



# A Practical Guide to Community Video Training with a focus on gender norms, gender-based violence, harmful practices, HIV/AIDS, and related issues



*Cover image: Filming a role-play on alternatives to domestic violence (Southern Sudan, 2007)*

*Foreword image: Through Our Eyes community video training, Day 1 (Guinea, 2006)*



# Foreword

This Practical Guide is based on the trainings developed for the Through Our Eyes community video project, a collaboration between the American Refugee Committee International (ARC) and Communication for Change (C4C). These workshops combine sessions on key project themes—gender norms, gender-based violence, harmful practices, HIV/AIDS, and related issues—with practical sessions on the technical and interpersonal skills needed to carry out participatory video work for social change in the community.

This guide is designed as a tool for workshop facilitators and program coordinators. Facilitators with a strong understanding of participatory training methods and community-centered production will implement this training most effectively. Useful resources on both of these areas are included in Section V.



# Acknowledgments

*This report is made possible by the generous support of the American people through the United States Agency for International Development (USAID). The contents are the responsibility of the American Refugee Committee and Communication for Change and do not necessarily reflect the views of USAID or the United States Government.*

This guide has been prepared under the scope of the Through Our Eyes participatory communication project, a collaboration between the American Refugee Committee (ARC) and Communication for Change (C4C). Through Our Eyes is supported by the United States Agency for International Development's Office of Women in Development (USAID/EGAT/WID) Cooperative Agreement EWD-A-00-07-00002, through which this review was made possible.



**USAID**  
FROM THE AMERICAN PEOPLE

**ARC**  
American Refugee Committee



Communication for Change

# Contents

<b>I. INTRODUCTION TO THE PRACTICAL GUIDE</b>	<b>1</b>
<b>Workshop Overview</b>	<b>2</b>
Guiding goal for trainer and workshop aims	2
Size of the participant group	2
Using the “Source-sheets”	2
<b>The Role of the Community Video Trainer</b>	<b>3</b>
Attributes of an effective trainer	3
Being a helper	3
Enabling others to share their strengths	3
Providing support and feedback	4
Video viewing and resources	4
Using exercises, energizers, and role-plays	5
<b>II. COMMUNITY VIDEO TRAINING PLAN</b>	<b>6</b>
<b>Workshop Sessions</b>	
Day 1           8	Day 8           33
Day 2           11	Day 9           35
Day 3           15	Day 10          36
Day 4           20	Day 11          38
Day 5           24	Day 12          42
Day 6           26	Day 13          44
Day 7           29	Day 14          46
<b>III. COMMUNITY VIDEO TRAINING EXERCISES</b>	<b>48</b>
<b>Communication and camera activities</b>	
Message game (basics of good communication)	49
“Hide and seek” (moving as a team)	51
Filming an action in 8 shots (sequence with no sound)	52
“What sort of shot is that?” (shot identification)	53
“Image Hunt” (practicing types of shots)	54
“Drama in 6 Shots” (storyboarding/scene filming practice)	55

“Which Microphone When?” (sound recording review and practice)	56
“Rocking the Boat” (just for fun)	57
“The Disappearing Game” (camera-created illusion)	58
<b>Energizers</b>	59
<b>Role-plays</b>	61

---

#### IV. SOURCE SHEETS 63-85

---

##### Discussion source sheets

---

- #1: Project Goal and Overview
- #2: Steps to Behavior Change
- #3: Guidelines for Creating Communication Materials on Preventing Violence Against Women
- #4: Sample Informed Consent Form

##### Production source sheets

---

- #5: Types of Shots
- #6: Sample Storyboard
- #7: Camera Movements
- #8: Tips for Filming
- #9: Sound Recording Tips
- #10: Interviewing Tips
- #11: Guidelines for Production Planning
- #12: Checklist Before Filming
- #13: Sample Video Production Reporting Form

##### Playback source sheets

---

- #14: Sample Questions for Playback Discussions
- #15: Checklist Before Playbacks
- #16: Key Points for Video Playbacks
- #17: Sample Video Playback Reporting Form

---

#### V. RESOURCES FOR PARTICIPATORY VIDEO TRAINING 86

---





# I. INTRODUCTION TO THE PRACTICAL GUIDE

This guide is designed as a practical tool for community video workshop facilitators.

It includes:

- I. An overview of the workshop plan, the role of the community video trainer, and specific suggestions for workshop facilitation
- II. A two-week workshop plan, with detailed session summaries and suggestions for activities
- III. Descriptions of camera exercises, energizers, role-plays, and other learning activities
- IV. A series of training support materials or “Source-sheets”
- V. A list of useful resources

# Workshop Overview

The workshop plan describes a comprehensive 14-day training workshop in using community video to support social and behavior change on gender-based violence, harmful practices, HIV/AIDS, and related issues.

During the first week of training, participants gain familiarity with the camera equipment, explore core themes within their communities, and initiate dialogue on these issues through participatory video activities. In the second week, participants work with other community members to create videotapes on prioritized topics, then use these videos to facilitate in-depth discussions. At the workshop's end, team members develop action plans for advancing program goals through their ongoing activities.

The session guidelines for Days 1-6 are the most detailed. This is because they include group learning activities, content-based discussions, and hands-on exercises that build participants' essential skills. Days 7-14 will be shaped by community collaboration as the group develops into a participatory video team.

The facilitator can adapt these session outlines to meet the particular needs of the group. For example, facilitators may find that they need to spend more or less time on certain topics or exercises based on what the participants bring to the workshop.

At the same time, it is important to be aware that participants will have different levels of knowledge and different facility in gaining new skills. Helping them progress as a team will be one of the facilitator's main goals.

## Size of the participant group

This in-depth training is recommended for a "core" team of 12-14 people. Keeping the group size small will help participants gain strong practical skills that they can subsequently share with other community members and field staff. If a smaller group is being trained (6-8 people), it may be possible to carry out the workshop in 12 days.

## Using the "Source sheets"

Section IV includes support materials called "Source sheets." These source sheets may be translated into local languages and provided as handouts to supplement sessions, or compiled with other materials into a participant guide. Alternatively, they can be used as references for the facilitator in preparing sessions. All materials can be adapted as needed for the specific participant group, thematic focus, and local context.

## Guiding goal for trainers

Every participant will have a chance to take part in every session, and s/he will gain skills and confidence with each stage of the training.

## Workshop aims:

All participants will understand, and be able to share with others, the purpose and basic techniques of participatory, community-based video.

All participants will understand, and be able to share with others, essential information about:

- prevalent forms of gender-based violence, their consequences, and steps for response and prevention.
- local traditional practices that can be harmful to women, girls and others in the community.
- intersections between HIV/AIDS and gender-based violence, and their effects on women and girls in the community.

Every participant will be able to use the video equipment with confidence as part of the community-based team.

Every participant will be able to help a) plan a production, b) film a production, and c) carry out a playback discussion.

# The Role of the Community Video Trainer

---

## Attributes of an effective trainer

Important qualities and skills for a training facilitator include:

- A warm personality and the ability to show approval and acceptance of participants
- Enthusiasm for the subject, and the ability to share it
- Social skills, with the ability to bring the group together and guide it
- Facilitation skills that invite participants' involvement and actively build on their ideas and their capabilities
- Skill in noticing and resolving problems or challenges that participants might be having and
- Flexibility in responding to participants' changing needs

(- Adapted from Pretty, Guijt et al., IIED 1995: Participatory Learning and Action: A Trainer's Guide)

The trainer must actively value the experience of every participant and especially so when working at the community level and with diverse groups. This means valuing life experience and insights gained with age, as well as practical or work experience or knowledge gained from education. A trainer who works in a participatory way understands that everyone is able to learn and that everyone has something to share.

The facilitator must model these tenets for participants. In turn, they will use these approaches in their community work. Enacting these ethics will also help ensure that the group moves forward in a spirit of mutual support.

## Thinking on your feet

The trainer will need to be sensitive and responsive to issues that emerge from the group. At times you might want to use an exercise from Part IV or even make up an activity on the spot.

For example, you might notice that participants

are not using any close-up shots when they film—a common situation among beginning video-makers. In this case, you might suggest that the group prepare a storyboard and film exercise that includes at least three close-ups. When reviewing the exercise afterward, invite peoples' thoughts on the impact of close-up shots and how they can be used in visual storytelling.

Thinking on your feet also means responding to interpersonal issues that may arise during training. For example, you might notice a participant who tends to be "grabby" with the equipment or overly directive to others during camera exercises. In this case, you might suggest an activity that places that participant in front of the camera for a while. If the participant continues to act in a domineering way, you will need to have a talk about collaborative learning and teamwork. As ever, offering a positive example is an excellent way to reinforce these principles.

## Being a helper

Participants should see the community video trainer as a helper, not as an "expert" with special abilities. The whole point of participatory video is that anyone can learn the necessary steps and skills. Your actions and manner should help convey this message. In particular, limit the time you handle the equipment. Make your demonstrations as brief as possible. For example, when you show participants how to hold the camera, adjust the viewfinder, or operate the zoom control, "hand it over" to participants as soon as possible and let them learn by doing.

## Enabling others to share their strengths

In any group, some people will become confident with the video equipment more quickly than others. Others will be good at conducting interviews or preparing storyboards. Encourage these individuals to help others during exercises, always checking to make sure they do this in a supportive way. Enabling participants to share their strengths can help build confidence and a sense of mutual support.

## Providing support and feedback

Offer positive input and supportive feedback during the course of each activity. Appreciative feedback helps build participants' skills and confidence. It also provides them a model for supporting one another within the team. Opportunities for appreciative feedback include hands-on camera exercises, role-play activities, and group screenings of taped video exercises and productions.

## Tips for appreciative feedback

- Invite comments from participants before offering your own. Very often, they will notice and raise key issues themselves.
- Focus on positive points first, then address challenges or technical issues that may be apparent (shaky camera, backlighting, all wide shots...)
- Facilitate feedback in three areas: 1) content, 2) interpersonal skills, and 3) the technical side of the exercise or video sequence.

### Examples:

- **Content feedback:** For programs that provide information — for example, on local resources for survivors of domestic violence, or on how HIV/AIDS is or is not transmitted — review the information and ensure it is thorough and accurate.
- **Feedback on interpersonal skills:** For interviews, invite and offer constructive feedback on issues like eye contact, active listening, body language, and good “microphone-sharing” practices.
- **Technical feedback:** When problems with sound or image quality come up during review of a video, pause the image or re-play that section. Invite comments on what happened, and what can be done to fix it. Provide a clear summary of how to address the issue, and ask participants to demonstrate, using the video equipment.

At the end of a feedback/screening session, help participants summarize the key “lessons learned,” and list them on the flipchart.



*Providing support and encouragement  
(Southern Sudan, 2009)*

### Additional feedback tips:

- Each morning of the workshop, invite participants to summarize key points from the previous day. It helps refresh everyone's memory about the previous day's activities, and it helps the trainer learn what sessions stood out in peoples' minds.
- “Check in” with the group periodically. Are energy levels low? Do people feel they need a short break, or an energizer? Is there an issue that needs to be resolved?
- At the end of each day, invite participants to name the “highs” and “lows” from that day's activities.

These methods help gauge workshop progress, and enable participants to share their views on how things are going.

## Video viewing and resources

It is very valuable for participants to watch and discuss different types of videotapes. Videos made by other community video teams can provide inspiration. Participants are often struck by the fact that they share experiences with people in distant countries—other women who have survived gender violence, for example, or individuals and families seeking to rebuild their lives after conflict.

It is also valuable to watch videos that, while not community-made, address relevant themes.

“Scenarios from the Sahel/ Scenarios du Sahel” is a series of short films about HIV/AIDS, all based on ideas provided by young people in West Africa. Many are less than 10 minutes long. They offer great examples of how powerful a short drama can be if it has a clear message. The “African Transformation” series features video profiles of individuals who have found ways to expand traditional gender roles despite the pressure of tradition and culture. For further information, see the “Video sources and suggestions” in Section V of this guide.



Summarizing “lessons learned” (Southern Sudan, 2007)

If training participants stay at the same location during the workshop, videos can be shown and discussed in the evening. If evening screenings are not feasible, videos can be shown at other times: during sessions, lunch breaks, rainstorms, or while the vehicle is getting repaired. Be creative. It is important for participants to see examples of other peoples’ work—to appreciate, discuss, and learn from them.

### Using exercises, energizers, and role-plays

The Community Video Training Plan in the next section of this guide includes many exercises and activities. Some are described in session plans; others are detailed in Part III, “Community Video Training Exercises.” Facilitators and participants can use these whenever they wish to review certain skills, break up sessions, or just have fun.

Part III includes several “energizers” and role-play ideas as well. The session plans suggest some places for using these. There will be times, though, when your trainer’s instinct tells you that participants really need to move or do a hands-on activity. Be ready with ideas that can stimulate the group at low-energy points. Invite ideas from participants. See if you can invent new exercises using the video equipment or develop other activities that directly relate to the themes of the workshop.



“Steps to behavior change” – a localized model developed by the Through Our Eyes team, Liberia. Illustrated by Cholopoly (2008)

For a full list of useful print, online, and video resources for community video training, see Section V of this guide and the Annexes of the accompanying Toolkit.

# II. COMMUNITY VIDEO TRAINING PLAN

## Workshop sessions at a glance:

- Each day's plan begins with a set of Key Activities.
- Different types of activities are identified by icons for easy spotting:



Camera exercise / Production filming



Brain-storm



Video screening / Playback session



Role-play



Group discussion



Energizer

# Workshop Sessions

<p><b>Day 5</b>          Filming first interviews in the community          Practicing video teamwork          Appreciating first interviews          Exploring different forms of video</p>	<p><b>Day 1</b>          Getting to know one another: introductions and expectations          Reviewing community video approaches and project goals          Hands on the camera          Taping first interviews</p>	<p><b>Day 2</b>          Understanding gender-based violence          Identifying GBV in the community          Reviewing GBV response and prevention resources          Framing the world: shots, angles, and camera movements</p>	<p><b>Day 3</b>          Examining helpful and harmful practices in the community          Understanding the process of behavior change          Practicing interpersonal skills for interviews</p>	<p><b>Day 4</b>          Understanding HIV/AIDS          Understanding the links between HIV/AIDS, GBV, and harmful practices          Planning first community interviews</p>
<p><b>Day 10</b>          Finish filming productions          Appreciative review of productions and lessons learned          Playback planning</p>	<p><b>Day 6</b>          Reviewing "Guidelines for Creating Communication Materials on Preventing Violence Against Women"          Using role-plays to generate ideas          Storyboarding and sequential filming          Filming a mini-drama</p>	<p><b>Day 7</b>          Developing steps for community entry and mobilization          Reviewing ethical practices          Identifying priority themes for first productions          Planning first productions</p>	<p><b>Day 8</b>          Production planning          Progress review          Pre-production steps          Permission and informed consent</p>	<p><b>Day 9</b>          Pre-production          Production filming          Progress review</p>
<p><b>Day 14</b>          Workshop assessment          Action planning          Sharing reflections on the process and visions for the future          Appreciation and closing</p>	<p><b>Day 11</b>          Post-production          Making copies of programs          Playback planning and practice: roles and key questions</p>	<p><b>Day 12</b>          Playback preparation and practice: technical review          Community playback</p>	<p><b>Day 13</b>          Playback review          Monitoring and reporting          Basic equipment care          Technical review</p>	<p><b>Day 14</b>          Workshop assessment          Action planning          Sharing reflections on the process and visions for the future          Appreciation and closing</p>

# Day 1: Introduction to community video

## KEY ACTIVITIES:

- Getting to know one another
- Reviewing community video approaches and project goals
- Hands the camera
- Taping first interviews

## MORNING

### 1. Opening session (1½ hours)

#### A. Introductions and expectations

Invite each participant to introduce him/herself and share something about their hopes and expectations for the workshop,

or

Have participants form pairs and exchange information about themselves—what they do in the community, what their interests are, and what hopes they have for the workshop—then share what they have learned with the rest of the group. (This is an especially good option when participants come from different places or organizations.)

#### B. Group naming of “Ground Rules” for workshop

Invite ideas from participants; suggest other important “rules,” as needed.

Examples: Everyone should...

- ...respect one another’s views and feelings.
- ...consider the workshop room a “safe space” where anything that is shared is kept confidential.
- ...keep to the workshop schedule and be timely.
- ...keep cell-phones on “silent” during sessions.

#### C. Project overview

- Review project goals and approach.
- Discuss: What is participatory/community video? What can it help achieve?
- View and discuss some examples of community video for change.

## ENERGIZER

### 2. Hands on the camera (1 hour, 15 minutes)

#### A. Introduction to basic camera functions.

Briefly demonstrate, then have all participants practice:

- battery/power on



- inserting tape/ejecting tape
- camera/VCR function switch
- adjusting viewfinder
- framing/zoom control
- "RECORD"/"RECORD PAUSE".



### **CAMERA EXERCISE: Across the circle**

- Ask the group to form a circle.
- Have everyone film a short statement from the person across from them in the group, passing around the camera (no additional equipment/external mic).
- During the exercise, help participants get a feel for the "RECORD/PAUSE" functions. Point out the red recording light on the front of the camera, and the "Record" icon in the viewfinder display.

### **B. Making connections**

Demonstrate key connections/use of cables, and have all participants practice making the following connections:

- Audio cable to connect the external microphone to the camera
- A/V cable to connect the camera to the field monitor
- Headphone to the camera and/or field monitor

### **C. Introduction to team roles**

As participants practice with connections, describe the roles of each video team member: cameraperson, sound/monitor assistant, interviewer, production coordinator.



### **CAMERA EXERCISE: First interviews (1 hour 15 minutes)**

- Have participants select a simple topic for their first interviews. (Some ideas: "What is your greatest wish for your community?" or "What are your thoughts about community video and how it can be used here?")
- Be sure that each participant, in turn:
  - is interviewed
  - films an interview
  - interviews another participant on-camera
  - monitors the sound & image
- During the exercises, help ensure that each interview is recorded successfully:
  - Point out the red light that signals that the camera is recording.
  - Let people know they should wait for 3-5 seconds after recording starts to begin the interview.

## **AFTERNOON**

### **3. Playback/appreciation of first camera exercises (2 hours)**



**Group discussion:** How did it feel to:

...use the camera?



*Happy faces on first day of training, (Uganda, 2009)*

...be interviewed?

...interview someone?

...see one another on the screen?

At this point, participants often express how empowering it feels to use the camera, be interviewed, and see themselves on-screen. Also, people are often surprised by how much easier it is to use the camera than they had expected. This discovery builds confidence and enthusiasm. **It is up to the trainer to help foster this sense of confidence throughout the workshop.**

**Technical feedback:** Provide basic suggestions on points like:

- camera steadiness and framing
- sound quality and microphone direction
- how to avoid “backlight”/silhouette situations by keeping the main source of light behind the cameraperson, with light falling on the subject’s face.

Do not dwell on too many technical issues today. Focus instead on the fact that everyone now knows the basics of using the camera and microphone!



## ENERGIZER



## BRAINSTORM ACTIVITY (1 hour)

- What are some ideas for using video in your community?
- What are some resources for participatory video activities in your community? (People, places/ facilities, groups, networks, etc...)

List all ideas on the flipchart. Be sure to refer to these on Days 7 and 8 when planning the team’s first videotape(s).

**Quick feedback from participants:** “Highs” and “lows” of the day

## Day 2: Learning about gender-based violence

### Framing the world

#### KEY ACTIVITIES:

- Understanding different forms of gender-based violence, their causes and consequences
- Identifying gender-based violence in the community
- Reviewing gender-based violence response and prevention resources
- Framing the world: shots, angles, and camera movements

**Note:** Although the abbreviation “GBV” is used for convenience in the session plans, AVOID using it during the workshop. Instead, use appropriate local term(s) for “gender-based violence” identified in Session 1. A. (See Text-box on p. 12, “The words we use”).

#### MORNING

### 1. Understanding gender-based violence (2 hours)

(This session can be co-facilitated by program staff and/or resource people from partner agencies.)

#### A. What is “gender-based violence”?

- Elicit participants’ definitions of gender-based violence, and review/discuss these as a group
- Move toward a shared understanding that
  - gender-based violence is physical, sexual, or psychological harm based on the power imbalances that exist between men and women in many communities, and
  - these imbalances may be rooted in social, cultural, political, and economic systems, attitudes, or practices



*Identifying different forms of gender-based violence  
(Uganda, 2009)*

- Invite participants to suggest local terms for gender-based violence that are widely understood in the community and should be adopted for consistent use during the project
- Collectively identify different types of GBV (physical, sexual, psychological, socio-cultural, economic, political)

## B. Group activity: gender-based violence in our community

- Invite participants to identify the specific forms of GBV they see in their community
- List all participants' ideas on flipchart sheets or poster-board
- Have participants indicate which forms of GBV they consider most serious in this community

## C. How does GBV affect our lives and our communities?

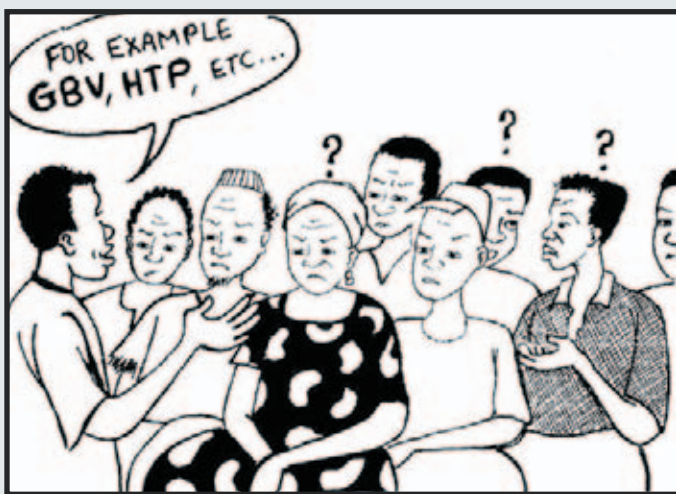
- Invite participants to share stories and experiences if they wish to—but do not pressure anyone to talk about personal matters that may be too sensitive for them.
- As a group,
  - identify the effects of GBV on the individual, the couple, the family, and the community
  - explore attitudes and beliefs that surround different forms of GBV
  - explore links between GBV and the status of women and girls, men and boys

Note: Be sure to refer to the results of these last two activities on Days 7 and 8 when planning the team's first videotape(s).

## ENERGIZER

### The words we use

It is vital to use locally-appropriate words and phrases. Western or “imported” terms or acronyms can create barriers from the outset. The abbreviation “GBV,” and its longer counterpart, “gender-based violence,” are used widely by agencies and field staff but they lack intrinsic meaning and should be avoided. Similarly, the phrase “harmful traditional practices” implies a negative judgment of local ways. Using these terms in the course of community-based activities may contribute to misunderstandings or hinder discussion before it can even begin.



*Illustration by Cholopoly, Liberia*

Simply translating phrases into the local language may not be effective. Equivalent concepts may not exist, or meanings may not carry over in a clear way.

Instead, carry out in-depth discussions with participants and community members to explore these concepts and practices, and collectively identify local terms. Encourage program staff and team members to use these terms in their work, and in communication and outreach materials. This will help ensure that everyone is “speaking the same language” from the project’s start.



## ACTIVITY OPTION: "Behind the words" (20 minutes)

This can be done as a brainstorm and/or discussion session.

- Ask participants to think about proverbs, sayings, stories or songs that make generalizations about people: women, men, mothers-in-law, husbands, boys, girls, children, others. (Examples: "A boy is a citizen, but a girl is a stranger;" "Wives, like carpets, benefit from regular beating.")
- Share these saying/proverbs and discuss them.
  - What attitudes and beliefs lie behind them?
  - Are they "only words," or do they have real power to harm or help?
  - How can we use words to support positive change?

## 2. Preventing gender violence in the community (1½ hours)



### CAMERA EXERCISE: First interviews (1 hour 15 minutes)

This exercise combines camera practice, sharing information about resources, and peoples' ideas on addressing GBV.

#### A. Have participants talk with one another, in on-camera pairs, about the following:

- What programs/services do local organizations provide for GBV prevention and response?
- What kind of outreach/sensitization activities are being used in the community? How have they been received?
- What are participants' ideas for other ways to help prevent GBV?
- How can community video help make a difference regarding GBV?

#### B. Review and appreciate the filmed exercises.

#### C. Summarize key points and list them on the flipchart. This will be useful information to share with all project participants and staff.



*Practicing camera movements  
(Southern Sudan, 2007)*

## AFTERNOON

### 3. Framing the world (1½ hours)

This exercise helps participants explore different camera shots, angles, and movements.

- Review "Types of Shots" and "Camera Movements" (Source sheets # 5 and #7).
- Connect the camera to a TV monitor using a long A/V cable.

- Invite everyone to take turns practicing different types of shots and camera movements
- Encourage participants to suggest various shots and movements to one another.



### CAMERA EXERCISE: “Image Hunt” (1½ hours)

(see Section III, “Community Video Training Exercises”)



### View and discuss taped exercises; review key technical points:

- Record/Pause
- Framing and steadiness
- Type of shots
- Using camera movements (“pan” and “tilt”) only when needed
- Be aware of light sources/avoiding “backlight” situations
- Connections: camera > field monitor; mic > camera
- Rewind/advance search functions

### Distribute and review Source sheet #8, “Tips for Filming”

### Quick feedback from participants: “Highs” and “lows” of the day

**TRAINING TIP:** Hand out clear sheets (vinyl or transparencies) with camera “frames” drawn on. Using these, participants can practice shots, angles, and movements when they don’t have the camera.



## Day 3: Learning about harmful practices and social change Building interpersonal communication skills

### KEY ACTIVITIES:

- Examining helpful and harmful practices in the community
- Understanding the process of behavior change
- Practicing interpersonal communication skills for interviews

### MORNING

#### 1. Examining Helpful and Harmful Practices (1½ hours)

- A. Ask participants to divide into small working groups. Have each group reflect on and respond to the following questions:
- What traditions, customs, and practices are important in our community?
  - Which of these practices are beneficial or helpful to most people?
  - Which of these practices may be harmful to some people?
  - How do these harmful practices affect individuals and the community?
- B. Have the small working groups share their responses with the who team. Then have the whole team collectively:
- Identify which harmful practices are most prevalent in the community
  - Discussion how community video activities can help:
    - prevent these harmful practices and
    - promote the helpful/beneficial practices that participants identified.
- C. List all ideas on the flipchart.

**Note:** Be sure to refer to the results of these activities on Days 7 and 8 when planning the team's first videotape(s).



#### ACTIVITY OPTION: "Helpful and Harmful Practices" (2-2½ hours)

(See detailed description in Toolkit Part 7, "Monitoring and Evaluation").

This activity involves an in-depth process of identifying and examining traditional practices, their root causes and consequences. It can be carried out with workshop participants, or as a participatory assessment activity with community members at the project's start.



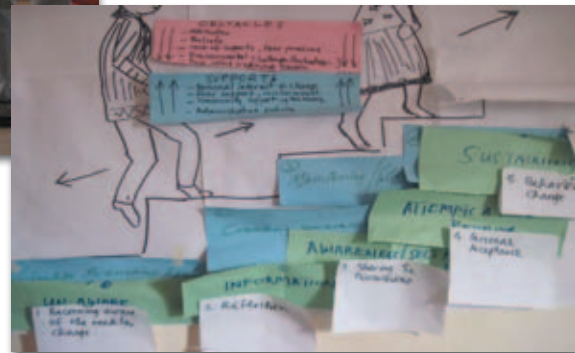
#### ENERGIZER

#### 2. Understanding Social Change (1- 1½ hours)

(This session draws on "Taking Steps Toward Behavior Change," in Part 2 of the accompanying Toolkit, "Participatory Communication in Development")



Discussing the steps to behavior change (Uganda, 2009)



## A. Stages of Behavior Change

Depending on the participant group, language and time factor, this session can be facilitated in different ways.

### OPTION 1 (longer time-frame):

Facilitate collective development of the “Steps to Behavior Change”

- Introduce the idea of progressing along different stages of change
- Using either the “winding road” or “steps” model, provide a simple wall-drawing of blank stages and a person moving through them
- Invite ideas on what is involved in each stage/step
- Add elements of the “steps” based on group discussion
- Identify factors that can promote or constrain a person’s progress along the stages of change

### OPTION 2 (shorter time-frame):

Distribute Source sheet #2, “Steps to Behavior Change” and discuss each step in a large group.

## B. Exploring individual and collective change

- Drawing from the examples given below, facilitate group discussion around:



- individual behavior change and collective social change
- decision-making around non-sensitive issues vs. sensitive/deep-rooted cultural practices
- the difference between promoting practices and trying to prevent practices
- the difference between encouraging people to adopt a new practice vs. encouraging them to abandon an old one



## Examples for discussion (invite participants to provide their own)

### Promoting a practice:

- Child health measures (ORS, immunization)
- Use of maternal health services

### Factors:

- New health practice or behavior may have wide support in community
- Not a high-sensitivity issue, can be discussed easily with others
- There are clear benefits and personal advantages to the change
- Power dynamics not a major factor in decision

### Who decides?

- Decision can often be made by individual or couple; often reinforced by others

### Preventing a practice:

- Early/forced marriage
- Widow inheritance
- Female genital cutting

### Factors:

- Practice has existed for many centuries, has deep roots in culture
- Very sensitive issue, not easy to talk about
- Benefits of giving up the practice might not be clear to people right away
- Prevailing power dynamics (gender/social status) play a large role

### Who decides?

- Decision heavily influenced by wider society and culture; ability to change may be positively or negatively affected by social pressure from others

- Invite participants' views on why preventing some cultural practices can be much more challenging than promoting new practices.
- Introduce the idea of "critical mass:" when enough people decide to adopt change, even harmful practices become less acceptable in the community. (See Tostan case study, "Tipping the scales of change," on page 15 of Toolkit, Part 2.)
- Finish the session by asking: What kind of approaches can help bring about change? Invite suggestions from participants, and list them all on the flipchart.



### **CAMERA EXERCISE: Imagining Change (1 hour)**

This exercise combines camera practice with sharing visions for positive change.

Try to do the exercise outdoors, in a quiet place.

- Have the participants form a circle. Ask them to close their eyes and imagine what kind of changes they would like to see in their community.
- Bring the camera and microphone into the circle. Give one person the camera. The person directly across from the cameraperson will hold the microphone.
- The person with the microphone will begin: "I imagine that someday..." as the person with the camera films her/him.
- Continue around the circle until everyone has spoken/been filmed, and everyone has used the camera.

### **Ideas for promoting social change related to harmful practices:**

- Show respect.
- Be sensitive.
- Recognize that it is a gradual process.
- Engage community leaders.
- Appreciate the positive things in culture and tradition.
- Use different programmatic and communication approaches to support the change.
- Be patient.

(- from the Through Our Eyes team, Liberia)



*Practicing interviews (Uganda, 2009)*

**TRAINING TIP:** Provide guidance on framing, “headroom,” camera angle, and positioning — for example, how to film a  $\frac{3}{4}$  view of a person’s face rather than their profile.



**View and appreciate** the filmed statements about the positive change that everyone has imagined.

## AFTERNOON

### 3. Good interpersonal skills for interviews (1 hour)



#### ROLE-PLAY EXERCISE:

- Have two participants perform a short role-play that shows poor interpersonal skills—for example, a health worker or counselor who shows little interest in the needs of a person who has come to a clinic or a response center.
- Ask the group to identify what was not good about that interaction.



#### BRAINSTORM ACTIVITY: Identify and list positive interviewing skills. Examples:

- Respect, empathy/rapport
- Good body language, eye contact
- “Active listening”

Now, ask a pair of participants “re-enact” the role-play to demonstrate these positive interpersonal/interviewing skills.

### 4. Asking the right questions during interviews (30 minutes)

Discuss how **the kinds of questions** you ask during an interview are just as important as **how you ask them**.

A. Review the basics of “open-ended” versus “closed” questions. Give some examples:

- **“Closed” questions can be answered with a simple “yes” or “no.”**  
Examples: *Do you feel that this center offers good services?*  
*Do you think spousal abuse is a problem in our community?*
- **“Open-ended” questions invite a person’s thoughts and ideas.**  
Examples: *How do you feel about the services provided by this center?*  
*What are some of the situations that can cause conflict between partners?*

B. Review the uses of “probing” and “follow-up” questions.

- **“Probing” or “follow-up” questions invite people to share even more of their thoughts or feelings.**  
Examples: *And what are your feelings about that?*  
*Do you have any other thoughts you’d like to share?*  
*What suggestions do you have for addressing this situation?*

C. Invite participants to think of more examples. Make sure that everyone is clear on the difference, and why it is important to use “open-ended” questions as much as possible when interviewing someone.



**ENERGIZER**



**CAMERA EXERCISE: Interview role-plays (1½ hours)**

Have everyone practice interviewing and camera skills. Rotate roles so that everyone gets a chance to:

- Interview someone
- Be interviewed
- Use the camera
- Monitor sound & image



**Watch and discuss** the videotaped interview role-plays.

**Review technical issues** as needed, and discuss why they are important:

- “Sharing” the microphone: what happens if you don’t do it?
- Framing: what types of shots look best?
- Headroom: why is it better not to have too much space above a person’s head within the camera frame?
- Camera angle: why is it better to film at the eye-level of the person/people on camera?

Demonstrate these technical points as needed, using the equipment. Better yet — ask participants to demonstrate them!

**Quick feedback from participants:** “Highs” and “lows” of the day

## Day 4: Learning about HIV/AIDS

### Planning first community interviews

#### KEY ACTIVITIES:

- Understanding HIV/AIDS
- Understanding the links between HIV/AIDS, gender-based violence, and harmful practices
- Planning first community interviews

#### MORNING

#### **ACTIVITY IDEA: “Chain of Hands” (10 minutes)**

This activity, from Pamela Anena in Uganda, is at once an energizer, an ice-breaker, and a great lead-in to discussion of HIV/AIDS in the community.

- Ask each participant to write the names of two other participants on a piece of paper.
- One person will stand up and read the names s/he has written. Those two people will also stand and join hands with the first.
- These two people will then call out the names of the people whose names they wrote down. Each time a person is “called” by another, s/he will join the group and hold onto the people who called them.
- In turn, everyone will join the group, and end up with multiple “contacts”—illustrating the way HIV can be spread from one person, to another, and another. And how prevention, too, starts with one person but must involve us all.



*“Chain of hands” activity (Thailand, 2009)*

#### 1. Understanding HIV/AIDS (2 hours)

(This session can be co-facilitated by relevant program staff and/or other resource people from partner agencies. See also “Talking about HIV and AIDs: some tips for trainers” on p. 22.)

##### A. The Basics of HIV/AIDS

- Definitions: What is HIV? What is AIDS?
- Modes of transmission: How is HIV spread? How is it not spread?
- Modes of prevention: How can a person protect him/herself from HIV?
- How can a person live positively with HIV?
- Available resources for information, testing, counseling, care and support.

##### B. Thinking about how HIV/AIDS affects our lives and our communities

Invite participants to:

- Share their thoughts and experiences

- Talk about the effects of HIV/AIDS on the individual, the couple, the family, and the community
- Examine community attitudes surrounding HIV/AIDS: blame, stigma, discrimination, denial, silence

### C. Exploring how HIV/AIDS, gender-based violence and harmful practices interact to affect women in negative ways (See Toolkit Part 1, “Critical Issues in Conflict Affected Settings”)



#### GROUP DISCUSSION:

What practices and factors put women and girls at especially high risk of HIV infection?

Examples:

- High incidence of gender-based violence:
  - Rape
  - Sexual exploitation/abuse
  - Abduction by combatants/sexual slavery
  - Multiple exposure to HIV infection and other STIs
- Social/cultural factors:
  - Forced/early marriage
  - Wife inheritance
  - “Sugar daddy” relationships
  - Cultural support for men to have multiple partners
  - Lack of decision-making ability in the couple
  - Lack of status in community
- Physical/biological reasons
  - The way male/female organs are made
  - The fact that more fluid enters the woman, and the likelihood that semen contains more HIV virus than vaginal fluid
  - The nature of sexual act (more trauma involved for woman because of penetration by male; more surface area contact for woman than man)



*Identifying socio-cultural factors that increase women’s risk of HIV infection (Uganda, 2009)*

## 2. Using video to talk about HIV/AIDS (1 hour)



#### CAMERA EXERCISE: Myths about HIV/AIDS

This exercise combines camera and microphone practice with developing verbal skills in dispelling myths and misperceptions about HIV/AIDS.

- On-camera, using the hand-held microphone, a participant states a common myth or misperception about HIV/AIDS. (Example: “Myth: You can get HIV from someone if they sneeze or cough near you.”)
- Next, another participant offers a response, beginning with “The truth is, ...”
- Go all around the group. Make sure that everyone has a chance a) to speak on-camera using the hand-held microphone, and b) to film with the camera.
- View and discuss the taped exercise.



### Video screening/discussion of some short videos on HIV/AIDS (30 minutes)

Examples: Scenarios from the Sahel: “Mon Frere,” “Grand Laye,” “Conseils d’une Tante” (see Section V, “Video Sources and Suggestions”)



### BRAINSTORM ACTIVITY: Ideas for videos (30 minutes)

After watching these examples, and based on the morning’s discussions, what ideas do participants have for interviews or video productions on HIV/AIDS, and on the links between HIV/AIDS and gender-based violence?

#### Talking about HIV and AIDS: some tips for trainers

- HIV/AIDS is a very difficult topic for many people to talk about. It is a good idea to “seek permission” from participants near the start of the session.
  - Explain that you understand these are sensitive issues that people do not normally discuss...but they are very important for the team to talk and learn about. Silence around HIV/AIDS is one of the main reasons that people continue to suffer and die from it.
  - Point out that the role of the community video team is to spread awareness and information that can help the community. For this reason, everyone on the team must have a clear understanding of the facts.
  - Encourage participants to use this session as an opportunity to ask questions, share their thoughts, and learn from one another.
  - Seek agreement from the group that they will:
    - keep their minds and hearts open during the discussion
    - be open to new ideas and information
    - start thinking of ways to share this information with others in appropriate ways.
- It is very important that participants discuss and fully understand the different reasons for women’s special vulnerability to HIV/AIDS infection.
  - Help them identify social and cultural practices that put women and girls at risk, and help them make the link between gender-based violence and the harmful practices discussed on the first two days of the workshop.
  - Help them understand the physical/ biological reasons that women have a higher risk of infection than men. Many people may be less aware of these factors. Here are some suggestions:
    - Provide some simple anatomical drawings to help people understand why women are physiologically more vulnerable to HIV/AIDS.
    - Explain that an HIV+ man is more likely to infect an HIV- woman through “normal” (vaginal) sex than an HIV+ woman is to infect an HIV- man.
- It is important to share this information because women are often blamed for HIV infection in many communities.
- Emphasize that **all information included in any video about HIV/AIDS must be completely accurate**. The team should involve a health care provider, HIV/AIDS counselor, or other specialist in helping plan and review the production. This way, they can be sure that the message will be clear and correct.

## AFTERNOON

### 3. Planning first interviews in the community (1½ hours)

(Interviews can be on any of the themes discussed in the workshop.)

- Review “Interviewing Tips” (Source sheet #10) as a group.
- Have each participant:
  - Decide who s/he wants to interview, and why
  - Decide on the theme/aim of the interview: what do they want to learn from this person?
  - Contact the person; confirm time and place
  - Develop a short set of open-ended questions
  - Chose their video teams and roles



#### ENERGIZER



#### CAMERA EXERCISE: “Filming an Action in 8 Shots” (1½ hours)

(see Section III, “Community Video Training Exercises”)

**During the exercise, encourage participants to:**

- Practice working closely as a team
- Help one another monitor image quality
- Learn to communicate quietly with one another while filming, using
  - Gestures and hand-signals
  - Light touches/taps on the shoulder
  - Whispers



#### Viewing and appreciation of camera exercise

**Quick feedback from participants: “Highs” and “lows” of the day**

# Day 5: First interviews in the community

## Learning to work as a team

### KEY ACTIVITIES:

- Filming first interviews in the community
- Practicing video teamwork
- Appreciating first community interviews
- Exploring different forms of video

### MORNING

#### 1. Filming first community interviews (2½ hours)

- Prepare equipment
- Review pre-filming checklist
- Confirm team roles for each interview
- Confirm basic questions for each interview



#### ROLE-PLAY: "Switching Gender Roles"



#### CAMERA EXERCISES: "Hide and Seek;" "Which Microphone When?"

(see Section III, "Community Video Training Exercises")

**Note:** If two sets of camera equipment are available, the interviews can be filmed in two separate teams at the same time, with one co-trainer accompanying each team.

If transport is limited and one team stays at the base while the other is shooting, they can watch and discuss a video, or do one of the following exercises:

### AFTERNOON

#### 2. Playback and appreciation of community interviews (1½ hours)

- Facilitate group feedback on:
  - interpersonal elements of interviews as well as
  - technical aspects (image, sound)
- Include review of key functions, including:
  - Rewind, advance, search.
  - Viewfinder indicators
  - Charging batteries (camera batteries, field monitor batteries)



#### ENERGIZER

#### 3. Exploring different forms of video (1½ hours)



A. Screen and discuss videos that use testimonials, drama, combinations of both in "docu-drama" form (see Section V, "Video Sources and Suggestions")





*Watching a community video on gender roles from Southern Sudan (Uganda, 2009)*

**B. Compare/contrast** different forms and approaches.



**Key points for discussion:**

- The importance of...
  - ... not loading too many messages into one tape
  - ...visual variety in terms of shots, movements, angles, framing
  - ...including credible spokespeople or characters: people with whom others in the community can identify
- The possibility of using different forms and approaches: drama, documentary, docu-drama, person-on-the-street interviews, etc.

**TRAINING TIP:** Mix the “What Sort of Shot is That?” exercise with this activity to help participants gain practice in identifying different types of images and how they are used in various videos.



**BRAINSTORM ACTIVITY:** What kinds of short dramas can help raise awareness in the community on the main project themes?

**Quick feedback from participants:** “Highs” and “lows” of the day

## Day 6: First steps in filming dramas

### KEY ACTIVITIES:

- Reviewing “Guidelines for Creating Communication Materials on Preventing Violence Against Women”
- Using role-plays to generate ideas
- Storyboarding and sequential filming
- Filming a mini-drama

### MORNING



#### ENERGIZER/ACTIVITY IDEA: “Message Game”

(see Section III, “Community Video Training Exercises”)

### 1. Review “Guidelines for Creating Communication Materials on Preventing Violence Against Women”

Depending on the participant group and time factor, this session can be facilitated in different ways.

#### OPTION 1 (longer time-frame/1 hour 15 minutes):

- Distribute **Source sheet #3** to all participants
- Divide participants into small groups or pairs
- Ask each group/pair to review a different one of the guidelines, think about why it is important, and give an example of how it can be used in community video work
- After 15 minutes, bring participants together again and ask each group/pair to discuss their guideline.

#### OPTION 2 (shorter time-frame/45 minutes):

Distribute **Source sheet #4** and review/ discuss the Guidelines within the large group, inviting examples of each one from participants.

### 2. Role-plays as a starting point for dramas (2 hours)



#### ROLEPLAY EXERCISE: Acting and re-enacting

- Divide the participants into two groups.
- Explain the “Acting and re-enacting” role-play (see Section III, “Community Video Training Exercises/Role-plays”)
- Have the two groups develop and present their role-plays.
- Invite diverse ideas on ways to “re-enact” the scene to show an alternative to violence or a harmful practice.
- Have each team film the role-play of the other team.

**TRAINING TIP:** If a shotgun microphone and boom pole are among the equipment items available for the team, introduce their use to participants during the filming of this role-play.



#### GROUP DISCUSSION: In what ways can role-plays/mini-dramas...

- Bring out important issues and themes for discussion?
- Help develop “positive models” or examples for prevention of gender violence or harmful practices?
- Provide ideas for filming dramas with community members?

**AFTERNOON**

**3. Storyboards and sequential filming (2 hours)**

**A. The “in-camera” editing approach: What is it, and what makes it so useful for community video work?**

- Involves whole team in decision-making and development of the production
- Based on good planning, video can be filmed completely in sequence
- No need for computer editing (laptop/software); can be done with camera alone
- Video is ready to play back to community audiences immediately
- Keep whole process in the field, at the community level
- No separate “editing” stage that involves only a few people in making decisions

**B. Basics of storyboarding: What is a storyboard, and how can it help in planning and shooting a videotape?**

**Storyboards...**

- are simple drawings that illustrate what will be filmed. They help the video planning process, and provide a guide for filming.
- can include notes about movement as well as dialogue/ action
- can help ensure that different types of shots are used in the video



**CAMERA EXERCISE: “Drama in 6 Shots”**

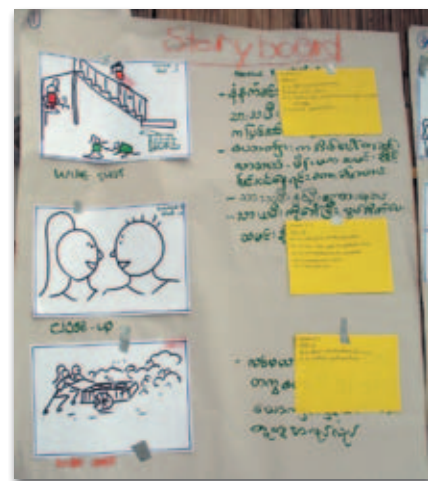
(see Section III, “Community Video Training Exercises”)



**After the exercise,**

- **View and discuss** groups’ video(s) based on storyboards.
- **Review** the impact of various types of shots.
- **Stress** the benefits of “showing” versus “telling” a story.
- **Review the “Pyramid of Dramatic Structure”** (next page) as a design for planning dramas

**4. Sharing ideas for first productions (45 minutes)**



*Trainer describing the use of storyboards...*

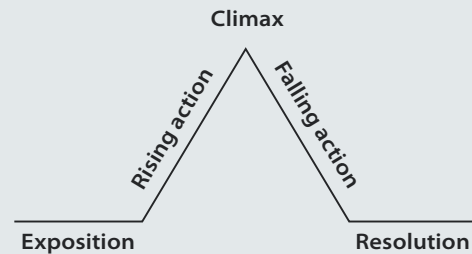
*...and example of a storyboard made by team (Thailand, 2009)*

- Review all ideas for first community video productions, referring to the ideas generated in earlier sessions.
- Invite additional ideas from participants; list all suggestions on flipchart.
- Ask each participant to identify what they consider to be the most important issues for the video team to address, and to explain why.
- Let participants know that they will be selecting, by consensus, two topics for their first productions, to be filmed in the coming week. Encourage them to reflect on their choices.

### Quick feedback from participants: “Highs” and “lows” of the day

## The Pyramid of Dramatic Structure

This simple diagram can help teams plan dramas with clear elements of conflict, action, and resolution.



### Exposition

The exposition provides the background information needed to properly understand the story. This includes the main characters, the basic problem or conflict, and the setting. The exposition ends with the “inciting moment,” which is the incident that sets the rest of the story in motion and leads to the second part of the story, the rising action.

### Rising action

During rising action, the basic problem or conflict grows and becomes more complicated. This happens because different obstacles challenge or block the wishes of the main character(s) and keep her/him from reaching a goal. There can also be secondary conflicts that involve characters who are less important than the main character, but who contribute to the story’s action.

### Climax

The third act is the climax, or turning point of the story. It marks a change, for better or worse, in the situation of the main character. In the climax, a dramatic event takes place because of the basic problem or conflict that has grown over the course of the story.

### Falling action

During the falling action, the story begins to move toward the resolution of the conflict. Possible ways for resolving the conflict emerge. The character might hesitate between them, and this may create suspense about the final outcome of the story.

### Resolution

The drama ends with a resolution (dénouement or conclusion) of the problem or conflict. In a sad story or one that shows a “negative” example, the main character is worse off than at the start. In a happy story or one that shows a “positive” example, the main character is better off than at the start.

# Day 7: Planning first video productions

## KEY ACTIVITIES:

- Developing steps for community entry and mobilization
- Reviewing ethical practices
- Identifying priority themes
- Planning first productions

## MORNING

### 1. Guidelines for Community Entry and Mobilization (1 hour)

#### A. Review key points for community entry/first contact:

- Share information on the goal and purpose of the video project with community members, video participants, local leaders, and all concerned
- Clearly communicate the not-for-profit nature of the project
- Describe how the videos are to be used

#### B. Decide who must be contacted:

- Camp commander/manager?
- Camp president and committee members?
- District or municipal commissioners?
- Chiefs, headmen?
- Community members: women's groups, students, parents, religious leaders, etc.?
- Other local authorities or leaders?

#### C. Develop a set of guidelines for use in the community.

**TRAINING TIP:** To help make this session lively, invite participants to role-play their first contact with various community members. This will help them develop their skills in describing the participatory video approach and project goals, and inviting peoples' involvement.

### 2. Guidelines for permission and informed consent (1½ hours)

#### A. Review the key elements of ethical media practice, including:

- Always keeping the safety and well-being of the participant/community members as the first priority
- Providing full "disclosure" regarding the intended use of the videos
- When a minor is involved in a production, obtain the consent of their guardian
- (see text box on page 30. "Ethical Media Practice: Key Points")

#### B. Determine how permission will be obtained for your project: written, videotaped, both? Review and discuss the "Sample Informed Consent and Permission Form" (Source sheet #4) as a model.

#### C. Through group process, develop an appropriate method of documenting permission and informed consent. This will be used throughout the rest of the community video project.

## Ethical media practice: key points

For this session, refer to the detailed information in “Ethical practices for community media activities” in Part 5 of the accompanying Toolkit, summarized briefly here:

### Voluntary participation

Any person who takes part in a community media production or activity should do so freely and voluntarily. Incentives should never be provided. No one should ever be pressured to take part. If a person does not wish to be involved, or changes their mind at any point, their wishes must be respected.

### Inclusion and non-discrimination

Community video activities should not represent only one sector of the community, but a diversity of people across ethnic, linguistic, gender and age groups and abilities.

### Access

Access to tools and skills that enable participatory communication should not be provided to one particular group to the exclusion of others.

### Safety

The safety and well-being of community members and participants must be the primary consideration in every facet of community video work. Personal security must never be risked or compromised. Safety is a particular concern when working with vulnerable individuals, including children, survivors of gender violence, people living in actively threatening situations, and people living with HIV/AIDS, especially in settings where those with (or suspected of) HIV positive status are at risk of violence.

Basic measures for promoting safety include never pressuring anyone to take part if they do not wish to, ensuring full understanding of all potential uses of the videotapes, and re-confirming permission and informed consent for all participants at various stages of work.

## A word on consent and video use

The “Sample Informed Consent Form” (**Source sheet #4**) is appropriate if project videos will be used for awareness-raising in the community and for general informational and advocacy goals. It does not provide permission for any broadcast use of videos on television or other mass media, or widespread general distribution. Such uses go beyond the central purpose and scope of community video activities. They may also be incompatible with project goals as well as community media ethics and accountability. In addition, broadcast use of videos requires stringent attention to informed consent as well as personal release forms with standardized legal language.

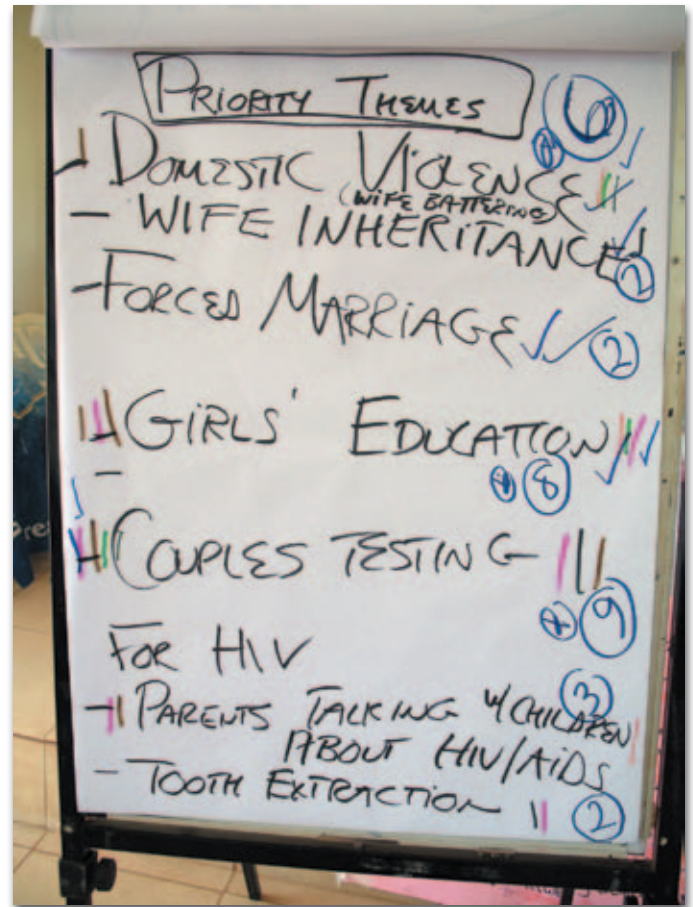
For detailed information on different types of permission and release forms, see *Insight, A Rights-Based approach to Participatory Video: Toolkit* ([www.insightshare.org](http://www.insightshare.org)) and *Witness, Video for Change: A Practical Guide for Activists* ([www.witness.org](http://www.witness.org)).

### 3. Production planning (1 hour)



#### Group discussion and decision-making: First community productions

- Review all ideas for productions provided by participants.
- Facilitate discussion on all ideas:
  - What are the most pressing issues that need to be addressed in this community?
  - What opportunities/ resources can support this video? (Partners, actors, spokespeople, sites for filming?)
- Point out that:
  - These first productions need to be filmed for about 2 days, so the team(s) should try to keep them short (15-20 minutes maximum).
  - If filming a drama, the team should not involve too many actors or too complex a story; it will take too long to prepare and rehearse.
- Strongly suggest that the teams make one drama and one documentary, to get practice in both forms of video production.
- Help participants reach a consensus/ vote to identify two choices for their first productions.



*Priority themes identified by participants.  
(Uganda 2009)*

**TRAINING TIP:** Post the list of all the participants' ideas for video productions on the wall of the workshop venue. Refer to this list on Day 14 during development of the Action Plan.

### AFTERNOON



#### CAMERA EXERCISE: "Which Microphone When?" (1 hour)

(see Section III, "Community Video Training Exercises")

- After the exercise, distribute and review "Sound Recording Tips" (Source sheet #9)

### 4. Production planning (1½ hours)

#### A. Review "Guidelines for Production Planning" (Source sheet #11)

Review each guideline as a group, and discuss the importance of each one.

## **B. Form production teams**

Have each participant choose which production s/he will work on.

## **C. Develop production plans**

Have each team begin developing a preliminary plan for their video, using the Guidelines. You can help them by posting this simple outline on a piece of flipchart paper:

### **Video planning outline**

- I. Theme**
- II. Message**
- III. Main audience**
- IV. Video form (Drama? Documentary? Docu-drama?)**
- V. Appropriate partners/participants for the production**
- VI. Main elements of the video**
  - **Dramatic scenes?**
  - **Personal testimonials?**
  - **Interviews?**
  - **Other images/local scenes?**
  - **Audio elements? (Songs, music, poems?)**

## **5. Presentation and discussion of production plans (30 minutes)**

**Quick feedback from participants: "Highs" and "lows" of the day**



## Day 8: Preparing to film in the community

### KEY ACTIVITIES:

- Production planning: community contacts, scouting, storyboards
- Progress review
- Pre-production steps
- Permission and informed consent review

### MORNING

#### 1. Production planning (3 hours)

Invite participants to undertake the next steps in preparing their productions:

- Making community contacts/getting permissions, as needed
- Identifying actors/musicians/other performers
- Location scouting (finding places to film/getting permission)
- Preparing interview questions (if needed)
- Preparing scenario/ script (for dramas)
- Preparing storyboards



*Preparing storyboards  
(Thailand, 2009)*



### ENERGIZER

#### 2. Progress review (1 hour)

- Facilitate participants' review of their production preparations
- Encourage exchange of ideas
- Help address any challenges and questions that may arise

### AFTERNOON

#### 3. Pre-production steps (1½ hour)

##### A. Review/demonstrate and let participants practice:

- Recording black at the start of the video
- Preparing and filming titles/credits (see text box, "Tips for filming titles")

##### B. Review production roles and encourage team members to share/rotate these roles during the course of filming.

#### 4. Permission and informed consent review (½ hour)

Review the guidelines that the team has established to:

- Ensure that all relevant information about project goals and video use is shared with potential participants
- Confirm that participants have fully understood all information
- Document that informed consent and permission has been given

**Quick feedback from participants: “Highs” and “lows” of the day**

### Tips for filming titles

- Titles can be written on paper or other surfaces. Thick letters and dark colors will help the words stand out on-screen.
- Put the camcorder on a desk or table to keep it steady while filming, or use a tripod.
- Check the image in the monitor to be sure nothing is cut off. Note to participants that anything too close to the top or bottom edges of the frame will be lost. (Filming titles is a good way to demonstrate the “safety zone” in framing.)
- If participants want narration or music over their title, have them set up the microphone.
- When the image and sound source are ready, start recording. Begin the voice-over or music a few seconds after recording of the image begins.

Encourage creativity! Team members can add colorful borders or drawings to titles. Titles cards can be hung on a tree or a door. Or they can be written on different pages of a drawing-pad, and filmed while someone turns the pages.



*Filming opening video titles (Thailand, 2009)*

## Day 9: Filming in the community

### KEY ACTIVITIES:

- Pre-production: mobilization, storyboards, rehearsal
- Production filming
- Progress review

### MORNING

#### 1. Production planning and pre-production (continued)

##### A. Provide support to the team(s) as they continue to:

- Prepare storyboards
- Work with video participants/performers
- Rehearse with performers
- Decide on technical roles during filming
- Mobilize for production

##### B. Review “Before Filming” checklist (Source sheet #12)

#### 2. Production filming



### AFTERNOON

#### 3. Production filming (continued)

#### 4. Gathering and discussion:



- Progress reports on productions
- Addressing challenges
- Appreciative feedback
- Planning for next day’s activities

**Quick feedback from participants: “Highs” and “lows” of the day**



*Filming a drama on care for rape survivors (Southern Sudan, 2009)*

### TRAINING TIP

During the period of production filming, **trainers should:**

- Be attentive and available
- Provide support and helpful suggestions when needed
- Help deal with technical challenges
- Provide gentle reminders to participants; for example, to use their storyboards to guide their filming, or to rewind and check a scene before shooting the next one.

During the period of production filming, **trainers should NOT:**

- Use the equipment, except to troubleshoot or test for any problems
- Act like a director
- Be in the video production
- Leave the video team to work completely on its own

# Day 10: Appreciating first productions

## KEY ACTIVITIES:

- Finish first productions
- Appreciative review of productions and lessons learned
- Playback planning


## MORNING

### 1. Production

-  Filming/completion of filming in the field (3-4 hours)

## AFTERNOON

### 2. Review and appreciation of first productions (1½ hours)

-  Facilitate supportive review of team videos:

- Invite comments from participants who worked on that production, then from others
- Invite positive feedback first, suggestions afterward
- Ask the group to identify challenges and lessons learned
- Help address any technical issues that arose during filming

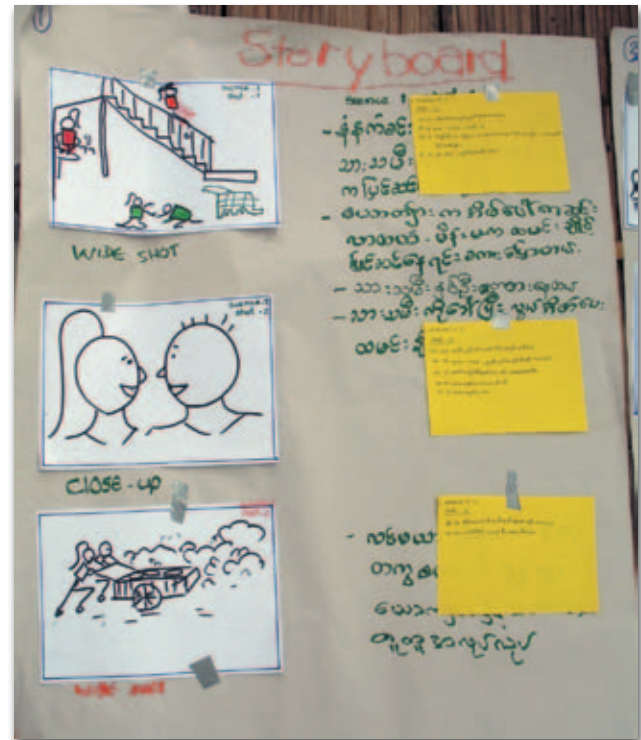
## ENERGIZER

### TRAINING TIP

As a group, review the **Sample Production Reporting Form** provided here (**Source sheet #13**). Discuss ways you might wish to adapt the form to your own project.

Encourage team members to:

- Fill out the reporting form collectively right after each of their productions, while details are fresh in their minds.
- Use the form as a tool for reflection on how the production went, as well as for monitoring and documentation.



*Storyboard for a drama and scene being filmed (Thailand, 2009)*

### 3. Playback planning (1½ hours)

Facilitate group discussion and decision-making around these key questions:

- **Who is the key audience for this video?** Men, women, parents, children of school age, elders? If the team has several audience groups in mind, which one do they most want to reach during this first playback?

**Note:**

- It is better to hold several playbacks for small groups of people (30-35 maximum) than big ones. Small sessions will not be over-crowded, and each person will have a greater chance to take part.
- Think about holding separate playbacks for boys, girls, young women, young men, married men and women, community leaders, others. Often you can have a more honest discussion when audience members are all from a similar group.

- **Where is the best place for your playback?** With help from community members, find a place that will be appropriate and accessible.

**Note:**

- The playback site should be convenient for your main audience group.
- Playback sites can include community resource centers, schools, churches, and many other places. Be sure to contact the right person and ask permission well in advance, and to confirm again before the playback.

- **When should you hold the playback?** What day and time are best for the group you wish to reach?

**Note:**

- What day and time are best for the group you wish to reach? Plan your playback based on the availability of your key audience.
- Market days and mealtimes will not be good times for reaching many women. Students will be in school most weekdays.

**Start planning now** for a community playback on Day 12. Have participants scout locations and begin to mobilize audience members.

**Quick feedback from participants:** “Highs” and “lows” of the day



*Identifying production challenges (Uganda, 2009)*

# Day 11: Post-production / Playback planning

## KEY ACTIVITIES:

- Post-production and closing titles
- Making copies of video programs
- Playback planning and practice: roles and discussion questions

## MORNING

### 1. Post-production steps (2 hours)

#### A. Filming end-credits

End credits may include:

- name of actors/participants
- names of team members
- thanks to community members, resource people, and others who helped on the production

#### B. Audio dubbing of additional narration or music

(if desired and camera has audio dub capability)

#### C. Duplicating tapes

Duplicating original tapes is important for preserving the production “master” and creating multiple copies for use in community playbacks.

- Demonstrate connections for copying mini DV tapes to DVD
- Let all participants practice connections
- Review steps in duplication
- Let all participants practice duplication process



## ENERGIZER

### 2. Playback planning and practice (1 hour)

#### A. Playback basics

Review with participants these key points:

- A few good questions are all you need to lead a strong discussion.
- Be sure to share the work of leading a discussion: “Two heads are better than one.”
- Playback discussion leaders should not do all the talking. They should invite audience members to do the talking.

#### B. Asking the right questions

- Review the basics of “open-ended” versus “closed” questions. Give some examples:

» **“Closed” questions can be answered with a simple “yes” or “no.”**

*Examples: Did you like what you just saw?*

*Do you think this is a problem?*

- » **“Open-ended” questions invite a person’s thoughts and ideas.**

*Examples: What do you think about what you just saw?*

*In what ways do you think this might affect people here in the community?*

- Ask participants to think of more examples. Make sure that everyone is clear on the difference, and why it is important to use “open-ended” questions as much as possible when leading a discussion.
- Review “probing” or “follow-up” questions, and how they can encourage people to share more of their thoughts.
  - » **“Probing” or “follow-up” questions invite people to share even more of their thoughts or feelings.**

*Examples: And why do you think this is happening?*  
*In what way is this a good example?*

### C. Sample questions for playback discussions

- Based on the team’s first production, invite participants’ ideas on:
  - questions to open the discussion session
  - questions to take the discussion deeper
  - questions that can invite viewers’ ideas on how the issue can be addressed in their community
- Distribute **Source sheet #14**, “Sample Questions for Playback Discussions.” Review and discuss with participants.
- The most important thing is for participants to develop specific questions for each video they produce and share with community groups. Note that the questions in Source Sheet #14 were developed by community video teams in other sites. They are included here as a useful starting-point.

## AFTERNOON

### 3. Playback planning and practice, continued (2 hours)

#### A. A. Learning and sharing during playbacks

As a team, decide:

- What are the most important questions to ask the audience when you lead a playback about this videotape? Finalize the playback discussion questions based on group process.
- What other information do you want to share with audience members — for example, about available resources or services?
- Do you have the information you need to make appropriate referrals, if needed?
- Do you have the information you need to answer questions that audience members might have about the topics raised in this video?

#### B. Practicing playback roles

- Stress that a playback is a team activity. Team members can take different roles, all of which are important.
- Review each role and its responsibilities, as described in the text-box below.



#### ROLEPLAY EXERCISE: Playback practice

- Invite four participants to take playback roles. One will be the Greeter/Introducer; two will share the role of Discussion facilitator; another will be the Note-taker.

# Playback roles

## **Greeter/Introducer:**

- Welcome people and thank them for coming to the playback.
- Explain the aim of the community video project.
- Introduce self and team members/co-workers.
- Introduce the video to be shown.
- Let people know there will be a discussion afterwards, and that their participation will be very welcome.

## **Discussion facilitator(s):**

- Invite people to share their thoughts, using as a guide the “key questions” the team has developed.
- Encourage different people to speak. Some people have a lot to say and others are shy about talking. Try to invite as many people as possible to share their views.
- Invite detailed comments. If someone says they didn’t like something in the video, ask them why. If someone says they liked something, ask them to give their reasons, too.
- Respect everyone’s comments, and thank each person for sharing their views—even if their comments are critical! Learning from community members is central to the participatory approach.
- Encourage the exchange of ideas. Let audience members respond to one another’s comments, but always in a polite and respectful way.

## **Note-taker:**

- Take good, clear notes on:
  - The date, time and place of the playback
  - What video or videos was/were shown
  - Who was in the audience (women, men, youth, community leaders...)
  - How many people attended
  - Key points of the discussion, including suggestions for next steps, issues for follow-up, and any referrals made.



- Each person should “play” his or her part just as if they are doing the community playback that is planned for the next day.
- The note-taker should actually take notes during the exercise; it is a good way to practice documenting the key points of a discussion.
- Everyone else will be the audience members. They can offer their responses to the questions that are raised—and also make some challenging comments as well! It will be good practice.
  - “Pause” the exercise at different points and ask everyone for positive feedback and suggestions.
  - After this “playback team” has practiced their roles, thank them and ask for a new “team” to take a turn. In the same way as before, “pause” the exercise at different points and invite positive feedback and suggestions.

**NOTE:** Make sure that the time and place for tomorrow’s playback has been confirmed, and that audience members have been invited.

## ENERGIZER

### 4. Documenting playbacks (1 hour)

- Discuss the importance of record-keeping as a way of documenting community playback activities, and of learning from each playback.
- Distribute **Source sheet #17**, “Video Playback Reporting Form.” Review and discuss with participants. Invite comments or suggestions for adapting the form to the needs of your own project.
- Point out the section at the end for “Team Comments.” Discuss how important it is to talk about how each playback went, and how the team can learn from the experience.
- Discuss the pros and cons of videotaping playbacks (see text-box, below).

NOTE: Taping playbacks can be a good method of documenting and monitoring the team’s outreach activities, as described above. For the team’s first playbacks in the community, however, it is probably best to leave the camera behind and focus on generating a good discussion.

**Quick feedback from participants: “Highs” and “lows” of the day**

## The pros and cons of videotaping playbacks

### Recording a playback session

- Provides visual documentation of the event.
- Helps the video team review the session afterwards, and discuss how it went.

**However**, recording a playback can also affect audience participation. For example, some people may not speak because they do not feel comfortable being on camera. (Others may speak more!)

### So...plan to videotape playback sessions

- Now and then, as a way of monitoring activities
- If the topics under discussion are not too sensitive.
- **ONLY** if you have permission from all audience members

# Day 12: Community Playback

## KEY ACTIVITIES:

- Post-production and closing titles
- Making copies of video programs
- Playback planning and practice: roles and discussion questions

## MORNING

### 1. Playback preparation and practice (2 hours)

#### A. Equipment needs for playbacks

As a group, review **Source sheet #15**, “Before Playbacks” checklist.

- Review the basic equipment needed for carrying out a playback:
  - Generator, generator fuel and power cable (unless current is available)
  - DVD player and TV monitor OR
  - Projector and screen/white sheet
  - Stabilizer
  - Cables for the video and sound connections
  - A VHS or DVD copy of the video program(s) that you want to show, and
  - A notebook for note-taking, and/or a copy of any reporting forms developed for playback discussions.
- Review with participants all key connections:
  - Generator > to power cable > to stabilizer
  - Stabilizer > to video player or projector
  - DVD player > to TV monitor or projector
- Review the steps for starting the generator and turning it off.
- Help ensure that all participants can confidently:
  - power on the video equipment
  - put the VHS/DVD into the player
  - adjust the volume on the TV
  - rewind the video or DVD to the start of the program
  - eject the video or DVD
  - turn off the equipment

### 2. Distribute and review as a group **Source sheet #16**, “Key Points for video playbacks.”

## AFTERNOON

### 3. Community playback (2 hours)

### 4. Post-playback: return to base

**Quick feedback from participants:** “Highs” and “lows” of the day

**NOTE:** Leave ample time for the team to pack all equipment, travel to the playback site, set up, and test the equipment before the scheduled start time.

## Note to the Trainer

During the team's first playbacks, **trainers should:**

- Be attentive and available
- Provide support and helpful suggestions when needed
- Help deal with technical challenges
- Observe how the playback session goes. In particular, note:
  - audience size manageable—no more than 35 people?
  - Are the people attending the playback the right audience group for the video being shown?
  - How is the team doing at facilitating the discussion? Are the discussion-leaders sharing that role? Are they guiding the discussion in a way that focuses on the main themes of the video? Are they encouraging in-depth discussion of these themes?
  - Are all the members of the playback team supporting one another and taking part in the activity?
  - When questions come up, are playback team members providing appropriate information to the audience? Are they letting audience members know about available services?
  - Are appropriate referrals being made?

During the team's first playbacks, **trainers should:**

- Set up (or pack up) the playback equipment him/herself
- Introduce the playback session or lead the discussion
- Tell team members what they should be doing
- Leave the playback site for an extended period of time



*Through Our Eyes community playback  
(Southern Sudan, 2009)*

# Day 13: Learning from the Community Playback Monitoring and Documenting Activities

## KEY ACTIVITIES:

- Playback review
- Monitoring and reporting
- Basic equipment care
- Technical review

## MORNING

### 1. Playback preparation and practice (2 hours)

#### A. Facilitate group discussion around the following questions:

- What did you learn about sharing your tapes with community members?
- What went well, and why?
- What could have gone better, and why?
- What ideas did you gain for future activities?

#### B. Document all “Lessons Learned” from the playback.

Note that these lessons will be very important in:

- Planning the team’s future playbacks, and
- Preparing Action Plans on Day 14.

### 2. Reporting and documentation (1 hour)

- Using the “Video Playback Reporting Form” (Source sheet #17), or a similar form developed for your project, have team members collectively document the playback activity
- Review the importance of good documentation for purposes of:
  - Accurate project reporting
  - Monitoring the team’s outreach and sensitization work
  - Improving the team’s effectiveness
  - Learning from the community
  - Identifying action points and issues for follow-up
  - Planning future activities

## AFTERNOON

### 3. Basic equipment care and maintenance (1 hour)

- Stress the importance of good care in helping equipment last a long time
- Demonstrate and then let each participant practice:
  - Labeling original videotapes

- Handling DVDs
- Cleaning the heads on the camera
- Cleaning the heads on the VCR/DVD player
- Lens cleaning

#### 4. Technical review (2 hours)

- Ask each participant what camera functions, techniques, or other areas of community video work s/he would like to practice.
- Make sure that everyone has a chance to practice the techniques they need to, and that they feel confident afterwards.

##### Examples:

- Charging batteries
- Steps for duplication
- Using the generator
- Recording titles
- Recording black at the start of a program
- Fade in/Fade out
- Storyboarding
- Invite different participants to help demonstrate functions that they are confident with, for the benefit of others.

#### Quick feedback from participants: “Highs” and “lows” of the day



*Documenting lessons learned from playback  
(Uganda, 2010)*

# Day 14: Learning from the Community Playback Monitoring and Documenting Activities

## KEY ACTIVITIES:

- Workshop assessment
- Action planning
- Sharing reflections on the process and visions for the future
- Appreciation of participants and closing

## MORNING

### 1. Workshop assessment (45 minutes)

Gather end-of-workshop feedback from participants using optional methods:

- A wallchart that people can mark collectively
- Through participant-to-participant interviews, recorded with the video camera
- A written evaluation form (in the local language)

### 2. Workshop assessment (45 minutes)

Have the team, as a group:

#### A. Identify priority production themes for the coming 6 months



*Action planning (Southern Sudan, 2008)*

### Some basic questions for workshop assessment:

- What was your favorite part of the training, and why?
- What was your least favorite part of the training, and why?
- What gave you the most satisfaction, and why?
- What gave you the least satisfaction, and why?
- In what areas of community video work do you feel you most gained strengths or skills?
- In what areas of community video work do you wish to further develop your strengths and skills?
- What are your suggestions for future video training workshops?
- What other comments/suggestions do you have?

See also suggestions for gathering participant feedback using video interviews in **Toolkit Part 7**, "Monitoring and Evaluation".

## B. Set realistic goals for:

- Productions
- Playbacks
- Training new team members
- Involving diverse partners and community members in planning, production and playback processes.

## AFTERNOON

### 3. Discussion and appreciation of Action Plan (45 minutes)

### 4. Preview of follow-up training, if planned (20 minutes)

Gather end-of-workshop feedback from participants using optional methods:

### 5. Closing reflections from participants



#### CAMERA EXERCISE: Looking back and looking forward (45 minutes)

Try to do the exercise outdoors, in a quiet place.

- Have the participants form a circle.
- Ask each to share
  - their reflections on the workshop process
  - what they have learned
  - how they hope to use what they have learned to help create change in their community
  - their visions for the team's future activities.
- Continue around the circle until everyone has spoken/been filmed, and everyone has used the camera.

### 6. Appreciation of participants and workshop closing.



*Workshop feedback (Southern Sudan, 2008)*

# III. COMMUNITY VIDEO TRAINING EXERCISES

## **Communication and camera activities**

Message game (basics of good communication)

“Hide and seek” (moving as a team)

Filming an action in 8 shots (sequence with no sound)

“What sort of shot is that?” (shot identification)

“Image Hunt” (practicing types of shots)

“Drama in 6 Shots” (storyboarding/scene filming practice)

“Which Microphone When?” (sound recording review and practice)

“Rocking the Boat” (just for fun)

“The Disappearing Game” (camera-created illusion)

## **Energizers**

## **Role-plays**



# Message Game

## WHY IS IT USEFUL?

This exercise helps people think about the basic elements of good communication and clear messages.

## WHAT MATERIALS WILL YOU NEED?

A flipchart and markers.

## HOW MUCH TIME WILL IT TAKE?

20-30 minutes.

Before the exercise begins, the trainers will prepare a pretend “message” about something going on in the community. This “message” should be long and rambling, with lots of vague information in it. (Try not to use names of real people.) The trainers write the “message” out on a piece of flipchart paper, but keep it hidden at the start of the game so that the participants cannot see it. The trainer who is going to begin the exercise can also write the “message” on a small piece of paper for her/himself to read from at the start of the exercise.

### SAMPLE “MESSAGE”

Mariam Ba is going to invite a group of people over to her place in a few days so that they can talk about different issues like child nutrition and clean water and also how to raise awareness in the community about the importance of girls’ education, and Mariam says she will bake beignets to share with whoever comes.

**Once the “message” is ready, the exercise can begin.**

- 1. All participants sit side-by-side, in a circle or a long row.**
- 2. The trainers explain the rules: the message will be passed along from one person to the next, but:**
  - It will only be spoken once, with no repeats.
  - The person receiving the message cannot ask any questions.
  - No one can take notes or write anything down.
- 3. The trainer whispers the message to the first participant.**
- 4. That participant passes the message along to the person next to her/him.**
- 5. The next person passes the message along in the same way, and so on, always in a whisper so that no one else can hear.**
- 6. At the end, the last participant to receive the message says it out loud to everyone.**
- 7. The trainers show everyone the original message, written on the flipchart paper.**

**The differences between the original message and the final version are often very funny and strange.**

## **8. Ask participants: What happened?**

### **Examples:**

- The message was vague, with no specific details
- There was too much unrelated information in it
- No one was allowed to ask for more information; they were just supposed to “receive” the message passively

## **9. Using these and other responses they may offer, help participants discuss and identify the qualities of a good message.**

### **Examples:** A message needs to be

- Clear
- Specific
- Concise, not overlong
- Relevant to peoples’ needs

## **10. Discuss the basics of effective communication. Raise the question: can real communication happen when a “message” is simply passed along to a passive “receiver”? Or when there is no opportunity for discussion or exchange?**

## **11. At the end, highlight the key lessons of the exercise:**

- Messages need to be clear, specific, concise, and relevant if you want people to remember them.
- True communication always involves active, two-way exchange.

## **“Hide and seek” (Moving as a team)**

### **WHY IS IT USEFUL?**

This exercise helps people gain practice framing a subject, moving with the video equipment, working as a unit.

### **WHAT MATERIALS WILL YOU NEED?**

Camera and battery; field monitor with battery and monitor-to-camera cable. (No sound is needed for this exercise, and it does not have to be recorded.)

### **HOW MUCH TIME WILL IT TAKE?**

30-40 minutes.

- 1. Ask for two participants to volunteer as the first camera team. They will set up and connect the camera and field monitor.**
- 2. Explain that it is not necessary to put a tape in the camera and record during this exercise. The aim is to practice framing a moving subject and working as a team.**
- 3. Have another participant volunteer as the first “subject.”**
- 4. When the camera team is ready, ask them to frame the “subject” in a medium-wide shot. Let them know that they must try to keep the “subject” in frame without using the zoom control.**
- 5. Ask the “subject” to then begin to move around slowly. S/he can move indoors or outside, go behind things, crouch down, etc.**
- 6. Remind the camera team that they must stick closely together as they move. Also, it is important for the monitor to help guide the cameraperson, and keep aware of cables, stones, steps, and other obstacles.**
- 7. After about 5 minutes, let participants rotate roles.**
- 8. By the end of the exercise, everyone should have a chance to a) use the camera, b) use the monitor, and c) be the moving “subject.”**

# Filming an action in 8 shots

## WHY IS IT USEFUL?

This exercise helps people practice storyboarding and filming an action in sequence, so that it can be clearly followed by a viewer.

## WHAT MATERIALS WILL YOU NEED?

Storyboard sheets; camera and battery; field monitor with battery and monitor-to-camera cable; practice tape. (No sound is needed for this exercise.)

## HOW MUCH TIME WILL IT TAKE?

1½ - 2 hours, including viewing and discussion of the exercise.

### 1. Ask participants to choose a simple activity they wish to film.

**(EXAMPLES:** Someone tying a shoe, bringing water from a nearby pump to a home, or buying a loaf of bread.)

### 2. Explain that the aim of the exercise is to film this activity so that someone who sees the video afterward will know exactly how to do it themselves, just from watching the images. No dialogue will be recorded.

### 3. Ask participants to prepare storyboards for filming the action in 8 shots. Let them know:

- The drawings for the storyboards can be very simple.
- They should use a variety of different types of shots (wide, medium, close-up). They can use the “Types of Shots” sheet (**Source Sheet #5**) to help them plan.
- They should mostly use steady, fixed shots. Limit “pan” or tilt” movements to one each. No “zooming” in this exercise.

### 4. When participants are ready to film, encourage them to:

- Frame the first shot so that it is steady and clear.
- Practice the first shot with the actor/actors before filming it.
- Follow the same steps for the rest of the shots: frame, practice, then film.
- Remember to use their storyboard as a guide.

### 5. When the participants are done filming, watch and appreciate the action sequence.

#### Points to discuss:

- Did the storyboard help guide the filming of the action? How and why?
- Was the action/activity clear from start to finish?
- Did using different kinds of shots help show the action in a clear, interesting way? How and why (or why not)?
- After watching the filmed exercise, do participants feel they would want to change the shots they used? Why or why not?
- What happens when two shots that are too similar are used one after the other? (Note: This is a good place to demonstrate a “jump-cut,” if participants have not yet seen one.)
- How can the lessons from this exercise be used when you film dramas?

**NOTE:** One or two participants will be the “actors” in the sequence being filmed. Make sure they also get “hands-on” time with the equipment at some point during the exercise.

If there are two cameras available for the training, participants can do this exercise in two different teams.

## “What Sort of Shot is That?” (Shot identification activity)

### WHY IS IT USEFUL?

This is a very good review exercise to do with videotapes made by the community video team, but you can use any video or DVD program.

### WHAT MATERIALS WILL YOU NEED?

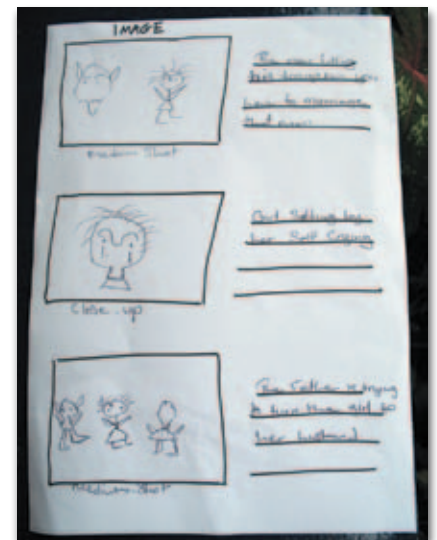
TV/monitor; VCR or DVD player; selected program on VHS or DVD.

### HOW MUCH TIME WILL IT TAKE?

30-50 minutes.

Together with the participants,

1. Watch a program on video or DVD.
2. Pause (freeze the video image) at a certain moment. (The trainer can be the one to press “pause” the first few times; later, the participants can take turns.)
3. Ask the participants to identify the type of shot they are looking at: is it a wide shot, a medium shot, a close-up? They can use the “Types of Shots” sheet (Source Sheet #5) to help them.
4. Continue to watch the video, and pause at different places in the program. Each time, ask participants to identify the type of shot they see.
5. For each shot you identify, discuss:
  - Does that shot help support the action or theme of the video? Why or why not?
  - Would a different kind of shot have been better to use? Why or why not?



Storyboard for a camera exercise  
(Liberia, 2009)

### Points to discuss at the end of the video:

- Did the video use several different kinds of shots, or were many shots of the same kind?
- What effect does it have on the viewer if a video is mostly filmed in wide or medium-wide shots?
- When is it good to use close-up shots?
- Do different kinds of shots make a video more interesting to watch? Why?
- What can you do to help make sure you always include different kinds of shots in your programs?

**NOTE:** The end of this exercise is a perfect place to discuss the use of storyboards. Some key points:

- Storyboards are simple drawings that help you plan out how you want to film your video, shot-by-shot.
- Storyboards can help you think about the different types of shots that can help tell the story: medium, wide, close-up, etc.
- Using storyboards to guide your filming can help remind you to use different kinds of shots in your video.

# “Image Hunt” (Camera practice)

## WHY IS IT USEFUL?

This is a good exercise in framing and filming different types of shots. It also helps build skills in shooting steady, fixed images.

## WHAT MATERIALS WILL YOU NEED?

Camera and battery; field monitor with battery and monitor-to-camera cable; practice tape. (No sound is needed for this exercise.)

## HOW MUCH TIME WILL IT TAKE?

About 1½ - 2 hours, depending on how many team members take part. (It usually takes each person about 15-20 minutes to “find” each of their shots.)

1. **The trainers list 4-5 different kinds of shots—one list for each person.** (Some examples are included here; you can use these, or make up your own.)
2. **Taking turns with the camera, each participant “finds” and films all of the shots on his or her list.**
3. **When not using the camera, participants can rotate as the monitor person on the team. With gentle suggestions, the monitor person can help the camera person frame a good, steady shot of the image s/he needs.**
4. **After everyone has filmed the shots on their list, review and discuss the filmed exercises.**
  - Was the filming steady?
  - Did everyone follow the rules and frame their shots before they started recording?
  - Did everyone remember not to use any extra movements—no zooms, pans, or tilts?
  - Is it easier to “read” or understand a video image if it is clearly framed and steady? Why?

### Rules for filming:

- **Frame your shot** before you start recording.
- **Make each shot as clear and steady as possible.**
- **Film each shot for about 10 seconds.** (Someone else on the team can help count for you.)
- **No movements are allowed** during filming—no “zooming,” pans, or tilts. The aim of the exercise is to film steady, fixed shots.

### “Image Hunt” list #1

1. MEDIUM SHOT of someone pouring and drinking a glass of water
2. CLOSE UP of fingers buttoning up a shirt
3. MEDIUM WIDE SHOT of someone walking into a house
4. EXTREME CLOSE UP of someone’s eye blinking

### “Image Hunt” list #2

1. EXTREME CLOSE UP of a flower
2. CLOSE UP of someone holding a microphone
3. MEDIUM SHOT of two people shaking hands
4. VERY WIDE SHOT of someone sitting under a tree

### “Image Hunt” list #3

1. WIDE SHOT of a person coming out of the ARC office (or another doorway)
2. EXTREME CLOSE UP of an earring
3. MEDIUM CLOSE UP of someone reading
4. CLOSE UP of someone tying a shoe

### “Image Hunt” list #4

1. MEDIUM CLOSE-UP of someone opening a notebook and starting to write in it
2. EXTREME WIDE SHOT of a car
3. CLOSE UP of a person’s face as they start to laugh
4. EXTREME CLOSE UP of a key

# “Drama in 6 Shots” (Storyboarding/scene filming practice)

## WHY IS IT USEFUL?

This exercise helps build skills in planning and filming a dramatic scene step-by-step, and shows the uses of storyboards.

## WHAT MATERIALS WILL YOU NEED?

Camera and battery; field monitor with battery and monitor-to-camera cable; headphones; shotgun microphone; practice tape.

## HOW MUCH TIME WILL IT TAKE?

About 2 - 2 ½ hours, including viewing and discussion of the exercise.

### Working as a team, ask participants to:

- 1. Think of an idea for a short scene between 2-3 people.**
  - The scene should deal with a subject related to project themes.
  - The scene should involve strong emotions or tension between the characters.
- 2. Make a storyboard for filming the scene in just 6 shots.**
  - The scene should deal with a subject related to project themes.
  - The scene should involve strong emotions or tension between the characters.
- 3. Before the team films the first shot on the storyboard, encourage them to**
  - Frame the shot so that it is steady and clear.
  - Practice with the actors: are their words and movements right?
  - Do a sound test: make sure the sound is clear and the microphone is not in the shot.
- 4. After practicing, have the participants film the first shot. Encourage the cameraperson to keep filming for 6-8 seconds after the action or dialogue in the shot are done.**
- 5. Help participants rewind and review the shot in the field monitor.**
  - Ask everyone if they think the sound and image are good. If they are not happy with it, encourage them to re-wind and re-shoot it.
  - If the shot looks and sounds fine, help the participants prepare to film the next shot in their storyboard. Be sure that they have hit “PAUSE” at the right place.
- 6. Encourage the participants to follow the same steps for the next shot: frame, practice, film, review.**
- 7. Have them film the rest of the scene, following the same steps.**
- 8. When they are done filming, watch and appreciate the scene.**

### **Notes to the Trainer:**

The “Drama in 6 Shots” exercise has many practice and learning points. Be sure to allow enough time to for the activity.

Using the rewind, fast-forward, and pause functions are often challenging for people. Be sure that each participant has a chance to practice :

- rewinding and reviewing the shot they have just filmed
- finding the place where the next shot should begin.

Getting comfortable with these functions will help participants make “in-the-camera,” sequentially-filmed video programs.

### Points to discuss:

- Did the storyboard help guide the filming? How and why?
- Did the close-up shots add emotional impact to the scene? Why?
- Why is it so important to keep filming for 6-8 seconds after the action of the shot/scene is over? (Help participants see that leaving this buffer or “safe zone” helps make sure the end of that shot doesn’t get cut off when they rewind, review, and then film the next shot.)
- How can the lessons from this exercise be used when you film dramas?

## Which Microphone When? (Sound recording review and practice)

### WHY IS IT USEFUL?

This is a good refresher exercise on sound recording skills, and a reminder about different types of microphones and their uses.

### WHAT MATERIALS WILL YOU NEED?

Camera and battery; field monitor with battery and monitor-to-camera cable; headphones; shotgun microphone; handheld microphone; practice tape.

### HOW MUCH TIME WILL IT TAKE?

About 1 hour, including viewing and discussion.

### Working as a team, ask the participants to:

1. Think of a very short scene they can film. The scene can be either a brief interview or a mini-drama. It only needs to be 1-2 minutes long.
2. Film the scene using the on-camera microphone.
3. Next, film the very same scene again, using the hand-held microphone.
4. Finally, film the same scene once more, using the shotgun microphone.
5. Note: Have participants rotate technical roles between each filming. (The actors in front of the camera should always stay the same for this exercise, though.)
6. Play back and watch the three scenes. Ask participants to listen carefully. What kinds of differences do they hear in the sound quality?
7. Discuss and review:
  - The scene should deal with a subject related to project themes.  
Examples:
    - When you are filming a dramatic scene—especially when there are more than two actors and they are moving around.
    - When one or more people are being interviewed, and the interviewer is not standing next to them on camera.
  - When is it good to use the handheld microphone?  
Examples:
    - When one person is talking directly to the camera.
    - When you are interviewing one or two people on camera, and you want to “share” the microphone with them.
  - When is it fine to use the on-camera microphone?  
Examples:
    - When the person who is being filmed is directly in front of the camera and speaking clearly into the camera microphone.
    - When you are filming a general scene (for example, in a field, a street, or a marketplace) and there is no important dialogue.

### Quick quiz

The video team is getting ready to film a scene. You are the sound person, and you ask for a sound test. As you listen through the headphones, you hear that the level is too low. What do you do?

ANSWER:

- *Move the microphone so that it is closer to the person who is speaking*

and/or

- *Check the battery in the microphone*

and/or

- *Change the kind of microphone you are using.*

Sound person: Always remember — you are responsible for the quality of the sound that is being recorded. In most videos, the sound is just as important as the picture.



## **“Rocking the Boat”** (Just for fun ☺)

### **WHY IS IT USEFUL?**

This exercise shows how the video camera can help create illusion — a different view of “reality.” Also, it offers practice in holding the camera in a different way than on the shoulder.

Beside that, it makes everyone laugh!

### **WHAT MATERIALS WILL YOU NEED?**

Camera and battery; field monitor with battery and camera-to-monitor cable (OR large TV and long cable from camcorder/“video out” to TV/“video in”; practice tape.

You can use the on-camera microphone for this exercise.

### **HOW MUCH TIME WILL IT TAKE?**

15-25 minutes.

**It is best to shoot this exercise in an open space with no chairs or other furniture.**

**This exercise is especially fun if the camera is connected to the big TV so that people can see the video image while you’re recording.**

**During the course of the exercise, one person will film, and everyone else will be in the picture.**

### **Camera person:**

1. Hold the camera in a low position—next to your chest or near your knees. Be sure to hold the top handle of the camera in a firm grip.
2. Frame everyone else in a wide shot.
3. As you start recording, slowly and gently tilt the camera from side to side. In this exercise, you are trying NOT to have a steady image!

### **Everyone else:**

1. Move from side to side as if the ground under you is shaky. It’s even better if you wave your arms and shout as if you are trying to keep your balance...
2. Have fun watching what happens!

# The Disappearing Game

(Adapted from Robertson and Shaw, *Participatory Video*; Routledge, 1997)

## WHY IS IT USEFUL?

This is another exercise that shows how the video camera can create illusions. It also shows what happens when you keep the framing exactly the same while changing something in the image.

## WHAT MATERIALS WILL YOU NEED?

Camera and battery; field monitor with battery and camera-to-monitor cable (OR large TV and long cable from camcorder/"video out" to TV/"video in"; practice tape. No sound is needed.

## HOW MUCH TIME WILL IT TAKE?

15-25 minutes.

**Put the camera on a steady, even surface, like a table, or else use a tripod. Ask all of the participants to stand or sit in front of the camera, and frame them so that everyone is in the image.** (In this exercise, the trainer can be the first person to film, so that all participants are in the opening shot.)

1. Once everyone has taken their places in front of the camera, press "record," tape them for 10 seconds, then pause the recording.
2. Ask one of the participants to leave the group and come record another 10-second sequence. Remind the rest of the participants to stay in their places. The participant who is filming will now stay out of the picture.
3. The participant who just finished filming can invite another participant to leave the group and come record another 10-second sequence. That participant will also stay out of the picture once s/he has recorded a shot.
4. Continue this way until there is only one participant left in the shot. For fun, you can ask that person to wave "goodbye" to the camera while they are being filmed.
5. Have that remaining participant come to the camera and film a last 10-second shot of the empty space.
6. Rewind, replay, and watch everyone "disappear"!

**This game can be used as an energizer, or as a fun activity for the end of a session (or of the workshop itself). People find it very hilarious.**

# Energizers

Use these exercises to help participants re-energize between sessions, exchange ideas around project themes, build team spirit, and practice camera skills in a fun way. And be sure to invite ideas for other energizers, songs, and games from participants; they are sure to have good suggestions!

## Camera-based energizers

- **“Women can...”/“Men can...”**

Have everyone stand in a circle. In turn, each participant will use the camera to videotape another person making a statement that begins with “Women can...” or “Men can...” (or with: “Why can’t women...?” / “Why can’t men...?”)

- Make sure that each participant has the chance to film and to speak on-camera.

- **“If I could...”**

Same set-up as above, with each participant completing a statement that begins with an “If I could...” phrase.

Some ideas/examples:

- “If I could change the world, I would...”
- “If I could change something in our community right now, I would...”
- “If I could make a video at this moment, it would be about...”

- **“Emotions”**

Have everyone stand or sit in a circle. In turn, each participant will use the camera to videotape the person across from them, in a close-up, making a face that expresses some kind of emotion. (No words allowed!)

Afterward, play back the exercise and name the emotions. Review how close-up shots can be used to stress dramatic moments in videotapes.

## Sound and movement energizers

- **Chair challenge** (from Law Thwee in Thailand)

Set up a large circle of chairs, using one chair less than the number of participants. All but one person sits in the chairs. The “extra” person stands in the center, and calls out a descriptive phrase, like “Everyone who is wearing blue,” or “Everyone with brown eyes,” or “Everyone who had tea for breakfast.” Everyone who matches the description has to get up a try to find a new chair. Whoever is left standing calls out the next phrase. Continue until everyone has had their exercise!

- **“Do As I Do”** (An action game from the Liberia team)

Everyone stands in a circle and claps in steady rhythm. The leader sings “Do, do, do as I do,” and everyone else responds “Don’t worry!” The leader does different actions—tapping hands on head, jumping, turning around—and everyone else has to do the same...

- **“Coconut”** (A stretching exercise from Ronnie in southern Sudan)

Everyone stands in a circle and claps in steady rhythm. The leader sings “Do, do, do as I do,” and everyone else responds “Don’t worry!” The leader does different actions—tapping hands on head, jumping, turning around—and everyone else has to do the same...

## Team-building exercises

- **Tosa-Tosa** (A singing game from Zeze in Liberia)

Everyone stands in a circle and claps in a steady beat as the “leader,” in the circle’s center, calls out “Tosa,

tosa” – and the group sings back “Tosa!” When the leader points to someone, that person has to “sing” his or her name, letter by letter: “I’m a Z and an E and a Z and an E and a Tosa, tosa” (Group: “Tosa!”) If someone doesn’t manage to spell their name, or goes off-beat, they’re out of the circle!

- **“What’s for dinner?” exercise** (from Rocky in Uganda):  
Everyone stands in a circle. Ask one of the participants what their favorite food is. The person beginning the exercise then tells the person to their right, “[\_\_\_\_\_] wants to have [\_\_\_\_\_]!”— for example, “Rose wants to have chicken!” The second person asks, “What?” The first person replies, “Chicken!” The second person repeats the same thing to next person, until the question and answer are repeated (“What?” “What?” “What?”— “Chicken!” “Chicken!” “Chicken!”) all around the circle.
- **“Thank you” multi-languages exercise** (from Richard in Uganda):  
This exercise can be adapted—and expanded—whenever the participant group includes speakers of different languages. In this version from Uganda, everyone stands in a circle. When the leader calls out “Asante,” everyone claps. When s/he calls out “Afoyo,” everyone stamps their feet. And when s/he calls out “Thank you,” everyone sways their hips around.

## Team-building exercises

- **“Mirror” exercise \***  
Ask participants to form pairs, standing up and facing one another. There will be no talking during the exercise. Explain that one person in each pair will “lead” first, and the other will “follow.” The “leader” will make movements that the other person will copy as if s/he were a reflection in a mirror. After 2 or 3 minutes, ask people switch the roles of leader/follower.  
  
Afterwards, invite people to talk about the exercise. How did it feel to be the leader? To be the follower? Was it difficult to “reflect” the other person’s movements? Did people find themselves anticipating actions, or moving in harmony with one another? What other feelings did they have?
- **“Pass the Mask”** (from Pamella in Uganda)  
Everyone stands in a circle. The person starting the exercise makes a strange face/grimace, and then pretends to “give” it to the person next to them, like a mask. The next person has to “take” it and put it on, then pass it to the next person. Go all around the circle until the “mask” returns to the person who first sent it.
- **Group storytelling** (another exercise from Pamella)  
Everyone stands in a circle. One person begins telling a story: for example, “One day, I saw a donkey and a monkey talking to one another while they walked through the forest together.” The next person says, “Ah—and I was there!” The group replies, “And what did you see?” The second person continues the story. The exercise continues around the circle until everyone has added to the story.
- **“I appreciate...”**  
For this exercise, you will need a beanbag, ball, or other object that you can throw (gently) to one another. Have everyone stand in a circle. As the trainer, begin by tossing the ball to a participant. That person will make a statement of appreciation about another participant, then toss the ball to him/her. For example,
  - “What I appreciate about (person’s name) is that...”
  - “I appreciate working with (person’s name) because...”
  - “From (person’s name), I have learned...”Make sure that everyone has a chance to catch the ball/express their appreciation, and that everyone is appreciated.

---

\* Adapted from Samuel Gladding (2005), *Counseling as an Art: the Creative Arts in Counseling* (3rd Edition). Upper Saddle River, N.J: Pearson Education.

## Role-plays

These activities can be used during training sessions and by video teams in their ongoing work to help:

- Start discussion around gender roles and attitudes.
- Explore alternatives to gender-based violence and harmful practices.
- Develop story ideas for video productions with local performers/drama groups.

### ROLE-PLAY 1: Acting and Re-enacting

#### IDEA:

Use this exercise after workshop participants have collectively identified the most common types of gender-based violence in their community. Referring to the list they have made, they can choose a form of gender-based violence to address through the role-plays.

#### AIM:

This activity helps everyone think about alternatives to violence, and gain skills in developing dramas with “positive” storylines that present these alternatives.

#### HOW IT WORKS:

1. Divide the participants into groups of 3 or 4 people.
2. Ask each group to develop a role-play showing a realistic, typical situation in which violence tends to occur in the home or community.
3. Explain that, at the point at which violence is about to occur, they should “halt” the action and present an alternative to violence. (Let the participants decide among themselves how they will do this.)
4. Have each team present its role-play.
5. Discuss/appreciate the role-plays and the “alternatives to violence” that were acted out. Are they good alternatives that could be suggested in the community? Does this role-play provide a good idea for a video drama?

### ROLE-PLAY 2: Switching Gender Roles

#### IDEA:

Use this exercise after the session on “Helpful and Harmful Practices.” Referring to the practices that participants have identified as harmful to some people, they can choose one to dramatize through the role-plays.

#### AIM:

This activity helps everyone think about gender roles, power, and attitudes, and assumptions.

#### HOW IT WORKS:

1. Divide the participants into groups of 3 or 4 people.
2. Ask each group to develop a role-play around a type of harmful practice that sometimes takes place in their community.
3. Explain that, in their role-play, female participants will play men, and male participants will play women.
4. After each team prepares and presents its role-play, discuss:
  - How did each participant feel in “his” or “her” role?
  - What decisions did the participant’s character make, what actions did s/he take, and why? What was at stake for that character?

- What was the impact of these decision and actions on the other character(s)?
- Are there alternative decisions/actions that certain characters could take that would enable positive/beneficial outcomes for both?
- What other ideas did participants get from doing these

**Training tip:**

Have participants videotape the role-plays. By filming role-plays, participants can:

- Think about how to use different kinds of shots and angles, practice preparing storyboards, and practice teamwork skills.
- Play back and discuss the recorded role-plays later on.
- Develop and tape different versions of the role-play as a way of exploring ideas for drama productions.

# IV. SOURCE SHEETS

## **Discussion source sheets**

- #1: Project Goal and Overview
- #2: Steps to Behavior Change
- #3: Guidelines for Creating Communication Materials on Preventing Violence Against Women
- #4: Sample Informed Consent Form

## **Production source sheets**

- #5: Types of Shots
- #6: Sample Storyboard
- #7: Camera Movements
- #8: Tips for Filming
- #9: Sound Recording Tips
- #10: Interviewing Tips
- #11: Guidelines for Production Planning
- #12: Checklist Before Filming
- #13: Sample Video Production Reporting Form

## **Playback source sheets**

- #14: Sample Questions for Playback Discussions
- #15: Checklist Before Playbacks
- #16: Key Points for Video Playbacks
- #17: Sample Video Playback Reporting Form

# Project Goal and Overview

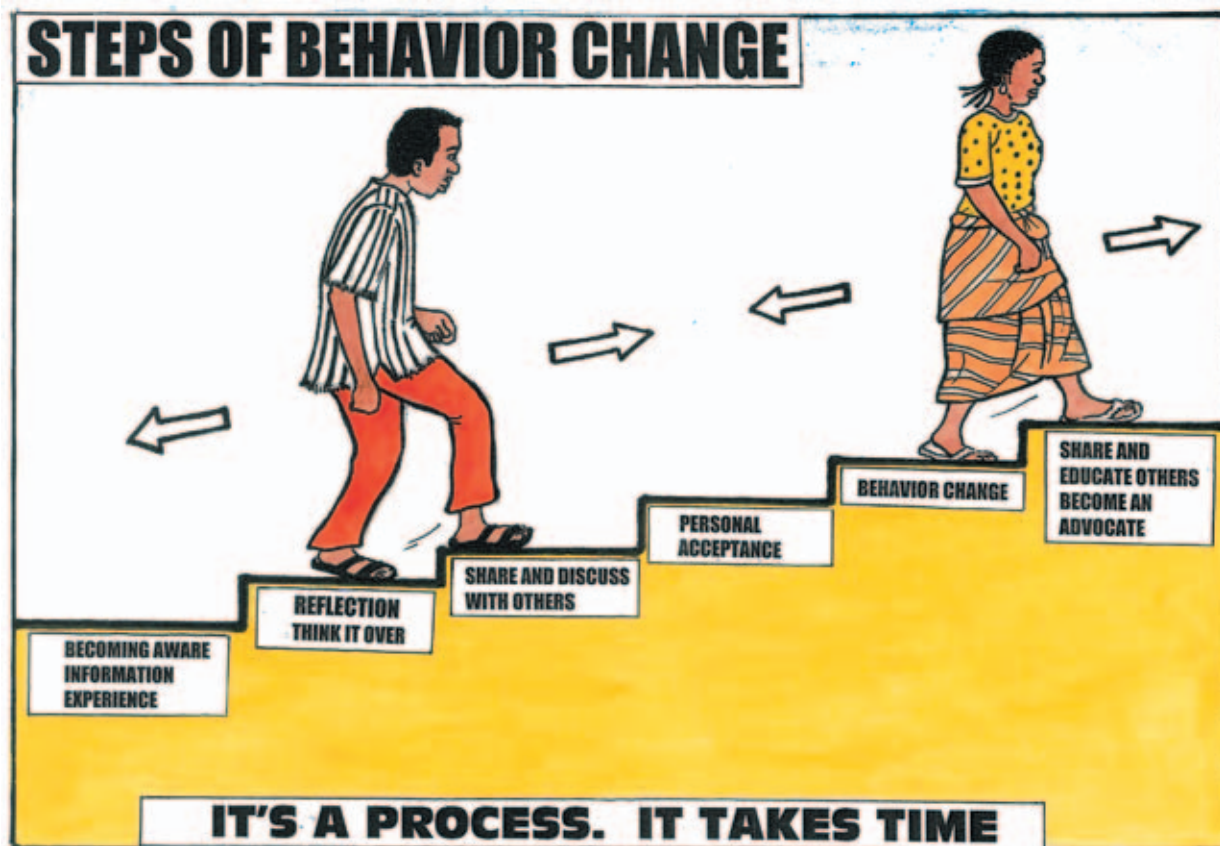
The goal of this community video project is to raise awareness of gender-based violence, harmful practices, HIV and related issues.

This goal will be reached through creating videos locally and using them to generate discussion within the community.

- Project videotapes are made by, with, and for community members.
- Videotapes are shared with different groups of community members through “playbacks” — video screening and discussion sessions.
- The videos are used for awareness-raising in the communities where they were made. With permission, they can be used for awareness-raising in other places as well.
- The video project is educational. The reason for taking part in productions or playbacks is to help people in the community learn about gender-based violence, harmful practices, and related issues.
- The video project is not for profit: no one is gaining money from the videotapes.
- For the videotapes to help make a difference, they need to be seen and discussed. The playback process is just as important as the production process — maybe even more important!



“Steps to behavior change” – a localized model developed by the Through Our Eyes team, Liberia.



*Illustration by Cholopoly (Liberia, 2008)*

# Guidelines for Creating Communication Materials on Preventing Violence Against Women

When you develop a video or other kinds of communication materials, these guidelines can help you create messages and images that challenge people in a positive way and suggest alternatives to violence.

## **Maintain the dignity of the characters.**

Try to avoid showing explicit acts of violence. Especially avoid showing images of women being abused, or women in passive, powerless, or exposed situations. In the same way, try to avoid depicting men as very aggressive and violent.

Although such images may reflect reality, they may not help people think about the situation

in a way that encourages change. Women and men who see such images may feel ashamed to look at them, or they may not see themselves in these images.

Instead, try to maintain the dignity of both male and female characters. Show them as active, thoughtful people who are able to make positive decisions.

## **Portray the positive.**

Instead of showing scenes of violence, or just telling people that violence is bad, try to show positive alternatives. For example, show how men and women can develop non-violent relationships, or find non-violent ways to resolve conflict. Scenes that show men and women talking things through in a respectful way, or making decisions together, can be very powerful. Materials that portray positive models, not just negative situations, can engage people and help encourage a process of change.

## **Help viewers become engaged.**

When people “see themselves” in the characters and situations being shown, they are more likely to think about the issue. Use materials that show typical women and men since they can help others identify with those characters. For this reason, it is important that all of the characters look, talk, and act like real people in your community.

## **Avoid blaming and accusations**

Communication materials should avoid blaming men or women for violence. The issue of male responsibility for violence against women should be raised and discussed, but in a sensitive, solution-seeking way. Materials that accuse, attack, or shame men publicly may have a negative effect. People may react strongly against them, or become resistant to messages and information.

# Guidelines for Creating Communication Materials on Preventing Violence Against Women *(continued)*

## **Involve men in the process of change**

It is vital for women and men to work together at every stage in helping create change on the issue of violence. Male youth, local leaders, and other men in the community are important allies in this effort. They can play a central role in helping develop materials and messages, presenting positive examples, and sharing them with other men in the community.

## **Work with real-life advocates for change.**

Involve people who in real life stand as positive examples of change. They can provide important role models for others, both onscreen and off. On the other hand, if someone acts or speaks one way in a video but is known to practice gender violence in the home, this will undermine the credibility of the message. Seek partners who show a true commitment to change; these are the voices to amplify.

## **Have patience and fortitude.**

Changing attitudes and behavior can be a very slow process. A lot of awareness-raising and dialogue may be needed to help open people's minds to different ways of thinking and acting. Do not expect to achieve everything at once.

Even small changes are important, so be sure to recognize and build on them. And remember that reflection and discussion are the first steps towards wider change in the community. Keep this in mind, and stay positive and strong as you work toward a better future for women and girls.

# Sample Informed Consent Form

## Written version

I understand that the community video in which I am taking part will be used locally to help raise local awareness about the issue of *(add video theme)*. I also understand that this video may be used for awareness-raising and advocacy (identify all other possible uses of the video).

I take part in this video voluntarily and with the understanding that no money incentives will be provided to me. I also understand that the video will never be shown or sold for financial profit.

In proof of my understanding of the above, I provide my signature and information.

Name: \_\_\_\_\_

Signature: \_\_\_\_\_

Location: \_\_\_\_\_

Date: \_\_\_\_\_

## Recorded version

For on-camera consent, the participant/actor should provide verbal confirmation that s/he understands the same information as above, including:

- how the video will be used locally for awareness-raising
- any other possible uses of the video
- that s/he will not receive anything for taking part in the video, and
- that the video will never be shown or sold for financial profit.

S/he should clearly state her/his name, along with the location and date.

**REMEMBER:** Consent, whether written or recorded, must always be requested and obtained in the language spoken by the participants/actors.

Permission from a parent or guardian must be obtained for the participation of children in community video productions.

# Types of Shots

Six basic types of shots are used in videos, films, and television. Used in different combinations, these shots can help you build scenes and tell stories.



**Extreme wide or “establishing” shot:** This type of shot shows a very broad view of a place, like a village, mountains, or a forest. It can help the audience understand where the action of the video will be taking place. It is often a good type of shot to use as an introduction to your story.



**Wide or “long” shot:** This type of shot can show an area like a house, a yard, or a garden. In a wide shot, you can see people from head to toe. This is a good type of shot to use at the beginning of scene’s action, because it can show a group of people in relation to one another.



**Medium wide or  $\frac{3}{4}$  shot:** This type of shot shows a person from their head to just above their knees. It is a good shot to use when people are active and moving in a scene.



**Medium shot:** This shot shows a person or people from the waist up. This is a useful shot to use when you are filming people talking to one another.



**Close-up:** This type of shot shows a person from the top of their chest to the top of their head. Many interviews are filmed in close-up shots. Close-ups are also very effective in dramas, to highlight emotional moments.



**Extreme close-up:** This type of shot can show an important object or detail in a scene. In dramas, it can show moments of very strong emotion.

Using storyboards to plan your video can help you combine these different shots in creative and effective ways. (See sample Storyboard, next page (Source Sheet #6).)

# Storyboard Sample



VILLAGE SCENE:  
DAUGHTER RETURNS  
HOME FROM SCHOOL.

---



HER MOTHER SAYS  
SHE WANTS TO  
TALK WITH HER.

---



THE MOTHER EXPLAINS  
THAT THE FAMILY'S  
SITUATION HAS  
GOTTEN VERY BAD

Storyboard Sample (continued)



THE MOTHER SUGGESTS  
THAT THE DAUGHTER  
TAKE A DOMESTIC JOB  
IN TOWN - LIKE HER  
FRIEND BINTA DID.



THE GIRL SAYS THAT  
SHE DOES NOT WANT TO  
LEAVE SCHOOL - ALSO,  
SHE REMEMBERS HEARING  
THAT SOMETHING BAD  
HAPPENED TO BINTA...

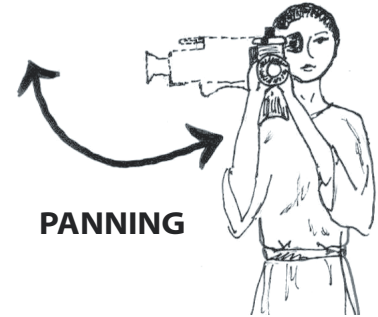


THE GIRL IS  
VERY SAD.  
\_\_\_\_\_  
\_\_\_\_\_

# Camera Movements

Camera movements can help show information, follow an action, or show connections between people or things. There are three main types of camera movements: panning, tilting, and zooming.

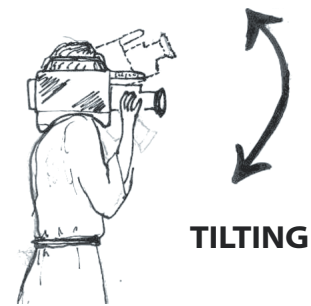
- “Panning” means moving the camera from one side to the other in an even, horizontal motion.
- “Tilting” means moving the camera from down to up, or up to down, in a vertical line.
- “Zooming” makes the image you are filming grow or decrease in size.



**PANNING**

## To do a “panning” or “tilting” movement,

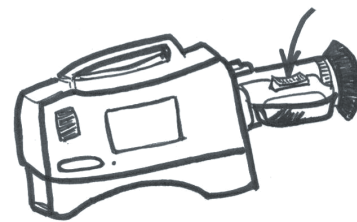
- Keep your feet spread slightly apart for steadiness.
- Start from a fixed position to give your shot a clear beginning.
- Use the upper part of your body to move the camera lens in a steady, even motion. If you move too fast, the image will be hard for people to follow, and they may not understand what the shot is supposed to show.
- After the movement is done, hold the shot for a few seconds so that it has a clear ending.



**TILTING**

## To do a “zooming” motion, gently press the zoom control near the camera lens.

- By “zooming in,” you can highlight an important detail in a wider shot, or stress an intense moment in a drama.
- By “zooming out” you can show a small part of a scene first, and then widen the shot to show other elements.



**ZOOM CONTROL**

### Camera movement tips:

- Every camera movement should have a clear beginning, middle, and end.
- Do not over-use camera movements. Too many movements can make a video hard to watch because viewers will not know what to focus on.
- Do not try to film important close-up shots by zooming in; they will be shaky. Instead, stop recording for a few moments, get closer to your subject, and frame a steady close-up before you start recording again.
- If you have a tripod, you can use it to do panning and tilting movements. Remember to secure the camera firmly, and never leave the camera on the tripod unattended.



# Tips for Filming

- Keep your shoulder relaxed as you hold the camera. Don't tense up or forget to breathe.
- Frame the subject so that you have a clear image.
- Make sure there is light on the face of the person or people you are filming. If there is bright light behind them, they will just look like dark outlines.
- Try to keep the camera image steady and even.
- To help keep steady, you can sit in a chair or lean against a table, a wall, or something else while you are filming.
- Always try to be at eye-level with the person or people you are filming.
- Do not "zoom" or use any other movements while you are filming unless there is a very good reason to.
- Use your storyboards to guide your filming.

**REMEMBER:** If you use a small field monitor/portable DVD player while filming, your teammates can help you check the image quality both before you start recording and while you are filming.

# SOUND RECORDING TIPS

## To get good quality sound on your videotape...

- Avoid filming in places where you hear noises like generator hum, chickens squawking, children shouting, people yelling or loud traffic.
- Remember that an external handheld microphone or a directional (“shotgun”) microphone will give you better sound quality than the on-camera microphone.
- When using a handheld or shotgun microphone, remember to point it directly at the mouth of the person who is speaking. (But do not put it too close to their lips, or the sound will distort.)
- Everyone has a different type of voice. Listen through the headphones to find the right place to hold the microphone for a good sound level.
- Hold the microphone in a steady grip and don’t rub your fingers on the microphone casing or the cable; otherwise it will make a crackling sound on your tape.
- If you are using the built-in on-camera microphone, you must be very close — no more than 1 to 1 ½ meters from your subject.
- When filming a drama, encourage your actors to speak loudly and clearly and one at a time.
- If wind-noise is too loud, try holding the microphone in a different position. If there is still noise, use the windscreen that comes with microphone, or wrap some cloth or a sock over it.

**REMEMBER:** Always use headphones to check the sound quality before you begin taping and throughout the video recording.

# Interviewing Tips

## Before the interview:

- Have a clear sense of what you wish to learn from the person you plan to talk with.
- When you first make contact with the person you want to interview, be sure to:
  - Clearly explain the goals of the video project
  - Review the aim/message of the video you are planning
  - Explain why you are asking them to take part in the video, and invite their thoughts/ideas.

## If the person agrees to take part in the video,

- Agree on a time that will be convenient for the interviewee
- Agree on a quiet place to do the taped interview
- Thank the person for their time (you should do this whether or not they agree to be interviewed for the video!)
- Re-confirm the time and place of the interview a day or so before the taping.

## Plan your interview questions carefully. Keep in mind that:

- A few good, clear questions are better than many complex questions
- “Open-ended” questions invite more in-depth answers than “yes/no” (“close-ended”) questions.

## During the interview:

- Be sure to use positive body language and eye contact
- Practice attentive, “active listening”
- Be sure to “share the microphone” with the interviewee!
- Keep the interview to-the-point and focused on the main topic
- Use “probing” or follow-up questions when appropriate (for example, “Could you please explain a little more about that?”)
- Invite the interviewee to have the “last word” at the end of the interview (for example, ask: “Do you have any other thoughts you would like to share?”)
- Thank the person for their time and help.

## REMEMBER:

- NEVER pressure anyone to appear in a video if they do not wish to.
- Try to ensure that the video interview is a positive and empowering experience for the person being interviewed.

# Guidelines for Production Planning

Whatever the theme, length, or style of the video you make, good planning is vital. Thorough preparation will help insure that your filming goes smoothly.

## 1. Develop a clear and central message for your video. A clear message is the basis for any strong video, whether it is a drama or a documentary, long or short in length.

- A message can be a moral, a conclusion, or a statement of truth. It can also be a piece of information that is important for people to know.
- You should be able to summarize a video's basic message in one sentence. For example: "Forced/early marriage can ruin a girl's life opportunities," or "People living with HIV/AIDS can lead positive, productive lives."

➔ *As you develop the action and script, each scene should relate to the central message.*

## 2. Decide who you most want to reach with this video.

- Who is the most important audience for this video? Young people? Married couples? Elders?
- What language will be best understood by the main audience for this video?

➔ *Identify the main audience so that you can develop a story and message that will "speak" to that audience.*

## 3. Decide what form the video should take.

- What form will be the most effective in getting the message across? Drama? Documentary? A combination of both?
- What will the main elements of the video be?
  - Dramatic scenes?
  - Personal testimonials?
  - Interviews? (See "Interviewing Tips," Source sheet #10.)
  - Other images/local scenes?
  - Audio elements? (Songs, music, poems?)

➔ *Keep in mind that you can make several videos on the same theme, in different languages and forms, for different audience groups.*

## 4. Decide who would be the best partners/participants for this video production. Who in the community can help get the message across to people? Who has knowledge and experience regarding this issue?

- Are there health professionals, counselors, teachers, local leaders or other respected figures who can help present this theme?
- Are there drama/theater groups that would be good partners for this video? Singers? Other artists/performers?
- Is there a local group or organization that has leadership or authority on this subject? Try to involve them as a resource group.
- Who in the community will be a believable, credible spokesperson on this issue? It is very important that the people who appear in your video are good role models. Do

## Guidelines for Production Planning *(continued)*

they speak from real experience, and practice in real life the positive messages they express on camera?

➔ ***Involve partners who have strong knowledge of the video theme and can be good spokespeople/participants.***

➔ ***It is very important to include the most accurate information you can in your videotape, especially if you are addressing health or legal issues. Work with partners who can help you communicate the facts.***

### **5. Work closely with the actors/participants to plan and shape a strong story for your video.**

When collaborating with actors or drama groups, be sure to:

- Review the central aim and message of the video.
- Discuss different ways of presenting the theme through drama.
- Invite the actors' ideas for stories and characters.
- Explore the best story ideas through discussion, brainstorming, and role-plays.
- Try to keep things simple. Do not include too many characters, scenes, or plotlines — otherwise viewers may get confused.
- Make sure that the story includes different scenes, not just one long discussion.
- Talk about storyboards/shot planning with the actors. Gather ideas about when different shots can be used — close-ups, wide shots, etc.
- Help the actors understand that it will be necessary to pause the action of the drama at different times during filming so that the video team can frame different shots, check sound quality, and rewind/review what has already been filmed.

➔ ***When you are working with actors/drama groups, leave plenty of time to plan the story and practice the scenes before you start to film.***

### **6. At every step of video development, think carefully about:**

- What each character or participant says and does.
- What decisions the characters make.
- How the videotape ends. This is very important, because the ending or conclusion usually offers the main message or "lesson" that people will remember after watching the video.

### **7. Make all necessary arrangements and community contacts for filming well in advance.**

- Where will you be filming, and on what day(s)? Confirm that the locations are available and that you are expected.
- Are there community leaders, organizational heads, or other people you need permission from? Make sure you have all the approvals/permissions you need.
- Do you need to make arrangements for transport? For refreshments?
- Who else do you need to contact/mobilize?

➔ ***Be sure to reconfirm all arrangements the day before you are planning to film.***

# Checklist: Before Filming

Before going to film something, CHECK to be sure you have not forgotten anything!

## Basics

\_\_\_\_\_ Do you have the camera, the field monitor, and their accessories?

## Batteries

\_\_\_\_\_ Do you have at least 2 charged batteries each for the camera and the field monitor?

## Videocassettes

\_\_\_\_\_ Do you have 2 blank mini-DV cassettes to record on, plus an extra one, in case you need it?

\_\_\_\_\_ Do you have a head-cleaning cassette with you?

## Audio

\_\_\_\_\_ Do you have the microphone(s) that you want to use? (Hand-held, shotgun, or camera-mounted microphone?) Do you have the right cable for each microphone?

\_\_\_\_\_ Do you have an extra battery for each microphone?

\_\_\_\_\_ Do you have the headphones for monitoring sound?

## Cables

\_\_\_\_\_ Do you have the cables for the connection from the camera to the field monitor?

\_\_\_\_\_ Do you have the cables for the connection from the microphone to the camera?

**Note:** Once you get to the place where you are filming, set up the equipment and be sure to CHECK picture and sound before you begin shooting.

## Sound

\_\_\_\_\_ Have you connected the headphones to the monitor?

\_\_\_\_\_ Is the microphone well placed to capture important sounds/voices?

\_\_\_\_\_ Is the sound good and clear?

## Camera

\_\_\_\_\_ Is the image steady and clear?

\_\_\_\_\_ Is the image well-framed in the monitor?

### REMEMBER:

- If you make a "test" recording to check picture and sound before you start to film your program, be sure that you rewind afterward, back to where you want the "real" recording to start.
- When you are finished filming, be sure to slide open the "erase protection" tab on your tape.

# Sample Video Production Reporting Form

**Video title:** \_\_\_\_\_

**Video topic/theme:** \_\_\_\_\_

\_\_\_\_\_

**Production date:** \_\_\_\_\_

**Length:** \_\_\_\_\_

**Language(s):** \_\_\_\_\_

**Form (drama/documentary?):** \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Main intended audience:** \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Production partner(s):** \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_





# Sample Questions for Playback Discussions

Use general, “open-ended” questions to help get the discussion going.

- What did you see in this videotape? What happened?
- What do you think about the videotape you just saw?
- What part of the video did you like, or not like, and why?
- What do you feel was the main lesson or message of the video?

Encourage reflection by helping people relate the video story to their own experience.

- Does this remind you of some situations in your community? In what ways?
- Did you learn anything new from watching the video? If so, could you share what that was?

Take the discussion deeper with probing questions.

For a video that shows a troubling or problematic situation, ask:

- Do you think things like this happen in our community?
- Why do you think they are happening? What are the reasons?
- What is the impact? How does it affect individuals and families?

For a video that shows a positive model of change or alternative to violence, ask:

- What do you think about the example that was shown here? Do you feel there are benefits to doing things this way?
- What do you think about the example that was shown here? Do you feel there are benefits to doing things this way?
- Do you think this example can be accepted here in our community?

Encourage people to think about positive responses and solutions.

- What do you think can be done about this? Are there ways to help bring about positive change?
- What we do as individuals? Within our families? In the wider community?

Invite specific action steps and ideas at the end of the discussion.

- What do you think the next steps should be in following up on this issue?
- Who do you think would benefit from seeing this video?
- What are your ideas for future videos?

# Checklist: Before Playbacks

- \_\_\_\_\_ Do you have a VHS or DVD copy of the video program(s) that you want to show?
  
- \_\_\_\_\_ Have you made notes that will help you guide the discussion?
  
- \_\_\_\_\_ Do you have the DVD (or VHS) player, the monitor/television or projector and screen (or sheet),the stabilizer, and the cables for the video and sound connections?
  
- \_\_\_\_\_ *(If there is no electricity):* Do you have the generator, the connection cables, and the fuel?
  
- \_\_\_\_\_ Is the generator far enough away so that its sound will not disturb the session?
  
- \_\_\_\_\_ Have you done a short “playback test” to make sure everything is properly connected and working?
  
- \_\_\_\_\_ Is the screen placed in way that everyone in the audience can see well?
  
- \_\_\_\_\_ Is the volume adjusted so that everyone can hear well?

# Key Points for Video Playbacks

## **When planning the playback activity:**

- Select a time and place that will be accessible and convenient for your intended audience group.
- Confirm all arrangements and logistics in advance, including transport, if needed.
- Send out word inviting people to attend the playback at least two days in advance.

## **Before showing the video:**

- **Welcome everyone** and thank them for coming.
- **Explain the goals and key points** of the community video project, and mention who is involved in the activities.
- **Briefly introduce the video** you will be showing (but don't tell people the whole story! Let them see it for themselves.)
- **Explain that there will be a discussion afterwards** and that their thoughts about the video will be welcome.

## **After showing the video:**

- **Thank people** for watching and let them know you are very interested in their comments.
- **Invite people to share their views**, with the request that out of courtesy only one person should speak at a time.
- **Ask the discussion questions** that you and the team members have prepared.
- **Facilitate in-depth discussion around the main themes raised by the video, with a focus on what people can do to help create positive change.**

## **At the end of the session:**

- **Provide practical information.** Let audience members know about relevant services and how they can access them.
- **Help people with immediate needs.** Some individuals may need psychosocial support or immediate referral to other services. Be sure that help is provided in a way that ensures confidentiality and safety.
- **Help people spread the word.** Encourage audience members to share the information they have gained from the discussion with others: friends, family members, co-workers, youth.
- **Thank people for participating.**

# Sample Video Playback Reporting Form

Title(s) of videos shown: \_\_\_\_\_  
\_\_\_\_\_

Date: \_\_\_\_\_

Location: \_\_\_\_\_

Playback team members: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Audience description (students, elders, officials, women’s group, etc.):** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Number of audience members:**

Women: \_\_\_\_\_

Men: \_\_\_\_\_

Girls: \_\_\_\_\_

Boys: \_\_\_\_\_

Total: \_\_\_\_\_

Key points of playback discussion: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Audience comments/suggestions: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

# Sample Video Playback Reporting Form *(continued)*

Referrals made to local services/facilities/programs  
(include specific referral sites, as appropriate):

Hospital: \_\_\_\_\_

GBV Response services: \_\_\_\_\_

Voluntary Counseling & Testing Center: \_\_\_\_\_

Points for team review of playback activity: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Challenges encountered? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Lessons learned? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

What ideas were generated for future activities? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

# V. Resources for Participatory Video Training

**(Note: For additional resources on participatory communication and community-based video, see Annexes A & B of the accompanying Toolkit.)**

## **Print and online resources and guides**

Benest, Gareth (2010). *A Rights-Based approach to Participatory Video: Toolkit*. InsightShare, UK. Available at [www.insightshare.org](http://www.insightshare.org)

Chambers, Robert (2002). *Participatory Workshops: a sourcebook of 21 sets of ideas & activities*. London and Sterling, VA: Earthscan.

Lie, Rico and Mandler, Andreas (2009). *Video in Development: Filming for Rural Change*. Technical Centre for Agriculture and Rural Cooperation (CTA), Netherlands and FAO, Italy.

Lunch, Nick and Chris (2006). *Insights into Participatory Video: A Handbook for the Field*. Insightshare, UK. Available at [www.insightshare.org](http://www.insightshare.org)

Pretty, Jules N., Guijt, Irene, Thompson, John, and Scoones, Ian (1995). *Participatory Learning and Action: A Trainer's Guide*. IIED Participatory Methodology Series. London, UK: Sustainable Agriculture Programme, International Institute for Environment and Development.

*Resources on Participatory Video*. Compiled by the Participation, Power and Social Change Team at the Institute of Development Studies, University of Sussex, United Kingdom, 2008. Available at [www.ids.ac.uk/ids/particip](http://www.ids.ac.uk/ids/particip)

Shaw, Jackie and Robertson, Clive, *Participatory Video: A practical guide to using video creatively in group development work*. Routledge, 1997.

*Video for Change: A Practical Guide for Activists*. Witness: A project of the Lawyers Committee for Human Rights; 2000. Available at [www.witness.org](http://www.witness.org)

*Witness Video Handbook* (2000). Witness: A project of the Lawyers Committee for Human Rights. Available at [www.witness.org](http://www.witness.org)  
(See also the related Witness "Tip and Techniques" training video.)

## Video sources and suggestions

### **American Refugee Committee International ([www.arcrelief.org](http://www.arcrelief.org))**

Compilation videos about the Through Our Eyes community video project available online or by request.

### **Communication for Change ([www.c4c.org](http://www.c4c.org))**

Videos from various participatory video projects available on request.

### **InsightShare ([www.insightshare.org](http://www.insightshare.org))**

Many community-made, participatory videos from various project worldwide available online and by request.

### **Video Volunteers ([www.videovolunteers.org](http://www.videovolunteers.org))**

Videos made by community teams in India available online and by request.

### **Witness ([www.witness.org](http://www.witness.org))**

Numerous videos made by human rights advocates worldwide available online and by request, including several videos on women's rights and violence against women. "Tips and Techniques" Witness training video also available.

### **Recommended videos on relevant themes:**

#### **African Transformation (Johns Hopkins Center for Communication Programs)**

A series of video profiles, filmed in East Africa, of women and men who have found ways to expand traditional gender roles despite the pressure of tradition and culture.

#### **SASA! A Film About Women, Violence and HIV/AIDS (Raising Voices)**

Profiles three women in East Africa at the resources that have helped them cope with stigma and the combined effects of gender-based violence and HIV.

#### **Scenarios from the Sahel/Scenarios du Sahel (Global Dialogues)**

A series of short films about HIV/AIDS based on ideas provided by young people in West Africa.

#### **Through My Eyes: Children's Resilience in the Face of Violence (Raising Voices)**

Moving, fact-based dramas filmed in East Africa on children surviving violence by drawing on their inner strengths and finding allies among caring adults.

#### **Yesterday (HBO Films)**

A moving full-length drama on the intersecting impact of AIDS, gender violence, stigma, and poverty on one woman in South Africa.

---

American Refugee Committee  
430 Oak Grove Street Suite 204  
Minneapolis, MN 55403 USA  
Phone: (800) 875-7060  
Fax: (612) 607-6499  
Email: [info@arcrelief.org](mailto:info@arcrelief.org)  
Website : [www.arcrelief.org](http://www.arcrelief.org)

Communication for Change  
423 Atlantic Avenue, # 3L  
Brooklyn, New York 11217 USA  
Email: [info@c4c.org](mailto:info@c4c.org)  
Website: [www.c4c.org](http://www.c4c.org)