling clips

Clips can be adjusted slightly to reframe the shots.

1. Select the clip in the timeline to reframe.
2. Find the Filter 'Rotate and Scale' and select it.
3. Scale the image between 100-120%, but no more to avoid loss of quality.
4. Use the 'X offset' and 'Y offset' to reframe the image side-to-side or up-and-down.
5. Use 'Rotation' to adjust the horizon - but be very careful with this one. It's really easy to see that something is off-center with this one.
6. Be aware of black on the edges and corners of the screen.
7. Save.

Reframing clips

Reframe clip with filter 'Rotate and Scale'



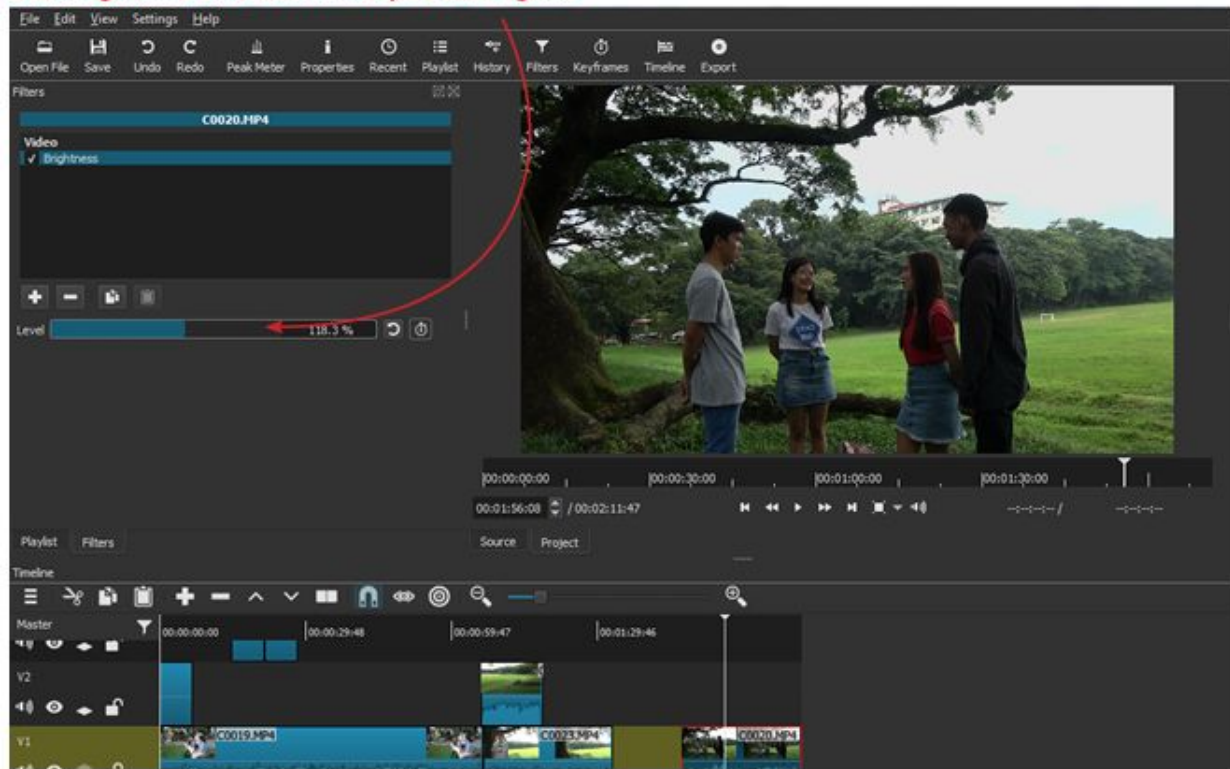
Color correction

There are many color correction tools, but the easiest one is for brightening or darkening clips.

1. Select the clip in the timeline to color-correct.
2. Find the 'Brightness' filter in the timeline.
3. Move the brightness up and down to adjust how bright the clip is.
4. Be gentle with this tool.
5. Save.

Brightness filter

Use 'brightness' filter to make clips a little lighter



ANNEX 2: TECHNICAL FILMING TIPS

Camera movements

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

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.

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

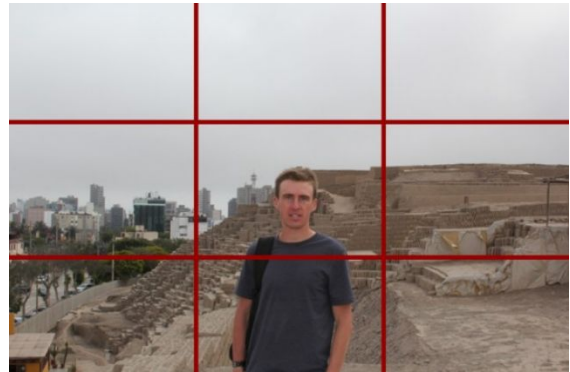
The “Rule of Thirds”

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



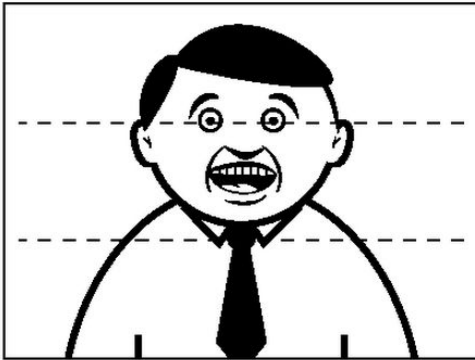
NOT USING RULE OF THIRDS



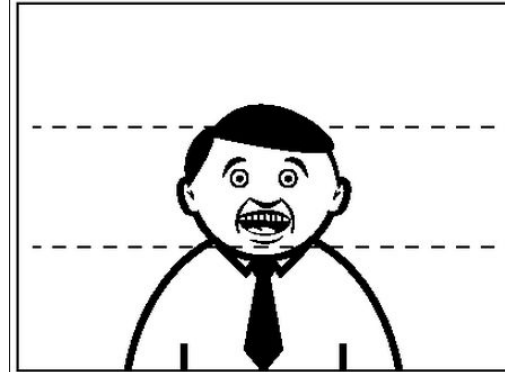
Headroom

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



Looking / eyeroom

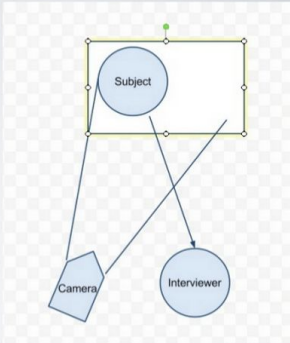
When filming an interview, set up the interviewer to be slightly off to the left or right of the camera, depending on which way you want the interviewee looking.

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:

Whether shooting inside or outside, avoid backlighting your subject.



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.

Background

Match the location of the interview with its topic (e.g. woman speaking about flooding in front of her flooded field).

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.



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

© 2014 Learnaboutfilm Ltd www.learnaboutfilm.com

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.

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.

DIMINISHES POWER



GIVES POWER



Cutaways

The cutaway technique is used to give a visual break to the audience from the main action, or to help show the story or character of an interviewee in a visual way. **“Listener cutaways”** are close up shots of the interviewer and interviewee that help get detail of an interview. **“Content cutaways”** are shots that can be used over an interview audio to illustrate it. You should plan and shoot listener cutaways and content cutaways for each main scene in your film.

LISTENER CUTAWAY - CLOSE UP OF INTERVIEWEE HANDS



CONTENT CUTAWAY - INTERVIEW WITH A PROFESSIONAL COOK



Sound

The quality of sound recorded from built in microphones is generally poor. It can be helpful to use an external microphone to capture better quality sound. You should choose the microphone based on the type of scene you are shooting and the audio you want to record.

Microphones that attach or plug in directly to the camera will allow the sound to be recorded together with the video image, and will not require synchronizing during the editing process.

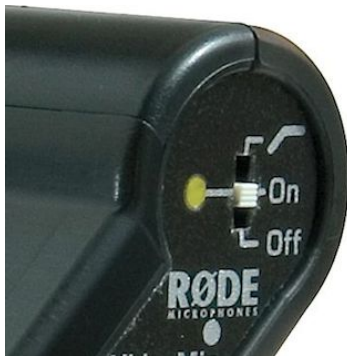
Shotgun or directional microphone



Shotgun microphones will capture sound in the direction they are pointed, reducing sound from other sources, including background noise. The optimum distance from the microphone to the subject to capture the best quality sound is 1 meter. Sound from subjects positioned at an angle to the microphone will not be as clear.

This microphone will attach to the hot shoe and plug in to the microphone jack on the camera. Alternatively, it can be attached to a boom pole so it can be held closer to the sound source in the scene (it will still need to be connected to the microphone jack using a cable).

Make sure the microphone does not appear in your video frame before recording.



Use the power switch to turn the microphone on / off. The middle setting is the standard “on” setting. Moving the power switch to the upper setting will activate the “high pass,” which cuts out more low frequency sounds (eg traffic or air conditioner). A “dead cat” can be used to minimize any wind noise when recording in high wind conditions. Be sure to turn the microphone off when not in use to avoid draining the battery.

Handheld microphone

Handheld microphones are specifically designed to record the human voice, significantly reducing sound from all other sources. The optimum distance from the microphone to the subject to capture the best quality sound is about 15-20 centimeters. The microphone should be held at a constant distance and angle from the subject’s mouth.

This microphone will attach to the microphone jack on the camera with a female XLR-3.5mm cable. A foam cover can



be used to reduce wind noise and protect the microphone from dust.

Adding narration, ambient sound and music

Microphones can be used to record background sounds such as ambient noises and live music, as well as narration or voice over. Simply record the audio in the camera as normal, but pay additional attention to avoiding unwanted sounds.

When recording background sound, special care should be taken to obtain a clean and clear audio sample. Ask onlookers to be quiet or move conversations elsewhere, silence mobile phones, and keep general movement to a minimum to avoid extra sounds while recording.

Voice recordings should be done in an isolated, non-echoing space for cleanest sound. One option is to create a small tent using a blanket and record inside.

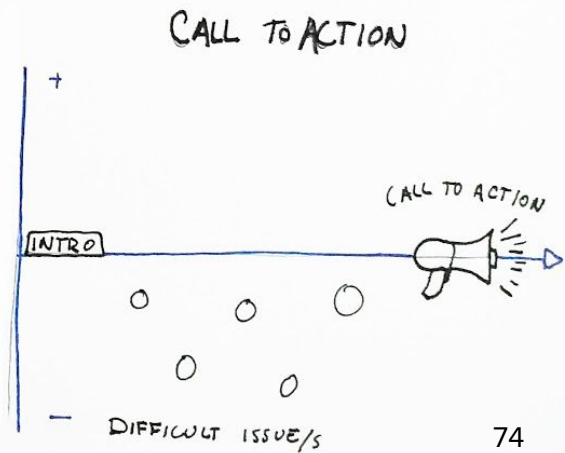
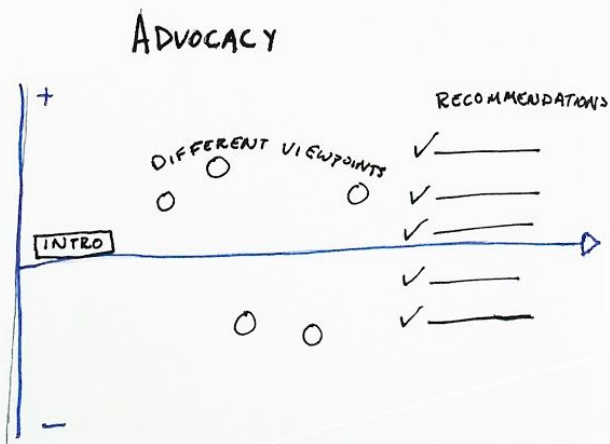
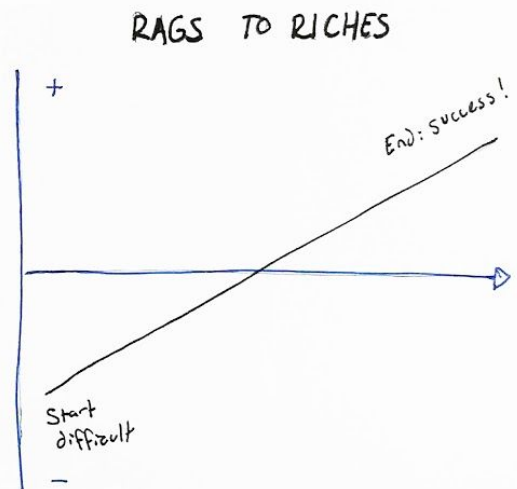
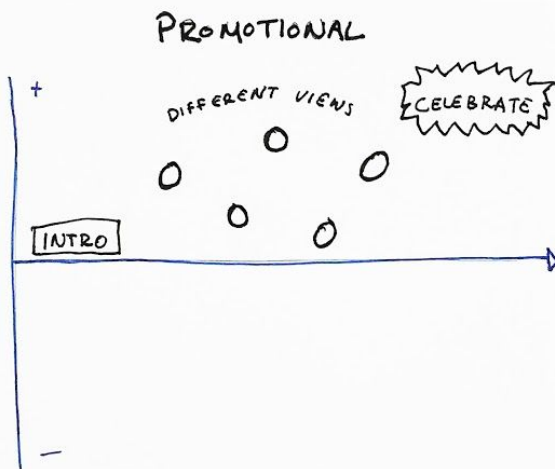
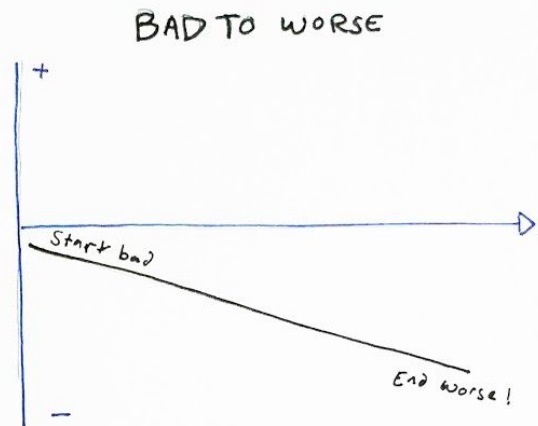
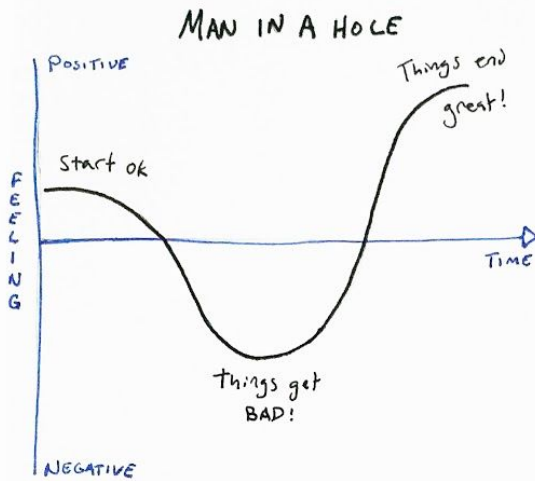
When using music from any source, whether a live artist or a recording, it's vital to get proper permission. Many songs are protected by copyright, and failure to obtain permission can result in challenges to distribution of the films or more severe legal consequences. For example, films containing copyrighted music may be automatically removed or blocked by social media platforms such as Facebook.

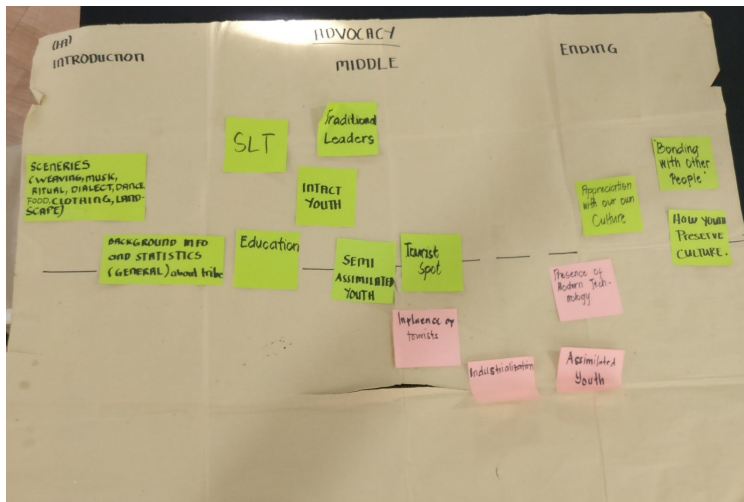
We suggest using a royalty-free music source such as [Bensound.com](https://bensound.com) or reaching out to artists to obtain written permission to use their songs.

Audience Pathways (Narrative Arcs)

The narrative arc is a tool to plan the overall story and emotional journey you want your audience to experience. Choose the narrative arc that best fits your objective and key message, draw it on a flipchart or piece of paper, and add the key content that you want to reflect in the beginning, middle and end. This forms the starting point for your detailed storyboard.

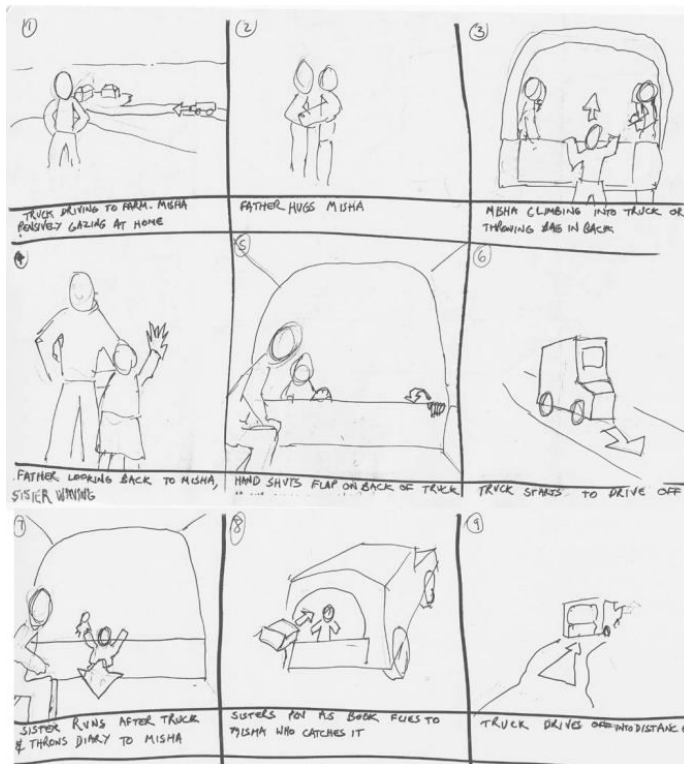
Audience Pathways





Storyboarding

The storyboard is the plan for your film. On a flipchart or piece of paper divided into boxes, draw the main scenes of your film showing the subjects and action, shot types and camera angles. Add notes with each scene describing the cutaways you plan to shoot, and role assignments for different film crew members.



Scriptwriting Questions and Sample Script

A strong, character-driven script is the to a successful fictional narrative film. Begin by using a Stakeholder Mapping exercise to brainstorm as many different people as possible who influence, care about or are affected by the film topic.

From the Stakeholder Mapping, identify 2-4 stakeholders whose perspectives are most important to the topic, and who are the right messengers for your message. One of the will be the main character for your film, and the others will be supporting characters. Create a character profile for them by answering the following questions:

- What does this person want most in relation to the topic? This is their goal.
- What is this person most afraid of? This is something that gets in the way of them reaching their goal during the film.
- How do they overcome their fear and achieve their goal? This is the film plot.

From this you can start writing your script. Be sure to include each location, important actions, and character dialogue. Try to keep the script short -- 3 pages if you have only one film crew and 6 pages if you can split the work into two or more film crews.

Sample Scene with Location, Action, and Dialogue

EXTERIOR - BUSY STREET CORNER IN KORONADAL

Some shops and cafes on a normal street corner in Koronadal.

INTERIOR - CAFE ON STREET CORNER - DAY

Inside a hip cafe in Koronadal, ALEX sits at a table.

SAM enters the cafe. Alex stands to greet Sam like an old friend.

ALEX

Sam, my old friend! How are you?

SAM

I've had better days.

This weather is bad for business.

ALEX

Let me buy you a coffee.

They sit. Alex waves for the waiter.

EXTERIOR - OUTSIDE THE CAFE - LATER

Sam and Alex exit the cafe together. They embrace.

Sam walks away. Alex watches for a long moment before turning and walking the other way.